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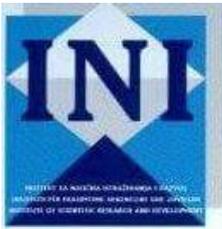
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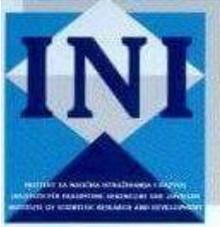


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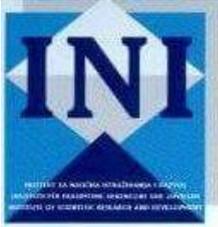
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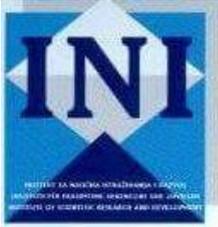
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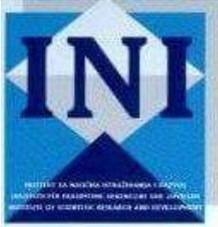


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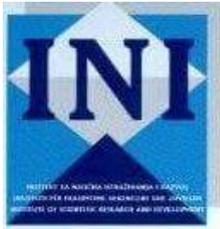
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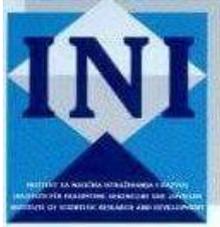
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THE POSITION OF THE ADJUNCT OF PLACE IN THE SENTENCE

Adelajda Baftiu

Abstract

This study will address the adjunct of place expressed with prepositional phrases and the factors that influence its position in the sentence. The aim is quantitative analysis, through which the comparison is made between the three news in the newspaper "Koha ditore" and the commentary of the *Barcelona / Real Madrid* basketball match. A quarter of a game was analyzed from the commentary on the basketball game, while three news items were analyzed from the newspaper, trying to make the number of words approximately the same. From the first quarter 2439 words are used, while 2730 words are used from the three news items in the newspaper. The selection of different types of texts, spoken / written language, has been intentional, because through them it is intended to draw differences in the use of the adjunct of place. The prepositions were found through the KWIC program, then those constructions that function as adjunct of place were singled out, because with the same prepositions the adjunct of time, manner, purpose, etc. can come out. Adjuncts of place are treated in terms of their position in the sentence, along with the effect that each position has on these two texts, taking into account the context. The study links the field of syntax (sentence structure) with the field of discourse analysis, seeing context as one of the key elements of language selections. The questions on which this paper will be based are: what are the factors that influence the position of the adjunct of place in the sentence, are the circumstances important elements of the information structure and sentence structure.

So, based on the context, as one of the key points of this study, we see the position of the adjunct of place in two different types of texts. The initial position was seen to be more prevalent in the newspaper, where it served as a cohesive tool, as opposed to commenting on the game, where the adjunct of place was used in this position to express the new information. The position in the middle of the sentence was rarely used, this position was not related to any kind of focus, but there were changes in the structure of the sentence. In the final position, the adjuncts prevail in commenting the game. The commentary notes the absence of the key element of the sentence, the verb, which was covered by the adjunct, which was placed immediately after the subject, implying the verb from the context. Whereas, in the newspaper it appears less often than in commentary and this position is due to the usual model of word order in sentences in the Albanian language.

Keywords: syntax, discourse analysis, quantitative analysis, adjunct of place, context

Introduction

The adjunct of place has a special place in the grammar's books of Albanian, starting from the first grammars of Rrota (1942), of Prifti (1958), of Cipo (1952), until today's grammars books. The name for the adjunct of place does not appear the same in all authors; it comes with *plotësor ndajfoljor*, *advërbjar* and *plotës*. Rrota (1942) calls the determinations of the adjunct of the place, time, manner and of the cause *Advërbjarë*. A different name of the adjunct of place is found in Cipo (1952), who calls the adjunct *plotës i vendit*. He notes that this complement indicates a physical place, but also a metaphorical place. Prifti divides the complements of the place

into complements of genuine place, metaphorical or figurative place. According to him (1958: 133), the complement of the place with the prepositions *te*, *tek*, *ke* are also used to indicate the person we are addressing or standing next to (are), for example: *Unë banoj te tezja = Në shtëpi të tezes*. Similar to previous authors, Dhima also (2005: 117) describes the adjuncts, but the syntagm: *E kapi për krahu* considers the adjunct of place, unlike the Academy of Syntax which reserves the first function of the object, and the second of the adjunct of place. Çeliku (2012: 177) makes a broader treatment of the adjunct of place, dividing them into necessary or complementary and facultative or additional.

Memushaj, Kananaj, Koleci and Turano treat the adjunct of place in the studies of generative syntax in the Albanian language. Koleci and Turano (2011) divide the elements of sentence into arguments and adjuncts. According to them, the necessary elements in the phrase are arguments, while the facultative ones are adjuncts. Kananaj calls the adjunct of place a component of the sentence structure that expresses concrete or abstract, static or dynamic spatial relationships and performs the function of peripheral or complement. She (2012: 180) emphasizes that in generative linguistics, for the adjuncts syntagm to form a maximum projection, the preposition must be followed by a complement and preceded by a specifier, ie: specifier + preposition + complement - *që nga maja*. Huddleston and Pullum (2002: 679-681) use the term location for the place domain, but also for the time domain, because the same prefixes can be used in both domains. According to them (ibid.), Place is expressed by adjuncts and complements, which are quite different in form and meaning. They consider the most elementary case of location to be the spatial location without moving from one place to another.

Methodology

This study analyzes two different types of texts: commentary on the Barcelona/ Real Madrid basketball match and the newspaper "Koha ditore", January 14, 2015. A quarter of a game was analyzed from the commentary on the basketball game, while three news items were analyzed from the newspaper, trying to make the number of words approximately the same. 2439 words are used from the first quarter of the game, while 2730 words are used from the three news items in the newspaper. The selection of different types of texts, spoken / written language, has been intentional, because through them it is intended to draw differences in the use of the adjunct of place. It is treated the adjunct of the place expressed with prepositional syntagm: preposition + noun / noun syntagm.

The prefixes were found through the KWIC program, and then those constructions that function as country contexts were singled out, because with the same prefixes the adjunct of time, manner, purpose, etc. can come out too. Adjuncts are treated according to their position in the sentence, together with the effect that each position has in these two texts, taking into account the context. According to Dijk (2008), context is the definition of relevant aspects of the communication situation by the participants. Further Dijk (ibid.) for the context states that: "*Contexts are thus not some kind of objective condition or direct cause, but rather (inter)subjective constructs designed and ongoingly updated in interaction by participants as members of groups and communities*".

Analysis and results

The initial position, according to Hasselgard (2010: 67), is the second most common position for English-speaking adjuncts. The most common adjuncts in this position are the adjuncts of time and place. Based on contextual factors, an adjunct can give new or old information, respectively the initial and final position in the sentence. Adjuncts in the initial position can indicate the cohesion and coherence of the text, if they contain anaphoric references or if they provide the necessary information for the whole sentence. Also, adjuncts can be placed in the initial position for stylistic reasons, such as syntactic parallelism or because they participate in the text strategy, providing a global text structure (Hasselgard 2010: 73). The initial position is considered the position in front of the subject and the verb. In the commentary of the sports match, out of 34 country circumstances (prepositional phrases) used, only two cases turn out to be in the initial position:

Eg1: *Nga ky kënd duket si një situatë diskutabile.*

In this example the adjunct is not necessary because the match of the game is seen by the audience but gives important details of the game. From the structural aspect of the sentence, here the adjunct of place is optional. On the other hand, in the newspaper from 29 adjuncts of place, a larger number of the use of adjuncts in this position appears, a total of 8 adjuncts of the place:

Eg2: *Zvarritja e shërbimit ka bërë që të zgjatet lista e pritjes së pacientëve për CT dhe për pasojë ka detyruar ata të drejtohen në klinikat private. Tek to kanë paguar 150 euro në vend se të paguanin 25 euro sa kushton shërbimi i CT-së në QKUK.*

From the point of view of the sentence, in both texts the adjunct is not an obligatory part of the sentence. It is worth mentioning that in the examples of the game the language choices depend on the context of the game development, while in the news the choices are premeditated, made according to a certain plan. In the newspaper it is noticed that the adjunct of place performs a completely different function, expressing the cohesion of the text, unlike the game, where the initial position was used to focus the new information. So, in the examples of the newspaper the adjunct of the place serves as a cohesive tool, the noun group *klinikë private* is retrieved through the prepositional phrase *tek to*. It is seen that the initial position of the circumstances in these texts is determined by various contextual factors. The difference between spoken/ written language highlights these differences, because written language is more cohesive (expressed in grammatical and lexical forms) than spoken language, and one of the forms to express cohesion is the adjunct of place.

The position of the adjunct in the middle of the sentence

As a general rule, obligatory adjuncts are not placed in the middle of the sentence (Hasselgard 2010: 98-103). In terms of information structure, the position in the middle of the sentence is not related to any kind of focus. Adjuncts are placed in the middle of the sentence, because the initial and final positions are reserved for other elements of the clause with informative value or higher syntactic weight. The middle position is considered any position between the subject and the necessary element of the sentence, which is the verb. In commenting on the game, the adjunct in this position is presented twice:

Eg1. *Filipe Rejes në bankën e tij, për të pushuar, kanë mbetur dy minuta e pesëmbëdhjetë sekonda përfundim të pjesës së pare.*

In this example the sentence comes out without verbs, only with the subject and the adjunct. In this case the adjunct is obligatory (the verb though absent, is implied by the context, and the absence of the adjunct would make the sentence non-syntactic). As in the examples above, even in the newspaper the adjunct of place in the middle of the sentence is very rare, a total of three adjuncts of place occur. The following is an example found in the news:

Eg1. *Klinikat private në vend dhe rajon kanë fituar rreth 2 mijë euro në ditë, apo rreth 1 milion euro brenda dy viteve.*

In this example it is noticed that the sentence is complete and does not lack any important element, as in the example from the game commentary, in the sense that the sentence works even without the adjunct and still makes sense, but may be necessary from the point of view of the information provided.

The position of the adjunct at the end of the sentence

If an adjunct is placed in the initial or final position, then it has syntactic weight. The position at the end of the sentence is considered the position after the subject and the verb, even if other adjuncts emerge after the adjunct of place; it is still taken as the final position. This is the position most often encountered by the adjunct of place in the basketball game, out of 34 adjuncts of place, it is used 29 times:

Eg1. *Bërryli vendoset në shpinë;* Eg2. *Lull, kundërsulm, Xhekson, pranë tij.*

Even in these examples the influence of context on language selections is noticed. It is seen that in the first example the adjunct of place is expressed with body parts, so the exact specification of the place is important, because it sets the rules of the game. In the second example the verb is missing and the adjunct is directly related to the subject. In these two examples, both from the point of view of the sentence the text, the adjunct of place is necessary.

In the newspaper, out of 29 adjuncts of place, 17 appear in the final position:

Eg3. *Dhjetëra qytetarë kanë protestuar për të dytën ditë me radhë para ndërtesës së KEDS-it për të kërkuar uljen e çmimit të energjisë elektrike.*

In the newspaper the adjunct in this position also appears due to the usual model of sentence construction in the Albanian language. It was also said above that sentence constructions in written language in the newspaper are more complex compared to spoken language.

Conclusion

One of the key elements, which were taken into account to distinguish between the uses of the adjunct of place in different sentence positions, was the context. The context, treated according to Dijk's concept, was the definition of the relevant aspects of the communication situation by the participants. So, based on the context, as one of the key points of this study, we also see the position of the adjunct of place in two different types of texts.

The initial position was seen to be more prevalent in the newspaper, where it served as a cohesive tool, as opposed to commentary of the game, where the adjunct of place was used in this position to express the new information. From the structural aspect of the sentence, in both texts the adjunct was a facultative element. The position in the middle of the sentence was rarely used, and this position was not related to any kind of focus, but there were changes in the structure of the sentence. In commentary of the game, the adjunct of place was a necessary element, because the sentence would be ungrammatical if the context was removed, e.g. *Filipe Rejes,....për të pushuar*, without the adjunct, *në bankën e tij*, the sentence would be meaningless.

On the other hand, the adjunct in the newspaper was not mandatory elements of the sentence. In the final position, the adjuncts prevail in commentary of the game. The commentary notes the absence of the key element of the sentence, the verb, which was covered by the adjunct, which was placed immediately after the subject, implying the verb from the context. So from this we conclude that from the structural aspect of the sentence, the adjunct is necessary. Whereas, in the newspaper the adjunct in this position came out less often than in the commentary and this position was taken due to the usual model of the order of words in the sentence in the Albanian language.

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MOTIVATION OF FOURTH GRADE STUDENTS IN LEARNING THE SUBJECT OF FIGURATIVE ART

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ABSTRACT

Student's motivation is the foundation for successful and free learning. The teacher has professional and moral responsibilities on the motivation of students in every subject, including the subject of figurative arts. The role of the teacher is to motivate students to learn every possible skill in the field of figurative arts, using a motivation to improve students' perceptual skills on artistic elements and artistic evaluation. The teacher has full autonomy over the realization of the lesson of figurative art through various forms of artistic expression; he can understand the emotional, cognitive state of the students he works with.

This is longitudinal and qualitative research. Experiment and observation are used for data collection. The reason for using the experimental model has to do with the possibility that this model offers, namely we as researchers had the opportunity to intervene in the moments when we considered it necessary for that kind of intervention to be done as a form of external motivation, which intervention will send us to measurable changes. This research lasted three and a half months and the students had only 1 hour per week of figurative arts. The purpose of this research is to understand the importance of motivating and integrating students in all activities that are involved within the subject of figurative art, to improve students' perceptual skills on figurative elements and aesthetic evaluation of a specific composition.

During September we only have observed the working methods that the teacher realized with her students, so then we could get acquainted with the children and the working methods of the teacher. Due to covid-19, the class was divided into two groups and worked in two different schedules; therefore, we defined the first group as the control group, while the second group was defined as the experimental group. Of course, we were present, as observers in the control group, too. The way of experimenting was that during the realization of the figurative art class we observed by not directly intervening in the work of any of the students, then after completing the task, we started discussing that task to encourage the expression of all students about that composition, we explained and emphasizing the figurative elements and principles within that composition, we discussed the tasks of each student one by one, in order students to understand at what points they need to be improved. At the same time is requested from students to perceive those figurative elements by discussing them and in this way, all the group of students was involved and in a very natural way have improved the perception of the figurative elements and to acquire the artistic appreciation. While students were observing each other's tasks, they also were able to learn from each other and identify figurative elements more easily.

Our research sample is fourth-grade students, respectively age group 9-10 years. The class had 25 students, 15 girls, and 10 boys, and the overall success in all subjects of the complete class was about 4.16% out of 5%. This research is built based on two research questions: Can students' artistic skills are improved through motivation? Can be improved students' skills on the artistic evaluation of composition through group discussion? Both research questions were validated at the end of the experiment, which means when there is proper motivation from the teacher, proper

evaluation of their work by the teacher, discussion of students 'work until they understand their strengths and weaknesses in art; all of these effect on the improvement of student's personal artistic skills and artistic appreciation.

Keywords: Social science, motivation, figurative art, fourth grade, perception, artistic evaluation and skills.

INTRODUCTION

Creativity Is In Everything, Especially Teaching!

Sir Ken Robinson

Motivation is a very important thing, an element that helps us in achieving our goals, have a will throughout our lives. There are several types of motivation that help children develop their lives and should be displayed with the ambition to end up in areas to change humanely. At the time we are talking about motivation, we cannot ignore its irreplaceable impact humanly, from birth, in terms of life, social and intellectual. Students should be motivated by their teachers, in every single school life; even in the school subjects, they don't have a preliminary interest or subjects that require skills or talent, for example, arts. The teacher should motivate them to learn more and to seek more until it becomes an internal intellectual motivation. 'When students need to learn more, they have better academic performance, better classroom behavior, and higher sensitivity than self-esteem' (Hattie, 2011).

The focus of this research is on the motivation and appreciation that a teacher can have on the fourth-grade children in the subject of figurative art. The teacher has a very fundamental role in encouraging students to automatically learn in a new way, in the right way. The methods that are used by teachers, of course, have their place because even through them, teaching can become an indirect stimulus or motivation to his students. Considering that we have intrinsic motivation which stems from our inner self and our human organic need to know, understand, learn, research, progress, etc., we also have the external motivation that comes to the person as a result of external influence.

External motivation, respectively the motivation that comes from the teacher to his students, should be the motivation that has consistency and which sends self-regulation to continuous learning. Bandura (1977) in addition to the motivation part, pays special attention to the self-regulation that individuals gain as a result of pushing, then practicing, and creating habits that last, which means that the teacher has to create habits that will work for the child throughout life. The creation of skills for genuine work is also argued by Flavell (1963), who proves that the stage of concrete operations, respectively age 7-11 years, is a stage in which the child develops the ability to make differences, understands probability, manages the logical division of objects and can-do problem-solving, even manage to explain logically. Such a fact, proved by Piaget (1977), instructs us to work hard with the child in his cognitive development, including in the field of art because we are dealing with the period of life in which the child is ready to face the new things.

The environment is another element in the acquisition of figurative art. It is very important that the realization of the figurative art classes to be in a special studio or space only for the course of figurative art, it would have a great motivation to students, respectively motivation that comes as an effect of the physical environment which is considerate as an external motivation for students towards the performance of artistic works. Teachers often claim that learning art affects students in terms of confidence, motivation, and self-esteem, while we have another group of

teachers who have claimed that a student's motivation to learn drawing, painting or scaling comes mainly through the practice of drawing and painting and sculpture (Bresler et al., 2002). On the other hand, Drake (2021) emphasizes the influence of art in improving the emotional state of the child, respectively through art, an element that helps them express themselves of their inner state without words helps them to shift attention through artistic focus and in this way to regulate their feelings.

We can use art in many fields of child development, namely to make the cross-curricular connection that has multidimensional benefits for the child. According to Piaget (1971), we can use art to understand a certain condition of the child, to understand the world of the child and the preferences of the child, meanwhile at the time when we ask the student to explain what he has drawn, we also ask from children to give explanations for the drawing they made. This means that the art teacher influences the development of children in terms of language and helps the student to improve his skills in the field of art too. Art can also empower students to determine their aspirations for the future where through drawing students will understand their emotional state and will be able to identify their dreams for the future (Terton et al., 2020).

The age of the students that are part of this paper and their ability toward art is explained as per Malchiodi (1998) who presents the six stages of children's artistic development, according to him, in children aged 9 to 11 years is manifested the so-called dawn realism phase, during which the child's ability to perceive space and color increases, at the same time increases also the ability to express everything themselves through art. At this point, the teacher should encourage students to learn every possible skill and not demotivate students with critical comments, and suggest to them at what points they need to improve. Students need to know what they did wrong and how they can improve it (Tugend, 2013). According to research realized by Rose and Jolley (2019) who wanted to understand the origins of students' creativity and their will to express themselves through figurative art, they were able to identify four of them: content from current circumstances, content from memory, content from elements of imagination and tendency to express a feeling or message. Creativity is a necessary quality to achieve cognitive, affective, and professional benefits in our complex and the interconnected world (Shumakova, 2018).

1.1 CURRICULUM FOR PRIMARY EDUCATION IN KOSOVO AND THE FIELD OF ARTS

The curriculum is a fundamental document for the development of teaching and learning in contemporary ways and accordance with the age of students. The curriculum also determines the outcomes from the competencies, and the outcomes from the curriculum areas, expressed in knowledge skills, attitudes, and values that should be developed and achieved by students by the end of a certain period, as well as the methodological approach of applicability, including teaching, learning, and assessment (Pre-University Education Curriculum Framework in the Republic of Kosovo, 2011). Of course, the field of arts is also very well regulated, it is based on: 'Creativity and artistic performance; Language and artistic communication; Art-society relationship; Aesthetic-artistic appreciation and evaluation' (Core curriculum for pre-primary grade and primary education in Kosovo, 2012). In the fourth grade, the student must acquire these skills, abilities, and knowledge in the field of fine arts: drawing, painting, sculpture, graphics, design (Kurrikula lendore, 2020).

Despite the proper organizational and substantive regulation that this relevant document regarding school subjects, it also tolerates autonomy within the institution and the class specifically. In other words, the teacher has the freedom to organize the course and regulate course functioning according to the needs and requirements of the group of students she/he works with. It is not said that we always should have a task per week for the students; the teacher helps his students even if he/she leaves them free to express themselves and their cognitive or emotional state. If the teacher gives the students space to draw whatever they want, this is a very good opportunity for the teacher to understand the student's inner state because through free drawing the student is released emotionally or mentally in a positive or negative context (Brechet et al ., 2020).

METHODOLOGY

The purpose of this research is to understand the importance of motivating and integrating students in all activities that are involved within the subject of figurative art, to improve students' perceptual skills on figurative elements and aesthetic evaluation of a specific composition. Taking under consideration that every child has their world of creativity, abstract and imaginative skills, we need to motivate children to express their inner world, and this by appreciating their work and commitment. This research is built over two questions:

Can students' artistic skills be improved through motivation?

Can be improved students' skills on the artistic evaluation of composition through group discussion?

This is qualitative research and the used method to collect the data is experiment and observation. The reason for using the experimental model has to do with the possibility that this model offers, namely we as researchers had the opportunity to intervene in the moments when we considered it necessary for that kind of intervention to be done as a form of external motivation, which intervention will send us to measurable changes.

The participants of this research are fourth-grade students, respectively age group 9-10 years. The class had 25 students, 15 girls and 10 boys of the school Zenel Hajdini School in Podujeva, Kosovo. It should be noted that the overall success of students has been very high, respectively out of 25 students who have been in total, 16 of them had the maximum average of success, 5, four of them had a grade point average of success, 4, and five of them had a grade average success, 3 and lower. This means that we have worked with a group of students with an average grade of about 4.16%.

According to the Administrative Instruction (MEST) no. 08/2016 on the evaluation of students according to the curriculum framework for pre-university education of the Republic of Kosovo (2016), first and second-grade students are not evaluated with numerical marks, while from the third grade onwards, students are evaluated with numerical mark. The designation for the fourth grade is done because we have considered that students have been adapted with this evaluation, in contrast to the third grade that is experiencing the transition to numerical grade.

Wanting to preserve the integrity and privacy of the teacher, since we are dealing with only one teacher who teaches children in all subjects provided by the curriculum for the fourth grade, and we can conclude that we are not dealing with a qualified person in the field of art, but a qualified person in the field of teaching (a qualified person in the Faculty of Education).

The way of experimenting - this has been longitudinal research as well because to get the necessary results and to intervene in the points that we have considered essential, we had to be present in class while holding the figurative art class for about three and a half months. Students have had figurative art once a week (Kurrikula Lendore, 2020). The experiment began in September 2020.

During the month of September, we only observed the way the teacher works in the subject of figurative arts, in which case we noticed a sincerity and sincerity way of working by her side, at the same time we got to know the group of students and their personalities. During the month of October, the class was divided into two groups; the pandemic Covid-19 favored us at this point because the class was divided into two groups, at two different schedules, due to the distance in the classroom.

Group 1 was the control group, while group 2 was the experimental group. In the control group, we continued to be observers and kept notes regarding the ways of motivation, methods, and techniques of work realized by the teacher. The experimental group was led by us as researchers. In group 2, respectively in the experimental group, the assignment was made by the teacher, because we did not want to directly interfere in the curricular planning done by the teacher, while the observation, motivation, intervention, engagement, and additional responsibility was done by us.

Neither group was aware that we were experimenting, we kept this a secret so that students would not feel stressed or neglected.

The experiment ended on December 15, 2020.

RESULTS AND DISCUSSION

During the observation conducted in September, we have identified the following ways of working applied by the teacher: verbal motivation, respectively praising the work of each student, unfortunately, there were no clear expectations regarding the achievements that her students should achieve by the end of the semi-annual which had an impact on the low willingness of children to engage in art. To assist students in their internal expressions, the teacher had instances when she did not do any specific planning and left the students free to draw whatever they wanted but never discussed in detail the improvement of the work done by the students, ie students did not receive clear feedback on what their strengths or weaknesses were while completing a figurative art task. Students in most cases do not understand what they would gain at the end of a given task; they did not experience the task given by the teacher attractively as they had the same method and tools constantly.

At the beginning of October, when we took over the work with the experimental group, we showed them what tools they should have with themselves and that these tools will be used during this period as much as to work together, what will be their responsibilities during the art class, respectively engagement, preparation, and maintenance of the file, creative skills, what methods will we use, and finally, we explained to you that with their works we will realize an exhibition in school. The exhibition was the fundamental motivation!

Every beginning of the art hours has started with warming up, ie the students have been instructed to make free scribbles, dots, dashes, and any other kind of stain on paper, to bring out the best and get free their emotional and cognitive part. Considering that during September we became familiar with and the students and have understood their personalities, it was easier to work with them now. After the teacher determined the topic of the week based on

the curriculum, we instructed the students on the working methods and tools they should apply when completing that topic. The students were under constant observation by our side; of course, we gave them complete freedom of expression during the artistic work, but still guiding them to some basic rules on the construction of a composition. During the realization of art class, we have observed without interfering directly in the work of any of the students, then after completing the task, we started discussing that task to encourage the expression of all students about that composition, we explained and emphasizing the figurative elements and principles within that composition, we discussed the tasks of each student one by one, in order students to understand at what points they need to be improved. At the same time is requested from students to perceive those figurative elements by discussing them and in this way, all the group of students was involved and in a very natural way have improved the perception of the figurative elements and to acquire the artistic appreciation. While students were observing each other's tasks, they were able to learn from each other and identify figurative elements more easily. This way of realization and presentation of a student's work is presented in figure 1, it answers positively to our first research question.

Figure 1 Improving students' artistic skills



The variety of used methods, the explanation from the first meeting with students about the responsibilities during this semester, and at the end the motivating with the exhibition, presented a set of motivations that students received in different forms.

Regarding the second research question raised, we can say that it has been proven since the selection of works for the exhibition was made by the students themselves, and as can be seen in Figure 2 and Figure 3, the students have selected works that have high artistic values. We also asked the students to argue about the work they have selected to exhibit.

Figure 2. Exhibition with student's works



Figure 3. Exhibition with student's works



CONCLUSION

Based on the data obtained from this research we can conclude that it is very important that in the subject of figurative arts there is always should be a qualified teacher of art. To realize figurative art correctly, the teacher should know what he/she wants from the students and what he/she wants to achieve with the students in the subject of figurative arts.

The teacher should use different materials during the realization of art and the students should be motivated to use different materials during the realization of arts. Arts should to developed freely and the teacher to be only a guide and clarifier for the students. Regardless of the talent that the student may have, the skills in art and the artist's appreciation of a particular composition are improving and the artistic value too.

In conclusion: each artistic work of each student has artistic value, it is the responsibility of the teacher to identify the artistic elements and understand the meaning of the student's work by seeing or discussing them. It is the responsibility of the teacher to control and not impose his artistic taste, but to appreciate and respect the artistic taste of each student, and this can be called motivation over art!

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THE INFLUENCE OF FRIEDRICH SCHILLER'S WORKS ON ALBANIAN AUTHORS

Albulena Fandaj

Introduction

Albania, as it is already known, is a small country that won its independence from the Ottoman Empire in 1912, after suffering for almost 500 years under Turkish rule. Throughout this period, Albanians, in addition to the wars for liberation, have also fought and worked for their cultural development. The new ideas which were spreading in Europe and beyond, were not allowed in the land of the eagles, and this is probably the main reason of these people's inferiority over the centuries. The Albanian language was not allowed to be written and those who used it were punished, books in the Albanian language were not allowed to be printed by both the Ottoman regime and the Greek Church of Istanbul (Patriarchate).

In spite of this repression, against the educated Albanian individuals, the Illuminist ideas began to spread in the Albanian language, through writings as well as translations of world authors, among whom is F. Schiller, one of the most famous writers of the world literature. In Albania, after Shakespeare, this author became one of the most famous and beloved poets for the Albanian youth.

For the first time in the Albanian press, the name of F. Schiller is mentioned in 1897, in the magazine named "Albania" which was published in Bucharest, Romania. Here, where there was a colony of Albanians, in this magazine was published an article dedicated to the Schiller's life and about the author are known only his initials R. N.¹

In Albanian press we find Schiller's name for the second time after five years, in 1902, in the magazine named "Albania" which used to be published in London. In July of the same year, was published the Schiller's poem "Mirë se vjen pranverë e bukur – Welcome beautiful spring" brought in prose in Albanian language, but unfortunately the name of the translator is not known².

In November 1905, the same magazine "Albania" publishes an article titled "Rrota e jetës – The wheel of life Schiller 1805", author of which is Faik Konica. In this article which was subsidized by Balhausplatz, gives a distorted image of the prominent writer, who is called "rebel against society", but this, according to the author S. Luarasi, comes because Faik Konica was serving in the monarchy of the Habsburgs and could not come out against them³.

As it can be seen, these articles have been published in Albanian language magazines which used to be published abroad. The poem "Lamtumira e Hektorit – Farewell to Hector" was translated in Albania which contains the data: Shkodër, 18.10.1915" and translated by Hil Mosi⁴. Even though, this poem was translated in Albania, again it was published abroad in the magazine named "Kalendari kombiar" of Sofia, in 1916.

Later on, in the magazine named "Djalëria", which belonged to the students who used to study in Vienna, in number 20 of the year 1920 we read the poem "Shetitja -Walk" written by Schiller, and brought in a perfect way in Albanian language by Jani Basho. The same magazine, in the number 17 of the year 1922, has published "Kanga e kumbonës – The bell song", translated in Albanian language by doctor Kristo Maloki in Graz, who used to write under the nickname Lepeteni⁵.

The translator Hil Mosi since 1915 brought in Albanian language the abbreviated version of the drama "Cubat - Thieves", which he adapted according to the Albanian circumstances. This drama, titled "Cubat" turns the characters into Albanian protagonists. Thus, Karl Mori is now the son of an Albanian leader, who fights against his brother who has joined the Turks⁶.

¹ Skënder Luarasi, Shileri në Shqipëri, te Nëntori, No. 5, maj 1960. pg. 170.

² Ibid to footnote 1. pg. 170.

³ Ibid. Pg. 170-171.

⁴ Ibid. Pg. 171.

⁵ Ibid. Pg. 171.

⁶ Niko Vangjeli. Drita, No. 44, 14 October 1984, pg. 14.

From Schiller's plays, the first completed translation is "Wilhelm Tell", translated by Skënder Luarasi in 1931 and was published in the magazine "Minerva"⁷. The aim of this translation was the patriotic, educational and cultural education of students". This play was published in Tirana in 1934, by the printing house "Gutenberg", whereas after a year and a half, in 1936 it was republished in Durrës, by "Stamles" which included a group of students. The reprint in Durrës was made in five thousand copies, which were sold in a very short time.

Translation and publication of this drama written by Schiller in Albanian language echoed in the Albanian press of that time. Hence, the editorial board of the magazine "Flaka", of the youth of Korça, in June 1935 in the main article among other things consists the following:

"Our poor literature is now enriched with a perfect translation of a classic work from the best of German literature such as "Wilhelm Tell. ... this is a masterpiece where freedom and human rights are protected, which are as old as the human existence itself"⁸.

The newspaper "Illyria" dated 15 July 1934, writes the following: " We also have translators who are skilled and diligent workers, who have done translation of difficult masterpieces. At the top of them is Skënder Luarasi with works of Schiller "Sakuntala of Kalidasa", "Wilhelm Tell", and "Novels" of Oscar Wilde ..."⁹.

The newspaper " Demokratia" dated: 23 September 1934, publishes an article in regards to the translation of the drama of Wilhelm Tell, whereas among other things, he writes the following: " ... Mr. Skënder Luarasi has managed to translate this masterpiece so beautifully with all its details, which teaches the youth to love and defend the freedom..."¹⁰.

Regarding the echo of the drama Wilhelm Tell in Albania, the translator Skënder Luarasi himself has preserved documents of the time, where he gives us a very significant fact. He states as in the following: "With the exception of the clerical press in Shkodra, all other Albanian notebooks welcomed the publication of "Wilhelm Tell" in Albanian language with a great joy"¹¹.

Translation of the work "Wilhelm Tell" by Skënder Luarasi was so perfect that, according to the newspaper "Besa", dated 27 March 1935, even the German Academy in Munich also decorated the translator with a silver medal. The newspaper has published an article titled "Çuajtja e letrarit shqiptar – Achievement of the Albanian literature" where it is written: "We are informed that the German Academy in Munich confirmed the Albanian translator professor. Skënder Luarasi the silver medal of the German Academy for his translation of the Work: Wilhelm Tell" by Friedrich Schiller"¹².

After the publication of the drama "Wilhelm Tell" , the same was introduced in school's curriculum, whereas special parts of this drama were introduced on the stage and performed in dormitory theaters, especially the apple part, that of the narrow street and the death of Atinghausen. The following verses of this work: *Stay close to the faithful homeland, and conquer it with all of your heart, And the old one collapses, times are changing, A new life is flourishing in ruins.* Such were given to the students at topics in order to write Essays. These verses have had a great impact on the Albanian youth, as one of them, the national hero Qemal Stafa, writes as follows: "Golden words, words full of meaning, many years ago have flowed fluently from the pen of a great idealist, Schiller, whose soul, eager for new things, among which, the first place takes the freedom of people ... Schiller had understood the old. We have also understood..."¹³

Regarding the draft for these verses, the translator Skënder Luarasi was invited by the Director to his office and was reprimanded for his revolutionary ideas, but he replied: "I say what I feel and think and no one has the right to impose himself on me, especially you Mr. Director, since you are here only to maintain the discipline"¹⁴.

⁷ Albania. No. 54, dated March 7th 2006, pg. 20 – 21.

⁸ Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 171.

⁹ Albania. No.53, dated March 5th 2006, pg.18.

¹⁰ Ibid, pg.18.

¹¹ Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 172.

¹² Albania. No.53, dated March 5th 2006, pg.18.

¹³ Niko Vangjeli. Drita, No. 44, 14 Ocotber 1984, pg. 14.

¹⁴ Rilindja, No. 18, dated 5 May 1993, pg. 8.

An interesting fact is that the drama of "Wilhelm Tell" was one of the most favorite works for Migjen, (Milosh Gjergj Nikolla) the poet of Albanian population, who mainly underlined the expressions that mobilized the population against the Tyrants such as: "*The sign of fire will continue lighting, and Tyrant's queues will become ashes; Even if the King violates our rights, we can live among the mountains without a king, we want to live free as our ancestors were, or we better die than live as slaves*"¹⁵.

The drama "Wilhelm Tell", translated by Skënder Luarasi, was republished in 1936 and was included in high schools curriculum. Whereas, after the Second World War it has been republished in 1962, 1975, 2004.

Another article on the drama "Wilhelm Tell" was published even in the newspaper "Kombi" of Vlora, in March 1938. Here, the author does not mention the name of the translator due to political reasons, as he had volunteered in the Spanish War, but still closes his article with the words: "Many tribes and people who sadly suffer under the hooves of tyrants are waiting for the Tell's arrow"¹⁶.

After the occupation of Albania by fascist Italy, in the newspaper "Little Tomor", on May 10, 1943, a student wrote: "The Albanian world knows Schiller from the translation of his works into Albanian. "His famous drama 'Wilhelm Tell', which was given to us Albanians with an excellent translation by a teacher of our language, has captured everyone's heart." Also, in Albanian language were translated in prose two ballads of Schiller, apparently from Italian language: "Gjahtari i Alpeve – The Hunter of the Alps"¹⁷.

During the war, parts of this drama were played in the areas liberated by the occupiers and attempts were made that fragments of it to be played in Tirana prison in 1942, but "fragments of this major work were organized as a theatrical performance condensed within the limitations of the prison ", says the director Milto Kutali¹⁸.

As mentioned above, special parts of this drama were staged in the dormitory theaters in Shkodra, Vlora. But even during the Italian occupation, attempts were made to put this drama on stage. Thus, at the end of 1942, the high school students of Tirana wanted to put on stage "Wilhelm Tell", but at the last moment it was stopped by the state authorities, as inappropriate, because "... with this show they want to appeal to the people to rise up in the war against the fascist government..."¹⁹.

After the liberation of Albania, Schiller's plays that was translated was "Intrigë e Dashuri - Intrigue and Love", which was published in 1955 by the State Publishing Company. Four thousand copies were sold immediately. Furthermore, in May 1955 was published "Përbetimi i Fieskos në Gjenovë - Fiesko's Oath in Genova", while the plays "Hajdutët - Thieves, Intrigë e Dashuri - Intrigue and Love" were published in 1958 in a single volume²⁰.

Schiller's plays, mainly "Wilhelm Tell", has also been staged in Albanian scenes. For the first time this drama was staged in the city of Korça, in 1910, by the girls' school. All roles were played by women and the role of Wilhelm Tell was played by Sandra (Alexandra) Ilo. It's worth mentioning that this drama was translated by two brothers Menduz and Lutfi Zavalani, but the exact date is not known. Sandra Ilo, after the show stated the following: "We did not expect the environment of Korça to receive this show so well"²¹, given that Albanian women in those years did not go out on the streets and not to mention playing the role of a man.

The other drama, "Intrigë e Dashuri - Intrigue and Love", translated in 1955, was put on stage and for the first time it was presented on January 10, 1957. This drama was successfully presented twenty-eight times until June 14, 1959. In the 1960s of the last century, Schiller was read in all high schools of Albania and his works occupied a prominent place in the curriculum of the University of Tirana²².

¹⁵ Rilindja, No.18, dated: 5 May 1993, pg.8. "Lahuta e Malcisë! Në penën dhe vlerësimin e Qemal Stafës.

¹⁶ Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 172.

¹⁷ Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 173.

¹⁸ Shihni një Vilhelm Tel me 25 vjeçarë" at Albanian Magazine, No. 3402, dated 15 January 2006, pg. 26.

¹⁹ Qevqep Kambo. How the drama was organized 'Wilhelm Tell' on: 1943 at the high school of Tirana even though it was not put on stage. Zëri i Rinisë, 10 January 1996, pg. 14.

²⁰ Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 174.

²¹ Sandra Ilo. Woman who played Wilhelm Tell. Panorama newspaper, nr 2211, 23 November 2008, pg. 18.

²² Skënder Luarasi, Schiler in Albania, te Nëntori, No. 5, May 1960. Pg. 174.

The drama "Wilhelm Tell", translated by Skënder Luarasi, was staged in 2006 by students of the Academy of Arts, with the help of the Swiss Embassy. The drama was played in Tirana and in seven other cities of Albania.

Another drama by Schiller, which has been staged in Albanian scenes, is "Luiza Miller", which has been successful.

In the Albanian periodical press there have been constant articles about Schiller. Hence, in the newspaper *Bashkimi*, No. 297, dated 14 December 1945, the best essay was published with the topic "E vjetra shembet, kohët po ndryshojnë, një jetë re po lulëzon germadhash - The old collapses, times are changing, a new life is flourishing in ruins". The fact that these are Schiller's verses and are given as an essay topic immediately after the liberation of the country, shows that Schiller in those years was widely read in Albania.

In the magazine *Nëntori*, No. 5 in 1955, the Albanian playwright Kolë Jakova published an article on the occasion of the 150th anniversary of the death of F. Schiller, where among other things he wrote: "Schiller's works are a valuable asset in the general treasure of the world literature ... No one before Schiller has appealed in German language so loudly and with passion for the overthrow of tyrants"²³. The Albanian author generally analyzes all of Schiller's plays from the point of view of class, revolutions, overthrow of classes, against religious belief, etc. Here the Albanian playwright brings a very interesting fact. The Russian prince Putjatin, whilst talking to Goethe, said the following: "If I were the almighty God, I would not have created the world, if I had known that in this world would be written the drama" *Cubat – Thieves* by Schiller"²⁴. Regarding the drama "Don Carlos", where Schiller hits the church, he writes to his friend Reinhold: "I want my knife to go through the tragedy side, straight to the heart of this human race, which she has scratched so easily up to this day"²⁵.

In 1984, the University of Tirana published the dispensation "Foreign Literature, for XVII - XVIII centuries", which talks about German literature and a special place is given to the works of F. Schiller. In over 20 pages, are analyzed all the works of this outstanding playwright.

In the Albanian press there have been constant articles about F. Schiller, even though his plays were no longer being staged over time. Thus, the newspaper "Drita" dated October 14, 1984 has published two articles. One is titled "Flamurbajtësi i ideve të mëdha - Flag bearer of the great ideas", where the Albanian author Niko Vangjeli raises the personality of Schiller, and specifically states: "Schiller created a multifaceted work as playwright, lyric poet, writer, prose writer, historian, publicist and art theorist. After Shakespeare, with his creations he completed the stage with great dramatic creatures of world literature"²⁶.

In the same newspaper there is another article by the German translator Afrim Koçi, titled "Schiller for the theater". In this article, the author relies on Schiller's assessments and opinions regarding the theater, its importance, where he also brings expressions such as: "*More than any other social institution, theater is the school of practical wisdom, a guide in civic life, the appropriate key to open the darkest recesses of the human soul. ... Without blushing, we watch as how the mask falls on the theater mirror and deep down we thank ourselves for the valuable lesson. ... Only the theater is capable ... because it penetrates into all areas of human knowledge, consumes all situations and illuminates all corners of the soul, because only the soul knows how to find the shortest path of the mind and heart*"²⁷. In 1989 the Higher Institute of Arts published the dispensation "History of the World Theater" where in 9 pages analyzes Schiller's dramaturgical creativity. As mentioned, his dramas have been analyzed in the perspective of the class war, the overthrow of regimes etc.

²³ Kolë Jakova. Friedrich Schiler. November, No. 5, 1955, pg, 100.

²⁴ Kolë Jakova. Friedrich Schiler. November, No. 5, 1955, pg, 100.

²⁵ Kolë Jakova. Friedrich Schiler. November, No. 5, 1955, pg, 103.

²⁶ Flamurbajtësi i ideve të mëdha, newspaper Drita, no. 44, dated 14 October 1984, pg. 14.

²⁷ Schiler for the theatre, newspaper Drita, No. 44, dated 14 October 1984, pg. 14.

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FIFTH GRADE STUDENTS' HOMEWORK OVERLOAD

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Abstract

This study analyses the burden which fifth grade students' homework brings. We were assigned to do a research on this issue due to its being quite recent, and along our experience we encountered on a lot of discussion with parents, teachers, and also with the students themselves, regarding the burden that homework show. The sample of the study consisted of 60 students of the 5th grade of the elementary school of Dardania in Prishtina. The questionnaire included four types of questions of the scientific research, comprising of exploratory, descriptive, explanatory, and evaluation questions. This study belongs to the methodology of quantitative research, where the measurement instrument is the questionnaire. Homework have their own impact, but considering the plan program, which is overloaded, it is really difficult for children if the homework is not well explained by the teacher using two or three examples in the class, and then at home too. There are similarities between classwork and homework, it's just the numbers that change, but if the student has not achieved to comprehend it, or if the teacher was not able to simplify it, then the child will have difficulty in doing that homework. Research found out that students finish their homework better when they're at home, in a more efficient way, around 65% of them. Whereas 35% of them are overloaded everyday with homework.

Key words: students, homework, priorities, teachers, parents, etc

INTRODUCTION

The impact of homework on students' achievement is a widely discussed topic in our schools today and beyond. Homework is typically defined as any tasks "assigned to students by school from the teachers, meant to be carried out during non-school hours" (Cooper, 1989, 7). The impact of homework on students' achievement is an important topic, knowing that the main goal of the teacher is for students to be successful and have an impact in the world. The amount of tasks, how often they should be given, and what they should contain are all issues that researchers of the relationship between homework and students' achievement try to address. And this is exactly the focus of this study, of how doing and correcting homework affects students' achievement in their subject during the lesson. "Students in Kosovo do not spend enough time in school, so in such situation, they cannot acquire all the knowledge and all the skills they need to acquire during school hours. And, that is why in our schools there is the habit of giving homework, and why many times the amount of homework and their nature requires a huge commitment of students at home ", *Pupovci estimates. 2018.*

Overloaded curriculum. Nysrete Shkodra, a teacher, also talks about the overloaded curriculum and the difficulties that can be presented to students. "Homework has the effect of itself, but considering the curriculum, which is overloaded, it is very difficult for children if those tasks are not explained very well with two or three examples by the teacher in class, and then at home too. There are similarities about classwork and homework, only the numbers change, but if the student has not managed to understand or if the teacher has not managed to simplify, then that child will find it very difficult to do that task at home ", Shkodra says. 2020

While referring to Paschal et al. (2001) the amount of encouragement that students have for homework affects their achievement in school up to 50%. "Homework is a way to increase students' commitment to school subjects and to promote their success. Homework that is well structured and well planned is the most effective " (Ellsasser, 2007). Their purpose should be very clear to all students so that they understand how these tasks will help them to succeed. The effect of homework is still a datable issue. In general, homework does not improve the learning performance of students (children) but may improve some of the academic skills of older students, especially in students with a low grade point average. Homework can also be stressful for pupils, students and their parents by reducing students' free time or time devoted to other activities such as exercises, playing, working, sleeping, etc. Epstein, Joyce L.; Voorhis, Frances L. Van (September 1, 2001)

But, what revolves students or parents about homework?

According to several surveys conducted by various studies on this topic, students complain about the duration of homework, the repetition of the same exercises to which they do not they no longer have any interest in, the great difficulty in some cases, which makes them 'hate' homework, their repetitive character, of memorization or in other words not at all creative, of the obstacle they cause in the development of other activities such as social activities, artistic, sports or entertainment. Mustafa, Avzi.2002. Parents on the other hand complain about the difficulty in understanding their children's homework and the inability to help them, little time available to help children due to work and extended hours, tiredness or even the desire to see children being more active. www.portalishkollor.al

By preparing students for independent work we manage for them not to just be passive consumers of knowledge provided by the teacher. (Z.Nijazi, 2005).

Teaching work as one of the most organized, but also the most complex educational activities, within the didactic organization, includes the tasks of students in school and at home. Students' homework differs from classwork because it takes place outside of the school, without the direct participation of the teacher. The main feature of these tasks is the engagement of students' independent work in doing them. The content and character of homework includes all elements of teaching work. (TH.Karaj.2014).

Homework is found in relationships of dependence and mutual relationship with teaching work. They are an integral part of learning because they are derived from regular learning and in special cases, they can also precede the lesson, especially when it comes to summarizing the various content or the preparations that students have to make in advance. Like any other activity in teaching work, homework must be done at a high level of planning and organization. Homework accompany these requirements until the stage of their examination and assessment. (G. Behxhet.2019)

Research Problem. General research problem is that: How much are the first grade students loaded with homework, and how difficult and overloaded they are for the age of these first graders.

Sub-problems of research are followed by the questions as below:

1. How much irritated do you get when teachers give you homework every day?
2. How do parents react when their children do not want to finish their homework?
3. Does homework have a positive impact on children?
4. How much time do you need to finish your homework?

METHODS

This study uses quantitative research methods where the instrument is the questionnaire. The researcher collects and analyzes the quantitative data. The quantitative data and their subsequent analysis provide a general understanding of the research problem.

a) Aim of the study: The purpose of this study is to familiarize students with homework and the burden of these tasks they present to students, in the classroom and at home.

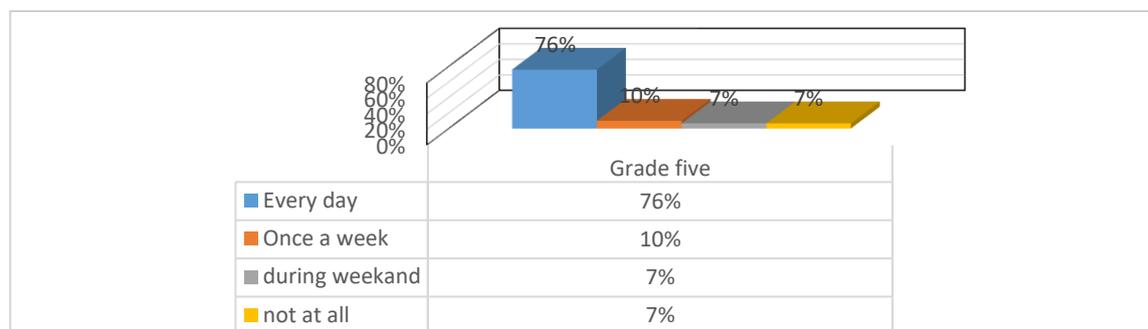
b) Study group: The study group that refers to is the involvement of the students of grades 5th grades of primary and lower secondary schools in Kosovo, specifically in the school of Dardania in Prishtina. The age of the children (students) is 10 years old.

c) Data collection: The research was done through a questionnaire, where the questionnaires are dedicated to the parents of the children, as they are directly related to their children

d) Data analysis: Data were analyzed by descriptive statistics. IBM-SPSS Statistics 20 was used for quantitative data analysis.

FINDINGS : Findings are expected results of our research. They are presented through two tables and two figures providing answers to the four research questions.

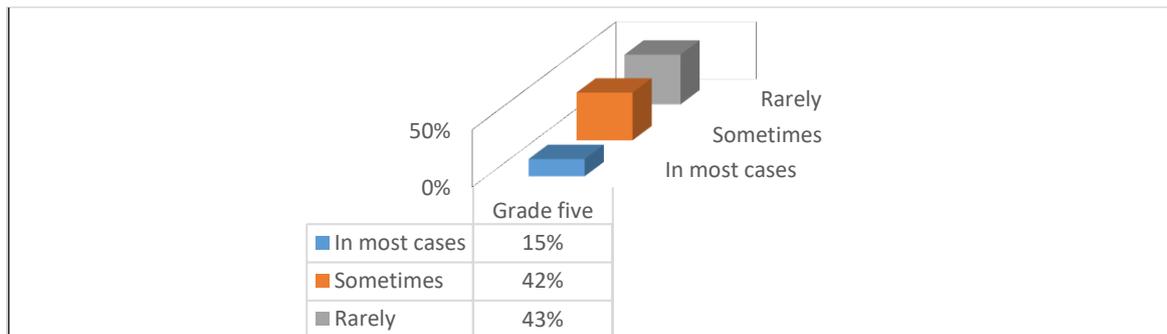
Table 1. In the first question: How often do you think homework should be given?



Graph 1. The opinion of students about how often they should be given homework.

From the percentage presented in Graph 2, students require to have homework every day. So 76% of them answered that they should have homework every day, 10% of them answered that they should have homework once a week and the same percentages were with those on the weekends and not at all, so 7% of them answered that they should have homework only on weekends and also 7% of them answered that they should not have homework at all.

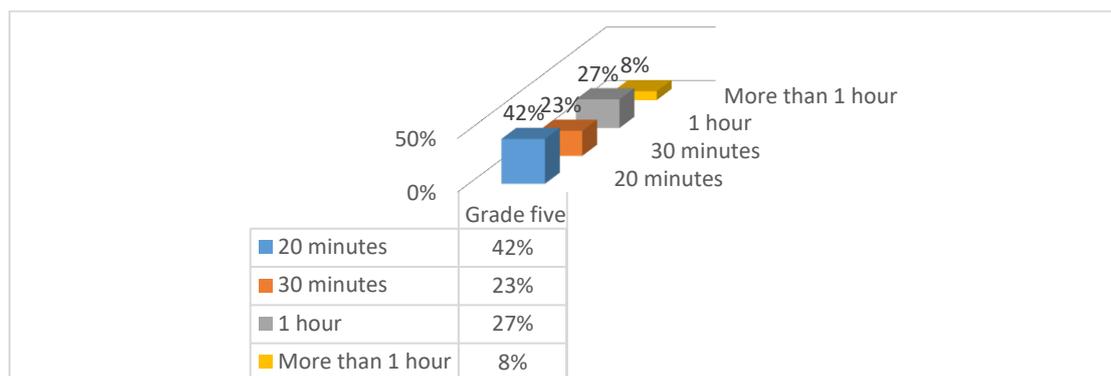
Research question 2. How often do you seek help from others for homework?



Graph 2. Has to do with the help students seek from others for homework..

From the percentage presented in Graph 2, students rarely ask for help from others to do their homework, but this percentage is close to the answer "sometimes", so in some cases they ask for help. So 43% of them answered that they very rarely ask for help from others to do their homework. 42% of them said that they sometimes ask for help when needed or when they encounter difficulties and only 15% responded in most cases seeking help.

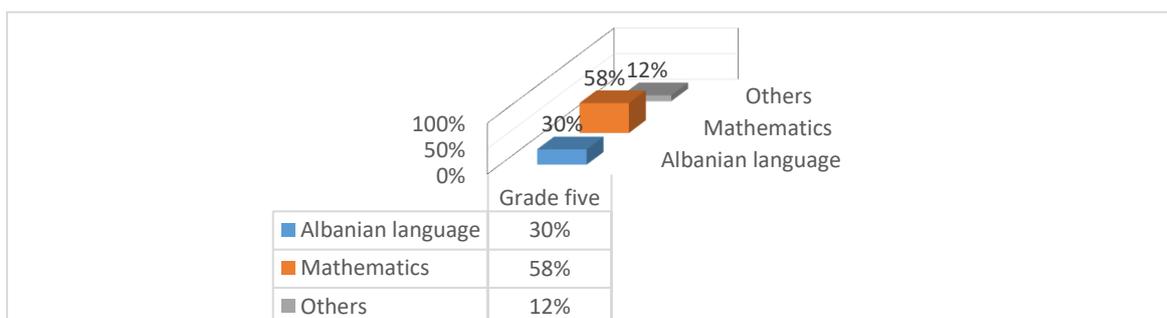
a) Research question 3: How much time do you need to finish your homework?



Graph 3. The time students need to finish their homework.

The percentages which are presented in graph 3, show us best that students finish homework for a short time, so 20 minutes. Thus, they do not need long time for their performance. So 42% of them answered that they do their homework for a short time, 20 minutes, 23% of the students answered that they do their homework for 30 minutes, 27% of students answered that they did their homework for a longer time, so 1 hour, and only 8% of them answered that they finished it for more than 1 hour, so a much longer time.

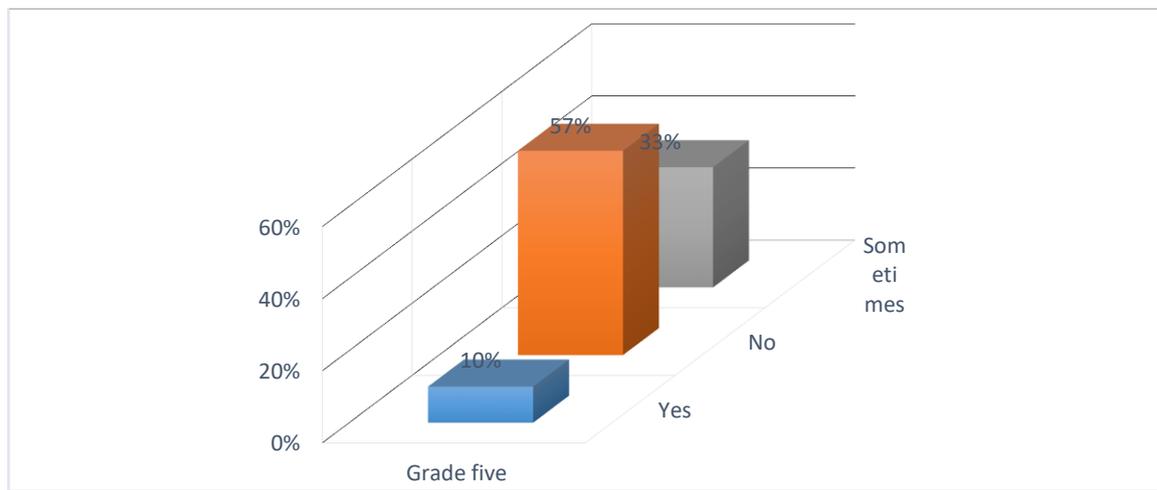
Research question 4: In which subject do you do your homework most willingly?



Graph 4. In which subject students do their homework more willingly.

From the percentages presented in Graph 4, it is clear that students have a greater desire for the subject of Math than for other subjects for doing homework. So 58% of them answered that the subject they most willingly did their homework was Math, 30% of the students answered they did their homework more willingly in the subject of Albanian language, and only 12% of them answered that in other subjects, such as Man and Nature, Figurative Art, etc. they did their homework more willingly. So in a high percentage Math remains the favorite subject of first graders and which they prefer more to do their homework.

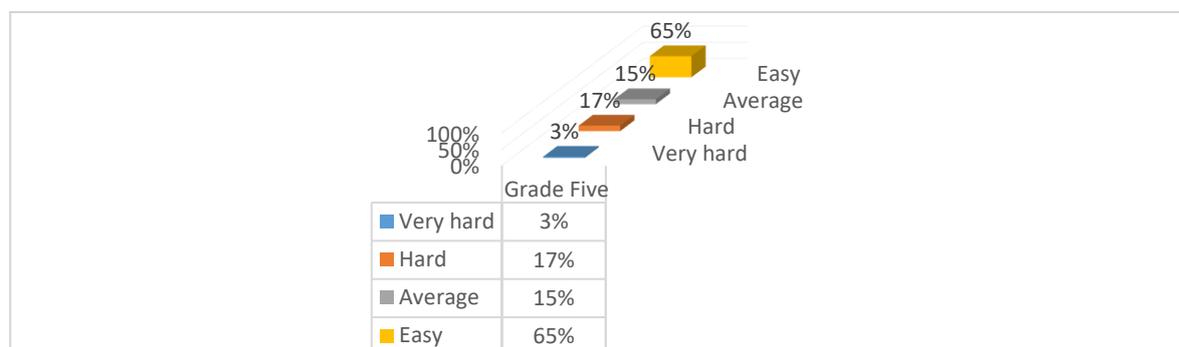
d) Research question 5: How tiring is homework?



Graph 5. Tiredness that homework present for fifth grade students.

From the percentage presented in Graph 5, students do not show any tiredness while doing homework, so they are not tiring. Thus, 57% of them answered that homework for them is not tiring, so they perform homework without showing obvious tiredness, 33% of students responded that homework for them is sometimes tiring, so they take some breaks during their performance, and only 10% of students answered that homework according to them was tiring, so that they often asked for breaks. So based on the graph, it is clear that a higher percentage show that homework for first graders is not tiring.

e) Research question 6: On what level of difficulty is homework at?



Graph 6. Has to do with the level of difficulty that homework present for fifth grade students

From the percentage taken out in Graph 6, we notice that homework is not difficult for first graders, so they are easy in a high percentage. Thus, 65% of them answered that they were easy and did not present any difficulty, 15% of them answered that homework for them was of medium difficulty, so neither easy nor difficult, 17% of

them answered that they were difficult, that is, they required more dedication to perform them, and only 3% of them answered that homework was too difficult for them, so they could not perform it without the help of someone else. So, the highest percentage is that they are easy and do not pose any problem for them.

DISCUSSION and CONCLUSION

John Hattie's research show that homework has no effect on elementary school students' grades. So do not give homework, right? I do not agree with his obvious reasoning that we can change, not to eliminate homework, because it is a sign of quality from parents, I think we should see it differently. Homework definitely affects the expansion of wisdom, knowledge and should come from planned work with curriculum. Cooper, H. (1 989).

Homework, in order for students to succeed, depends, first of all, on the fact that how is the teaching developing, respectively the school subject. Teachers must be careful that the homework is given according to the planning need, and more according to the abilities of the students at work. Sh, Osmani:(1983. Tasks should start from the known to the unknown or from the concrete to the abstract, because only such a method of learning encourages the student for independent and productive work. Geide-Stevenson, D. (2009).

Students need to understand that homework can help them be academically successful and grow intellectually. As well, homework has a high number of benefits outside the educational part too; which promote student independence and accountability. It is important to continue the discussions and find methods that greatly influence the achievements of our students. Paschal, R.A., Weinstein, T., & Walberg, H.J. (2001). Many measures and strategies must be undertaken to make this happen. And it is very important to emphasize that teachers should educate students in the spirit that their homework is of more value, rather than just a school obligation.

When assigning homework, the M.L. teacher should consider the following recommendations:

- Considering how much time the student needs to spend on homework and the fact that there are some subjects to prepare for and not just your subject. Give students homework guidance and make sure they understand the instructions.
- Allowing students to start homework in the classroom in order to observe the way they do it and how they do it. Cooper, H.(1 989).
- Getting homework back as soon as possible.
- Not putting pressure on the assessment. Educating students with the idea that the purpose of homework is to reinforce the teaching knowledge and develop academic achievement. Cooper,H.1991.
- The way the teacher offers a variety of exercises in cases where the learning topic is of a high difficulty leaving it up to the students to choose which one to perform;
- Assigning homework for each level of learning difficulty;
- Giving practical assignments, where students manage to combine learning knowledge with problems from everyday life, should be spread to other teachers and be seen as examples of methods to be incorporated during the homework process. Pasi,R.J. (2006).

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MODALITY AND MODAL VERBS IN THE CONSTITUTION OF THE REPUBLIC OF KOSOVO

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Abstract

This article on the topic of modality and modal verbs, more specifically its main aim is to identify and classify modal verbs that express deontic modality in the Albanian language, bringing an overview of modal expressions used in the legal register, specifically in the Constitution of the Republic of Kosovo. Modal verbs are a key component of the legal language consequently the current analysis focuses on the appearance of modals as well as how often they are used in legal documents. The theoretical part focuses on the types of modality and the meaning of modal verbs. To that end, the article analyses the modality and modal verbs found in the Constitution of the Republic of Kosovo. Using corpus analysis methods, the article reveals the most commonly used modality in this legislative text.

Keywords: modality, modal verbs, mund, duhet, do.

1. Introduction

1.1 Modality and its types

Modality can be defined as the way in which the meaning of a clause is classified in such a way as to reflect the speaker's judgment of the likelihood that the proposition, he expresses is true (Quirk et al 1989: 219). In practical terms, the term modality includes various semantic notions such as ability, possibility, obligation, and imperative meaning (Huddleston 2002, 173).

Two main types of modality are generally known, epistemic modality and deontic modality. However, different linguists use different terminology for these two types of modality. Von Wright (1951) classifies modality into alethic mode, epistemic mode, deontic mode, and existential mode. Lyons (1977) categorizes modality into instrumental, epistemic, and deontic modalities. Coates (1983) categorizes modality as radical and epistemic. Halliday and Matthiessen (2008) classify modality as modalization and modulation: the first expresses probability and pattern and the second shows coercion and tendency. Palmer's (1979) modality includes epistemic modality, deontic modality, and dynamic modality, although in 1986 Palmer added evidence-based modality to his classification as well. He has made a division of these types of modality into two groups: the propositional modality and the event modality. Epistemic and evidentiary systems are the two main types of propositional modality. According to him, the epistemic modality and the evidential (evidential) modality have to do with the speaker's attitude towards the value of the truth or the factual status of the proposal (propositional modality). Meanwhile, deontic and dynamic modality refer to events that have not been actualized, events that have not occurred, but are simply possible (event modality) (Palmer, 2001: 8).

The difference between epistemic modality and apparent modality is that with epistemic modality the speakers express their judgments about the factual status of the proposal, while with deductive modality the speakers provide evidence for its factual status (Palmer, 2001: 9). The difference between deontic and dynamic modality is that in the case of deontic modality the conditioning factors are external to the individual concerned, whereas with dynamic modality they are internal (Palmer, 2001: 9-10).

Since the deontic modality derives from an external authority, such as rules or law, then this paper will focus on this type of modality.

In the Albanian language, modality has not been thoroughly studied. In the AKSHSH grammar, modals are briefly addressed within the verbal system and are generally described as modal value verbs (ASH 2002: 261). The first

researcher who researched different areas of modality that express the analytical grammatical forms of verbs was the Albanologist Selman Riza (1997). According to him, the verbs I want, can and should in their lexical form express psychological and moral concepts, such as: the concept of necessity, possibility, will, obligation and permission. Data analyzed in Albanian by Sejdiu Rugova & Zogaj (2015) find that Albanian Language complements the system proposed by Palmer (2001), who claims that the epistemic modality is expressed through three types of judgments that are common in language: speculative (by expressed uncertainty), deductive (indicating a conclusion from observable evidence) and hypothetical (indicating the conclusion from what is already known), and that the markers for this system are the verbs: *mund, duhet, do*.

1.2. Deontic modality

Deontic (or internal) modality refers to actions and events that people (or other factors) directly control: meanings related to permission, obligation, or will (Biber et al., 2000: 485). These meanings refer to the authority and judgment of the speaker rather than knowledge or belief. Punishments with deontic meanings are often used to influence the execution of actions or situations (Huddleston 2002, 54).

According to Palmer, with deontic modality the conditioning factors are external to the individual concerned, consequently the deontic modality is related to the obligation or permission, deriving from an external source:

- i. *John can enter now* (permission)
- ii. *John must enter now* (obligation) (Palmer 2001: 9-10)

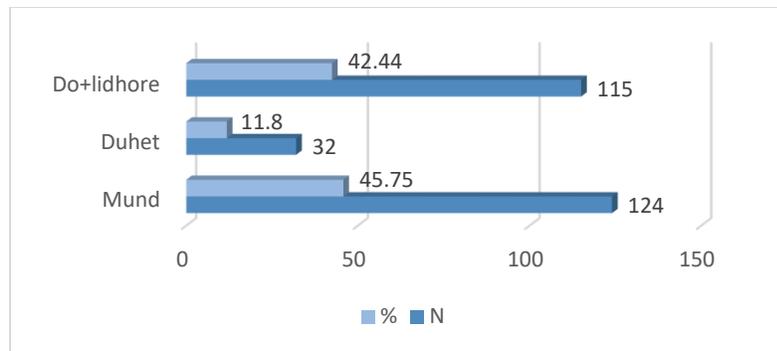
Legal texts display a variety of modal meanings, such as coercion, prohibition, recommendation, advice, authorization, and so on. Modals (*mund, duhet, do*) are a major part of legal texts. For example, the participle *do* + the conjunction of the verb in spoken and written language represent the future tense and is not so common in use, while in legal texts it represents a modal form, which implies necessity and is an active figure of these texts.

In the Albanian language, modality is expressed with modal verbs, such as: should, can and will, with lexical verbs in a semi-modal function: let, allow, do, know and dare (the last two borrowings from Serbian into Kosovo Albanian mainly), with verb moods (desire, surprise and the subjunction with non-factual meaning, with lexical means, such as modal adverbs: maybe, definitely, surely, etc., which mainly express epistemic modality, with modal adjectives (safe, doubtful, forced etc.) (Rugova, Sejdiu Rugova 2015: 178-179).

The practical part of the paper deals with the analysis of modal verbs used in the Constitution of the Republic of Kosovo. The main focus of the practical part is on modal verbs. The first part will present the general frequency of modals *mund, duhet, do*, while the use and meaning of modal verbs are analyzed more closely below. They are analyzed based on the three meanings they express: obligation, prohibition and permission.

2. Analysis of Findings

This analysis focuses on the Constitution of the Republic of Kosovo, adopted on 15.6.2008, which has 162 articles and a total of 72 pages. The text is analyzed to find the modal verbs *mund, duhet, do*. There are a total of 271 modal verbs in this document. The graph below shows the total frequency of the modules *mund, duhet, do* in the analyzed text.



Graph 1. Frequency of modals in the Constitution of the Republic of Kosovo

As it is evident from the figure above, the most used module in our corpus is the modal *can*, the second modality in terms of frequency was *do + subjunction*, while the module *duhet* was the least used, it was used 32 times in total or 11.8%, and of this only one time in a negative form. To summarize the results of this comparison, the frequent use of the modality *mund + subjunction* should be noted. The frequent use becomes even more important as it is the most obvious marker of the deontic modality in the legal language, followed by the *do + subjunctive particle*, which in the legal language express permission and obligation. Based on the results we can assume that *duhet* is used more often to express obligations in conversation than in legal language.

2.1. Deontik permission

The deontic permission in the analyzed text is expressed by the verb *can*, which expresses the modal meaning of possibility or permission when followed by another verb in the *connective mode*. The following examples show the use of the modal *can*, which followed by the *conjunction of the verb* is interpreted as an expression of permission:

(1) *Liria e manifestimit të fesë, e besimit dhe e ndërgjegjes mund të kufizohet me ligj, nëse një gjë e tillë është e domosdoshme për mbrojtjen e sigurisë dhe rendit publik, të shëndetit, ose të të drejtave të personave të tjerë.*

(1) *Freedom of expression of religion, belief and conscience may be restricted by law if it is necessary for the protection of the security and public order, of health, or of the rights of other persons.*

(2) *Mandati i Kuvendit të Kosovës mund të vazhdohet vetëm në raste të Gjendjes së Jashtëzakonshme për masa emergjente të mbrojtjes ose në rast të rrezikut ndaj rendit kushtetues ose sigurisë publike të Republikës së Kosovës, dhe vetëm për aq sa zgjat Gjendja e Jashtëzakonshme, siç është përcaktuar me këtë Kushtetutë.*

(2) *The mandate of the Assembly of Kosovo may be extended only in cases of State of Emergency for emergency protection measures or in case of danger to the constitutional order or public security of the Republic of Kosovo, and only for as long as the State of Emergency lasts, such as is defined by this Constitution.*

(3) *Secili shtetas i Republikës së Kosovës i cili është tetëmbëdhjetë (18) vjeç ose më i madh dhe përmbush kriteret ligjore, mund të jetë kandidat për deputet.*

(3) *Any citizen of the Republic of Kosovo who is eighteen (18) years of age or older and meets the legal criteria, may be a candidate for deputy.*

The expression of prohibition through the verb *can* is made when the negative particle *not* or *s* are placed before it:

(4) *Ashpërsia e dënimit nuk mund të jetë në disproporcion me veprën penale.*

(4) *The severity of the sentence may not be disproportionate to the criminal offense.*

In our analysis, with the value of *not + can* the negative part *nor* was also used in order to avoid verb repetition:

(5) *Nuk mund të kandidohen dhe as të zgjidhen deputetë të Kuvendit, pa hequr dorë paraprakisht nga detyra e tyre.*

(5) *Members of the Assembly **may not** be nominated **nor** elected without resigning from office in advance.*

(6) *Avokati i Popullit dhe zëvendësit e saj/tij **nuk mund të jenë** anëtarë të asnjë partie politike, **as të ushtrojnë** veprimtari politike, shtetërore a private profesionale dhe **as të marrin** pjesë në organizmat drejtues të organizatave civile, ekonomike dhe tregtare.*

(6) *The People's Advocate and his / her deputies **may not** be members of any political party, **nor** exercise political, state or private professional activities, **nor** participate in the governing bodies of civil, economic and commercial organizations.*

Evidently, the particle *nor* is a substitute in the cohesive plane, which is put in place of the unit *can not*. In fact this can be seen as a unit that precedes *nor* (**can not**). Therefore, it separately expresses the prohibition mode.

2.2. Deontic obligation

The deontic obligation in the analyzed text is expressed with the verbs *duhet* and *do*, accompanied by the verb in the subjunctive.

i. Modal verb *do*+subjunctive particle

Do followed by the subjunction in the Albanian language is used to refer to the future tense, either in the sense of will or prediction. However, in legal language this verbal form is used to express obligation and is among the most common forms and can be found in all types of legal documents. The reason for its excessive use is that legal drafters, but also lawyers, use it for many other purposes, because of its flexibility, because it can mark a variety of meanings. According to Butt (2006: 131), the purposes of the modal verb *do* + subjunction ("shall" in English) in legal language are: to assign an obligation/duty, to give right, to give direction, in state circumstances, to create a precedent, create a condition and express the future.

(7) *Të gjitha interesat në pronësi shoqërore në prona dhe ndërmarrje në Kosovë **do të jenë** në pronësi të Republikës së Kosovës.*

(7) *All socially owned interests in property and enterprises in Kosovo **shall be** owned by the Republic of Kosovo.*

(8) *Gjatë Gjendjes së Jashtëzakonshme, Këshilli i Sigurisë i Republikës së Kosovës **do të bashkëpunojë** ngushtësisht me Qeverinë, Kuvendin dhe autoritetet ndërkombëtare.*

(8) *During the State of Emergency, the Security Council of the Republic of Kosovo **shall cooperate** closely with the Government, the Assembly and the international authorities.*

(9) *Pesë (5) anëtarë **do të jenë** gjyqtarë të zgjedhur nga anëtarët e gjyqësorit;*

(9) *Five (5) members **shall be** judges elected by the members of the judiciary;*

Similarly, in this verbal form the prohibition is expressed by placing the negative particle *not* or *s'* in front of the modal *do*. So the main function of the negative form of *do* + subjunction is to express prohibition:

(10) *Tre (3) gjyqtarët **nuk do të jenë** qytetarë të Kosovës dhe **as të ndonjë vendi fqinj.***

(10) *Three (3) judges **shall not** be citizens of Kosovo or any neighboring country.*

(11) *Dispozitat e nenit 70.3.(3) **nuk do të aplikohen** deri në seancën konstituive të Kuvendit pas zgjedhjeve të para parlamentare pas hyrjes në fuqi të kësaj Kushtetute.*

(11) *The provisions of Article 70.3 (3) **shall not apply** until the constitutive session of the Assembly after the first parliamentary elections following the entry into force of this Constitution.*

(12) *Republika e Kosovës **nuk ka pretendime territoriale** ndaj asnjë shteti ose pjese të ndonjë shteti dhe **nuk do të kërkojë** të bashkohet me asnjë shtet ose pjesë të ndonjë shteti.*

(12) *The Republic of Kosovo has no territorial claims against any state or part of any state and **shall not** seek to join any state or part of any state.*

In addition, the particle *nor*, as a substitution in the cohesive plane, in example (10) is placed instead of the unit **will not be** and expresses prohibition.

ii. Modal verb *duhet*

According to Albanian grammar researchers (ASHSH, 2002), the semi-auxiliary verb *duhet* expresses the modal meaning of obligation or necessity. It can be followed by the subjunctive mode or by the participle. When followed by the past participle of the conjunction, the verb *duhet* expresses a stronger assumption. When it is not followed by another verb in the connective or partial way, but by a noun or pronoun that serves as its subject, the verb *duhet* does not have a modal meaning, but is used as a verb with full lexical meaning (ASHSH, 2002: 263). The modal value of the verb *s duhet* in the Albanian language is expressed when it is followed by another verb in the subjunctive or participle, with which it expresses the modal meaning of obligation or necessity.

(13) *Me kërkesën e Kuvendit, Avokati i Popullit duhet të dorëzojë raporte periodike ose tjera Kuvendit. Me kërkesën e Avokatit të Popullit, Kuvendi duhet t'ia lejojë që të dëgjohet.*

(13) *At the request of the Assembly, the People's Advocate shall submit periodic or other reports to the Assembly. At the request of the People's Advocate, the Assembly must allow him to be heard.*

(14) *Nëse as herën e dytë nuk zgjidhet Qeveria, atëherë Presidenti i Kosovës i shpall zgjedhjet, të cilat duhet të mbahen jo më vonë se dyzet (40) ditë nga dita e shpalljes së tyre.*

(14) *If the Government is not elected for the second time, then the President of Kosovo announces the elections, which must be held no later than forty (40) days from the day of their announcement.*

Prohibition through the form *duhet + subjunction* is expressed as in the other modalities mentioned above, specifically through the use of negative particle not or s'. In the text analyzed this form of prohibition was found in only one case:

(15) *Parimet e tjera për veprimet e institucioneve publike gjatë Gjendjes së Jashtëzakonshme rregullohen me ligj, por ato nuk duhet të jenë në shpërputhje me këtë nen.*

(15) *Other principles for the actions of public institutions during the State of Emergency are regulated by law, but they should not be inconsistent with this article.*

In the text analyzed, the modal *duhet* was used less frequently, appearing only 31 times in its affirmative form and 1 time in the negative.

3. Conclusion

The purpose of this paper was to analyze the modalities used in legal texts. In the theoretical part the terms modality, epistemic modality and deontic modality were introduced, which are fundamental to understanding the research in the practical part. Since the main function of legal language is to determine rights, express allowance/permit, and impose obligations, the rest of the analysis dealt with the deontic modality. This function of legal language in the analyzed text was expressed through the modalities *mund*, *duhet* and *do*, with the meaning of permission and obligation.

Based on our findings, the most used modal in the text was the can modal, which followed by the verb in the subjunctive was interpreted as the expression of permission. The second model in terms of frequency was *do+* which in the analyzed text was used to indicate rights or obligations. In order to express the obligation or the necessity the modal *duhet* was least used.

To summarize the results of this analysis, reveal the frequent use of the *do+* subjunctive particle, which is the most obvious marker of the deontic modality in the legal language, followed by the *do + subjunctive* particle, which in the legal language expresses permission and obligation.

The expression of prohibition was introduced through the verbs *mund*, *duhet* and *do*, preceded by the negative particle *not*. In addition, the negative particle *nor* is also used, as a substitution for the not+can form. In fact, this can be seen as a unit that precedes the particle **nor (can not)**, therefore it expresses prohibition.

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INITIAL TRIALS OF STUDYING THE GRAMMATICAL STRUCTURE OF ALBANIAN LANGUAGE

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Abstract

The Albanian language is one of the oldest languages in the Balkans, however was documented very late, around the 15th century. The Albanian language is part of the trunk of Indo-European languages. The oldest language of this trunk is the Sanskrit language. The main and greatest writers of the time, the authors who made the first attempts to study the structure of the grammar of the Albanian language were: Lekë Matrënga, Pjetër Budi, Frank Bardhi and Pjetër Bogdani. The aim of this paper is to highlight the lexicon of old Albanian authors. Our main goal is the realization of the lexical results of the selected authors.

Keywords: Ancient Albanian literature, author, lexicon, contribution.

Introduction

The ancient Albanian literature, initially began and was covered in the first three centuries of its writing from renowned authors ranging from Barleti to De Rada, through which one can get a better comprehension of its historical and typological view. Through the historical view is given the almost three-century time course of the emergence of the old Albanian literature as well as its development in the Albanian environment. The ancient Albanian literature has undergone through three stages:

First; The literature of humanism in the sixteenth century, with Marin Barleti as its main representative.

The second; Philo-biblical literature represented by the authors of the XVI, XVII, XVIII centuries.

The third; The secular, secular literature of the Poets (Bejtexhinjve) of the XVIII century. (Hamiti, 2010: 74). The ancient Albanian literature, being the literary production of different cultural circumstances and times from Barleti to De Rada, and despite the fact that in the historical course there is no established unit and continuity, it has had many different writing models.

In this paper we will address the lexicon of selected authors and their works. Where the standard language does not necessarily correspond to the literary language, nor to the national literary language. (Ismajli, 2005: 35). The authors selected for this article each have their own linguistic characteristics, which we will discuss. Albanian lexicography, grammar and etymology, albeit in a simple way, starts with local authors (Kastrati: 75).

Complementary lexicon extracted from the work of Lekë Matrënga (1567-1619)

Lekë Matrënga is the oldest author of Arbëresh literature. The language of Lekë Matrënga reflects the ancient Tosk Albanian, with some phonetic, morphological, syntactic and lexical features. His language is the Albanian / Arbëresh dialect of the Hour of Arbëresh of the century. XVI. His work bears the title "E mbsueme e Krishterë ..." and Italian

"Dottrina Christiana" (1592), which has 28 pages and about 450 words, written in the Latin alphabet, using combined letters for the sounds of the Albanian language, which cannot be found in Latin language. Lekë Matrënga is considered the earliest writer of the Arbëresh of Italy and the author of the first poem written in Albanian. (Hamiti, 2010: 155).

Analysis of the main features in the work of Lekë Matrënga

1. As new units, from the point of view of their emergence as lexicon-grammatical and word-forming categories: purify (purified) and purification (verbal noun) and powerful by power;
2. Words that have served to replace foreign words: purify and purify;
3. Words that have served as limbs of terminological phrases (prepositional, compound or partial adjectives): fast, powerful, put, crossed, beaten, riding.

Complementary lexicon taken from the work of Pjetër Budi (1618-1621)

Pjetër Budi has enriched the Albanian language with 2453 words, with his published work called the "Christian Doctrine (Dottrina Cristiana)".

Analysis of the main features in the work of Pjetër Budi.

1. Words that have served to replace foreign terms: qepër - kapriatë, mjedis ← ambient, themel- fundament, i gërryer ← i abroduar, tra ← shtab, hulli ← brazdë, thërrmijë (grimcë) ← korpuskul, qiri ← kandelë, i plogët ← inert, lodh ← fëdig, nxit ← eksitoj, duq ← rubinet. (*translation:* onion - caprice, environment ← environment, foundation, foundation, eroded ab abroded, beam ← headquarters, groove ← groove, particle g corpuscle, candle ← candle, sluggish ← inert, lodh ← fëdig, stir ← excite, duq. faucet).
2. Words that have served as limbs of terminological phrases (prepositional, compound adjectives, participle adjectives): i ashpër(sipërfaqe),i(e) afërt(pikë),i derdhur, i dredhur (fill), i frytë, i ftohtë, i hapët, i hollë, i kulluar, i lidhur, i ndezur, i pafund etj. (*translation:* rough (surface), i (e) close (point), molded, twisted (thread), fruity, i cold, open, thin, pure, bound, heated, infinite etc.)

Budi always writes in quatrains, and in alternating poetic rhymes. These didactic and poetic features of Budi's writing are enshrined in his anthological poem Laudans invocabo dominum. (Hamiti, 2010: 120).

Lexicon taken from the "Dictionarium latino-epirocum" by Frang Bardhi (1635)

Frang Bardhi is one of the most prominent figures of Albanian national culture of the XVII century. The first attempts for lexicography and the study of the grammatical structure of the Albanian language, by local linguists in the XVII century, begins with Frang Bardhi (1635).

With his dictionary, Latin-Albanian, begins the Albanian lexicographical tradition. He wrote the dictionary in order to help the Albanian language, which was in danger of being lost over time. For the first time, Albanian language was put face to face, in a complete and codified lexical plane, with Latin language, which was the most elaborate international language of that time.

The dictionary has 5,000 Latin words and 2544 Albanian words. The author has translated some Latin words with a single Albanian word or uses a periphrastic translation method (it is thought that as autochthonous words they are half

of the number 2544, i.e., about 1300 words; removing Greek, Latin, Turkish and Slavic borrowings). The dictionary contains various place names, expressions, special grammatical elements and 113 Albanian proverbs, which constitute the first collection of Albanian folklore. (Ismajli, 2000: 244).

Analysis of lexical features in the work of Frang Bardhi

1. Substitution of foreign terms: ballë → front, çast → moment, gisht ← spinot, gurrë → burim, kunorë → koronë, lëkundës-i → oshilator, majth → çekiç, mjedis → ambjent, skaj → ekstrem, themel → funament, thjerr → lentë, timetar → oxhak. (*translation*: forehead → front, moment → moment, finger ← spinet, fountain → source, crown k crown, oscillator or oscillator, majth - hammer, environment → environment, edge → extreme, foundation → fundament, lens, lens, timer → chimney).

2. Word-forming microsystems: rreth-rrethim, mbjellje-mbjellës, ftohje-ftohëse, nxehtësi-të nxehtit, peshojë-peshor. (*translation*: circle-sowing, sowing-sowing, cooling-cooling, heat-heat, weigh-scale).

3. Suffix constructions: -es: dëlirëdhëmbes, fikes-i, lëkundes, mbjelles-i, nxites, kthyes, shpejtues-i, shkumues-i, shënjues-i, turbullues-i. -ojë: mbulojë, peshojë. -or: peshor, rëror, nyjor, hekuror. -tar: timëtar, -ëri: papërshtatshmëri. (*translation*: -es: chaste, extinguishing, swaying, sowing, stirring, turning, accelerating, foaming, marking, disturbing. -oj: cover, weigh. -or: scales, sand, knots, iron. -tar: timtari, -ëri: inadequacy.)

The Dictionary also contains an appendix which is divided into seven chapters: nouns and numerals, family titles, cities and castles, adverbs, prepositions, exclamations, proverbs, dialogues and greetings. (Hamiti 2010: 132).

Lexicon taken from the "Company of Prophets (Cuneus Prophetarum)" by Pjetër Bogdani 1662-1689)

Pjetër Bogdani's work has a special linguistic significance with the material it brings to the historical grammar of Albanian language, especially with its lexicon. Bogdani created new words for the concepts he needed to express.

The purpose of the work "Company of Prophets (Cuneus prophetarum)" published in 1685 in Padua, reprinted in 1691 and 1702 in Venice with different titles, was the education of the people, the creation of a fund of vocabulary of terminology in relation to the fields or subjects. The book "Cuneus Prophetarum", or according to the translation of Justin Rrota "Company of Prophets", is one of the most important works of Albanian literary heritage. In 1675 in Rome he had asked to be allowed to publish the work "Flavissae Prophetarum de Adventu Messiae". (Ismajli, 2000: 277).

Conclusion

The contribution of scholars in the Albano-logical sciences is innumerable. These works relied on the cited books, which can be found in sufficient sources. We have conducted a carefully crafted this paper by following precise and thorough systematic and selective research. We have been able to describe and compare the contributions of the authors in a direct way. This paper is of interest to all those who are interested in the contribution of Albanology.

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ALBANIAN LANGUAGE AND DIALECT OF RAHOVEC

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Abstract

In this paper we will try to reflect the relationship of the standard language with the dialect of an area in Kosovo. In the city of Rahovec, in addition to the Albanian language, a language with a mixed lexicon is heard, Albanian, Serbian, Turkish, therefore the Albanian dialect is in circumstances of bilingualism and multilingualism. In these circumstances, during the historical development, Albanian and Serbian have interacted with each other. The relationship and relations of standard Albanian with dialectal forms will be treated in the framework of dialectal bilingualism. The object of review of the paper will be written documents and present discourse situations. To reflect the situation of Old Albanian in this dialect, we will refer to books written in this area, such as Divani of Sheh Maliqi or the Dictionary of Lubomir Kujonxhic. Meanwhile, the state of Albanian today will be reflected with examples collected in the field. Within the paper, we will compare the state and changes that have occurred in this dialect over time as a result of changes and historical circumstances, seeing them as sociolinguistic circumstances.

Keywords: language, bilingualism, dialectal bilingualism, lexicon, interaction, etc.

Introduction

Development of Rahovec/ Rahovec dialect and its coexistence with the Albanian

Before we go further it is important to see the possible origin of Rahovac/ Rahovec language. If we refer the history of Rrahovec/ Rahovecas an urban center, as a starting point we can consider residences that are found in the work of Selami Puhales where we mentioned before we have two sorts of Rahovec, great Rahovec/ Rahovec and small Rahovec. Both of them had 43 headed household (Pulaha, 1981, f.104). Its development and transformation in a small town ocured later. Recalling that only 500 families were in Rahovec/ Rahovec in 1892 (Nushiq, 1902, f.104-148). Albanians for the sake of developing their economy and comerce, perhaps to preverse their physical beign, started to communicate in the language of those who supplied Rahovec/ Rahovec with goods and who governed in the administrative sense. The need for business development pushed citizens of Rahovec/ Rahovec to subject the pressure of the language of those which whom they had intercourses. Albanian language was a native languagein Rahovec/ Rahovec clearly speak some old Albanian remants like the preservation of consonant groups: mb, nd, ng (Dulaj, 2016), ex. How is it going! (Puna e mbarë), Doing well! (Mbarë paq), Plant wheat! (mbjell grurë), Thanks, I exchange grapes with beans, don't mention, eating bread (hanger buk), I load wood (ngarkoj dru) etc.

Also, this idea can be reinforced through the Albanian's greeting words in the dialect of the town of Rahovec, except the usual greetings: good morning, good afternoon and good evening, good day and good night, and thank you, even though elders say (*d'i Meſ Hajra boſſ hajr*). Even the dictionary of Lubomir Kujunxhiç, the words he wrote, show the bilingual situation in the city of Rahovec (Agani, 1981). Hilmi Agani emphasized "in the end of the nineteenth century and the beginning of

this century) when the Kujunxhiqi's Dictionary was written in 1902, Albanian communication was in Albanian with Serbian language in addition when it came to business relation. In order to prevent the disappearance of Albanian language marriage with Albanian speakers only had an impact. But this didn't pass without consequences, disadvantage of Albanian language, citizens of Rahovec/ Rahovec started to use more dialect of Rahovec/ Rahovec in daily life replacing it with Albanian, even that Albanian was predominant for centuries (Agani, 1981).

For a predominant state of use of Albanian on Slavic and Rahovec/ Rahovec dialect Berni sllav Nushic (Nushiq, 1902) speaks in his book. But he said that Albanians once had spoken Serbian language and complains that they are abandoning language because of women that are coming from villages (Nushiq, 1902).

Relying in what Hilmi Agani says, in opinion of B. Nushnic also in language of Divan of Sheh Maliqit, that in Divan are used only five or six Slavic words we came to the conclusion that dialect of Rahovec/Rahovec has recognized two development stages. The first stage of maternity birth and use begins in 1912 when Kosovo was occupied by Serbia, a stage which will continue to develop until 1941 (Dulaj, 2016). With the beginning of World War II, the Slavic language began to exert pressure on the Albanian language in the city of Rahovec, but after the Second World War was over, the Serbian occupation was restored. During the first period according to the conducted surveys, citizens of Rahovec/ Rahovec were almost were subjected to the ruler, and as a consequence they damaged and misused their mother tongue, giving favors to artificial language, the Rahovec/ Rahovec dialect which has seemed to have taken on a culture character and civic identity on time to distinguish from the economically and unlettered backward peasantry (Dulaj, 2016). The destruction of Rahovec's national bed and the preservation of the Albanian language a lot of men fought in this locality.

Commitments of the citizens of Rahovec/ Rahovec in the National Movement were permanent and active. Well known heroes as Musa R. Rahoveci, Mustafa A. Derguti, Ali Sokoli to the last martyrs and soldiers of the KLA General who sacrificed their lives for their country along with other

martyrs in Kosovo. As stated above, it is clear that the Rahovec/ Rahovec folk tale in Rahovec/ Rahovec until the beginning of World War II had gone expanding into use and at the same time influencing, or interfering with, phonetics, morph syntax and the Albanian lexicon which had undoubtedly been active and considered as the native language of these residents. Sociolinguistic theory speaks of the interference of official languages on family language. Richard A. Hudson is the first who speaks about mixing codes and he emphasizes "the purpose of mixing codes, it looks like, symbolize an ambiguous situation, where using only one language is not enough" (Hudson, 2002).

Basil Shader in "Linguistic reviews between Albanian and German in Switzerland speaks also for "cod-switching" and lists factors that affect in mixing of the language" "limited prestige of Albanians that live in Switzerland and the bilingual practice of Albanian Diaspora (Albanians that live in foreign country) influenced in damaging of Albanian language (Shaderi, 2005).

Further on, B. Shader lists three levels of "cod-switching" assessment that we have noticed in Rahovec's talk: a) Families that have always talked to families in dialect of Rahovec. In these families the mixture is at the high level or as a mixture of calls Shaderi B. "High Switch", b) families, that speak both dialect of Rahovec/ Rahovec and Albanian, have medium mix "Medium Switch" , c) families that speak only in

Albanian have smaller mixture "Low Switch"¹². Mixture of the language in those families may seem just as any phonetic phenomenon ex. Switching vibrating r with rr field (arë) has gone to work in a field. According to this theory we can say that in the first part of the nineteenth century (Dulaj, 2016) Albanian language had limited prestige. Serbian language was used more because of occupation. Hilmi Maliqi in order to present the cruelty of Serbians over Albanians in Divan's nasheed (religious song) titled "A po ngo ni turk e vlla" do you hear Turkish and brother, would write "erë kolera Serbija naj hoj ha:kun fejtmia"

During the time we spent with my colleague from Rahovec/ Rahovec decoding and analyzing Divan's language of Sheh Maliqi from Rahovec, we need to find an expression within the verses of Divan, while we were in a silence and looking for in manuscript he was looking in Arabic alphabet and I in the manuscript (rewritten from a person that was born in Rahovec/ Rahovec in the beginning of last century) in Albanian alphabet my colleague cried out from joy "e gjeta- e dyta ilahia" (I found second nasheed) in standard Albanian it should be "e jeta Ilahia e dytë" (I found the second nasheed). These influences did not have any affect in the phonetic and morph syntax system of the village folk of Rahovec. Slavic and dialect of Rahovec/ Rahovec did not affect the village speakers that even they borrowed some words they came as a result of administrative and business language ex. Opshtinë (municipality), naqallnik (senior police officer), pareznik (tax collector), upravnik (director). These words are used mainly by the elders because middle and young generation rarely use these words.

Today in the town of Rahovec/ Rahovec the middle and young generation still live-in bilingualism condition, Albanian and dialect of Rahovec (Dulaj, 2016). During the research we encountered different bilingual situations. Here is how the bilingual situation was expressed in a family in a neighborhood in Rahovec.

Grandmother didn't speak Albanian, her son graduated in University in 1990, got married to a girl whose family spoke only Albanian, they had two children and they were raised by their mother and she learnt them only Albanian and they spoke all the time in Albanian. Later they come to a situation where they can't communicate with their grandmother. We heard about this case in Rahovec/ Rahovec is a kind of "pact" not to talk in dialect of Rahovec.

Folësi: "A po liđim bes na se ma kur mos me fol ravecjânçen? Speaker: Will we promise not to talk in dialect of Rahovec/ Rahovec anymore?

"Turma përzijet/ bravo profa/ tako je! (të lumtë profesor! Ashtu!). Crowd: Well, done professor

The state of bingualism in Rahovec/ Rahovec may be seen also as Albanian remnants in dialect of Rahovec.

Hilmi Agani in his study about linguistic region in Vocabulary of Lubomir Kujungjiqit talks about the impact that Albanian language had over Slavic language (Rahovec) (Nushiq, 1902), in our opinion this should be seen different. We agree with H.Agani that Albanian dialect of Rahovec/ Rahovec (Slavic as he calls it), like we have said before in phonetic and morph-syntax system, as a result of this interference Albanian language was damaged. So, if Albanian words in dialect of Rahovec/ Rahovec are considered influence we may flee from the truth that dialect of Rahovec/

Rahovec is built on the basis of languages like: Albanian, Slavic and oriental languages- Persian, Arabic and Turkish. That Albanian was influenced by dialect of Rahovec/ Rahovec in morph syntax structure prove some examples taken from this research.

Jimi ko:n **te ni**: msusi me msu germa// **Ni**: partiá e para neve jemi ko:n ʒâʃt muj// (ne kemi qenë partiá e pare gjashtë muaj).

Ni puʃken pa fiʃek ma kađan// Pi puʃken e θat di: vet potuten.

Po takoj kta hoxhen n'rug// Jemʃillun 'Priʃtin tuj ʃit ruʃ// Instead of acting forms we did.

Kusaret e **kan** hin me platskit ki:ʃen//

(nuk përshtatet pjesorja e folje shynë me foljen ndihmëse **kam** . for example: kanë hi, për kanë hyrë apo janë hyrë). (does not fit the part of the verb with the verb auxiliary I have for example: have hi, have entered or are entered).

If this theory is acceptable, it appears that sociolinguistic factor affected morph-syntax and phonetic system, in dialect of Rahovec. Developing dialect of Rahovec, was not a good favor for Albanian language. The Albanian remnants within this “new language” for Albanians it’s just preservation and not introduction of Albanian words. Hilmi Agani this sociolinguistic issue expressed by the phrase “language interference” and from this point of view, professor Agani should be seen as precursor of sociolinguistics in the development of linguistics in Kosovo.

Considering what we have said related to linguistic development we may conclude that social factors produce psycholinguistic effects. More we hear or search we are convinced that Albanian language is the first native language in Rahovec/Rahovec, without denying the fact that in any historic moment put Albanian in difficult situation, in this locality (Dulaj, 2016).

According to us Albanian language did not have any influence in dialect of Rahovec/ Rahovec and did not have the chance to influence but in a way, it served the language with necessary words. Those expressions that are heard as words, phrases, short lectures within the dialect of Rhovec are remnants of Albanian language which were not assimilated because of the interruption of development of dialect of Rahovec/ Rahovec which we think as we have said before there have been changes in world war II.

Phraseology and other linguistic elements that we face, convince us more that people of Rahovec/ Rahovec preserved and developed that spiritual creation in Albanian language. As evidence is the fact that citizens of Rahovec/ Rahovec don’t know and don’t want to sing in dialect of Rahovec, they always sing in Albanian, in weddings, national and religious festivals (nasheed, song of bekteshi’s sect).

Here are some expressions that are common in dialect of Rahovec/ Rahovec with Albanian word in between (ti be šeshko e eja si Adem Peja (ti qenke shko e eja si Adem Peja)- You are as Adem Peja come and go, fatbardha nana zatebe (fatbardha nana përty)- your mum is lucky to have you, mu si zrgubelafija (i ka humb fija)-is confused, nikat ne vi daja ditt’bal (mos pafsh ditë të bardhë)-never have a good day, nemoj da binaš fjalët si Demushi, punt si kerkuši (mos u bë në fjalët si Demushi, punët si kërkushi)- don’t speak like Demushi and business like no one, nema nićinvjet (nuk i ka njëqind vjet)-doesn’t have hundred years, ne moj da çiniš hajgare (mos luaj hajgare)- don’t play a joke, idemo Shkup e n’Shkoder- from Skopje to Shkoder, gaudarilimsiš (i karamsysh)- envy, “naniaqika” (qika e nënës)-mother’s daughter.

Like we saw in those examples when the speaker finds difficult to find a proper word in that moment of speaking, they use words in dialect of Rahovec/ Rahovec.

Spoken language and art language

For a long time, we have heard a story that it was an analog for arbreshet(italo-albanians). Our interlocutor trying to show us his feelings and world among the others he said “Kurpoflej un poshohiandre:nshqip, edhekurpomendojpmendojshqip. E kurpofolipoperzi her shqip her gjuhenraveçjançe” when I sleep I dream in Albanian even when I think I think in Albanian, but when I speak I mix Albanian with dialect of Orahovac.

This proves that citizens of Rahovec/ Rahovec care emotionally connected to Albanian language. It looks like the social factor influenced first phonetic of Albanian speakers of Rahovec, then grammatical system, but couldn’t affect their linguistic psychology. When we asked how the conversation was developed in his dreams he responded.

Ná n’ânder kur pɔ lujm nuk pɔ fɔlim rahovetsianŋe/ ati: (aty) pɔ fɔlim

ŋištɔ ʃqip// Un (vazhdon subjekti) e kam zjed pikturën si prɔfesiɔn nɔ mungesɔ tɔ mundasiɔs sɔ

ʃprehjes me fjalɔ// Baʃkɔʃɔrtja ime eđe kur pɔ vjenn ’zimnaz nuk pɔ din rahovecianŋe// ajo pɔ

mɔn rahovetsianŋen kur pɔvjen n’ʃkoll / n’xhinnaz //

(in my dreams we don't speak or play in dialect of Rahovec/ Rahovec but in Albanian, I choose picture as a profession in order to express myself when I can't through words. When my wife comes to high school, she don't speak in dialect se she is learning dialect there).

Here are some examples proving that psychological effects interfere in spoken language. A citizen of Rahovec/ Rahovec goes to his uncle in another village to express condolences and he addresses to the head of household:

Rahoveciani : *o Isa: a ka dék dajá Januz á?*

Katundari: *Po ,ia- ktheu pritësi.*

The citizen trying to find a proper word to express condolence he says it's good that he is dead. Another case:

Rahoveciani: *o dajá Imer a kade:k Xhema á?*

Imeri: *Po / daj//*

Rahoveciani-Bogatte da bereqet. (zoti të dhashët bereqet). An expression that is used mainly when a pet dies. Those expressions are unstoppable and it can't be said when those Slavic expressions and foreign unnecessary words won't be used anymore. A beautiful story taken from the book "War Memories" that speaks for Jashari family during the war, the word driver "driver" was spotted.

-Come in, because we are leaving- the bus driver called us.

-A country girl whose boyfriend Rahovec/ Rahovec often spoke in dialect of Rhovec as a joke she would say: *pite për pyte* (question), *a je kasoh/ kçiri punt e veta ti për s'ih punët tua* (mind your own business), menjamalle, zezakres(edhe kris për mendja madhe, e zezakresë, (being conceit damaging yourself). It happens to hear also phrases like: *ku:r po bahet nesera/ për të nesërmen* (tomorrow),

A un jam faj ci's po diç a? (is it my fault that you don't know) *Mbile gëjen, mbile vrata//* (shut up).

Meanwhile a construction engineer would use words as water circulation system, a mechanic who worked in Germany testing the car would say *nukkatyf për nukka test* (I don't have a test). During the period of 1980 H.Dulaj stayed in Kalabri to study some issues, during the visits he has done in accompaniment of a priest he testifies: In Fakullnar (municipality of Italy) he visited two families in a first family when the father and son both of them married to Italian women, they and their children spoke in Albanian but none of their wives did, the second situation is about an arbreshe mother and Italian father they had twin girls, twins and woman spoke in Arbreshe but the father didn't. In University of Calabria he met over thirty students which came from different parts of Italy and all of them spoke in "arbreshe" except one who started to learn arbreshe dialect was influenced by other students. He was called Besnik.

Conclusion

What keeps alive dialect of Rahovec/ Rahovec in Rahovec/ Rahovec city remains to be seen in the future. If you say to a citizen of Rahovec that you are speaking Serbian when he is speaking in dialect, he won't feel good. Because they consider their language different from Serbian. It happened to a citizen of Rahovec/Rahovec when he went to Belgrade but he wasn't able to communicate with Serbian because he spoke in his own language. He didn't speak Serbian neither. Serbian didn't speak his language. Another fact that happened during the war is while they were going in a battle during the action, they spoke in dialect other soldiers though that they were camouflaged in UQK's uniform and almost shouted them.

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DEVELOPMENT OF CRITICAL AND CREATIVE THINKING OF STUDENTS UNDER THE CONDITION OF THE CURRICULUM INTEGRATION IN SCHOOLS

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Abstract:

The paper aims to analyze the impact of interdisciplinary integration on the development of critical thinking. Students today need to master the skills to solve difficult problems, critically examine circumstances, raise alternative opinions, and make prudent decisions to meet the challenges of today and the future. Teaching realized through interdisciplinary integration can make possible the demands that time places on students. To carry out the work, contemporary didactic literature related to interdisciplinary integration and the development of critical thinking was reviewed. The paper also contains a concrete field study. The population of this study were primary school students in Albania, parents and teachers. The champions of the study were two fourth graders in the school "Jakov Xoxa", Fier. The study was conducted while working on topics that rely on interdisciplinary integration. Observations conducted directly in the classroom, questionnaires with students, parents and teachers have provided significant results regarding the impact that interdisciplinary integration has on the development of critical and creative thinking during reading and writing. Interdisciplinary integration in all its dimensions helps and is part of the development of critical thinking by making students more motivated and realizing both the objectives of the school and the demands that time poses to students today.

Keywords: thematic learning, critical thinking, integration, interdisciplinary, etc.

Introduction

Children work in a class environment where they spend a great part of their time. When this environment is organized in a way that encourages the communication between the students, appreciates cooperation, integrates tasks and work materials and children are free to follow their ideas, they are eager to complete their tasks and to accept the challenges faced. Such models of teacher's roles and the environment conditions respect the children as the future thinkers (Brooks, 1993).

In the framework of a curriculum reform, it is important that the expected changes in particular components to include teaching and learning issues. Success in school requires an active learning process, renovated in content and shape, which is reflected on the use of methods, strategies and interactive contemporary teaching techniques. Interacting teaching exploits, the possibility of the contribute of each student found in the learning environment on their results, enables the possibility of knowledge being developed and not be taken for granted, makes the students collaborate with each other etc.

This study is focused on the area of education and more particularly in the pupil centered classes of the fourth grade in elementary education. The practice presented make the teachers change from a teacher centered method to student centered method. These methods give the pupil the chance for higher expression, freedom and recognition through manipulation and experience, while children develop critical and creative thinking. The school should assess the education as a process that aims to develop skills required in the today's world, away from the limitations that offer an incomplete curriculum. The acceptance of curriculum integration necessity is nothing but the beginning of a long

reflecting process and decision making for methods of its integration in the national curriculum and the teaching practice in schools.

Education, as an important part of social life of the country, faced a lot of difficulties immediately after Albanian opening to the world. During political transition of 1990-1992, the education system inherited a great number of destructed school buildings. They were not appropriate for teaching process, without equipment and laboratories, lack of books and other learning materials (Group of authors, 2004). Moreover, changing of systems brought change in school curricula. In order to pass this inferiority and to realize a new content of generation education, an intensive qualification and requalification of all teachers and pedagogues was needed. In the center of the new curriculum, which aims to form students with a high level of learning, should be the development of critical and creative thinking. Knowing the techniques and methods to develop this thinking through activities of reading and writing and more, will give a new perspective to teaching and learning of children in schools.

Development of critical and creative thinking through thematic method

Curriculum integration is better realized through the thematic method or working with topics. Topic based teaching in a way or another touches and activates in various degrees the so called “Multiple Intelligence” in pupils.

Educative modern theories accept that individuals percept the world through at least seven different ways and all with the same importance: *language* (understanding the thought, influence on others, creating the ideas on the world and society etc.); *logic analysis* (finding the relation cause-result, classification, concluding, generalization, developing hypotheses, etc.); *spatial perception* (localization, finding the rations of space, imagination, idea presentations etc.); *musical thinking* (discovering and understanding rhythms, intonations, “hearing” of machinery movement, etc.); *body movement* (idea understanding, feeling, skills, inner and outer impressions, tactics etc., expressed by body movements and visual expressions); *self-recognition* (knowing thy self, motives, emotions and inner feelings of each individuals); *understanding others* (knowing and understanding the stimulatory motives or others’ goals, “reading” of signs and expressions of others etc. (project “DANIDA”).

As every teaching and learning methods, topic-based teaching wants to reach its objectives through: a) instructions (knowledge, statements, etc.) and b) expression (beliefs, values, etc.) where the specific weight of each of them depends of the topics, directive skills, the environment where the teaching happens, the historic-social-economic background and the traditional teaching in actual conditions.

It is already known that learning is the human act of trying to know the living reality. The objective of learning is to understand the knowledge and possession in order to use them. Each individual learns differently from others. Some individuals learn faster, some slower, some are active and some are passive etc. (Garo, 2008, p. 28 - 35). Learning is not just a collection of new concepts, skills, ideals, beliefs and ratings. More than these, learning is an integration of this collection which twines the pupils’ personality. Transferring and acquiring skills and knowledge is crucial to the education process of children. Transferring means using the learning result in a new situation. (Garo, 2008, p. 40)

Thus, when a pupil uses skills learned in Math during an hour of Physics, we say a transferring has happened. The most successful teaching hours are the ones that stimulate the student to think by themselves and to participate in critical thinking (Halpem, 1995). Critical thinking enables us to assess our thinking, and to become aware of its nature.

That is why the aim of this study is the impact of the interdisciplinary integration on the development of critical thinking. Critical thinking is an active, interacting and complicated process performed through speaking and writing. This process is realized under conditions and environment that stimulate and support it. Critical and creative thinking is not part of a particular curriculum, an area or a special discipline, but is a process found in all the subjects regardless of the grades or cycles.

Challenges encountered

Apart from assessing the positive aspects of interdisciplinary integration and working with themes on the development of critical and creative thinking, the focus of this study is to discover the challenges encountered from teachers and students, as this type of teaching is not very frequent in the Albanian teaching experience. Many teachers do not have the necessary knowledge in all the main subjects to be able to fulfill the teaching requirements of the integrated curriculum.

First, a good part of the teachers does not have the sufficient knowledge in one particular subject to lead the pupils toward the complete knowledge of its main concepts.

Secondly, this problem becomes harder and harder when the teachers need to combine subjects with each other. If the teachers are not competent on the knowledge and concepts within the subject, then the interdisciplinary integration seems like a very hard thing for them. Selection and skillful use of topic-based teaching from elementary education teachers enables to lower the irregular behavior and effective learning. In fact, schools are in great need for interactive teaching.

Some of the characteristics of the new education curriculum require for it to have the pupils in its center, to fulfill their needs, interests and the society today and tomorrow, to be normal, with integrating emphasis, to stimulate the creative and critical thinking, and other basic skills and to enable the pupils the basic learning expressions during all their life. This curriculum should enable for the pupils not only subject knowledge, but also social life skills, civic values, deep impact on of TIC as a separate subject and as learning means implemented in all the other subjects, to give equal chances all the students by respecting their individual features, to be an advanced curriculum not only in the central level but also in the school level. (Pedagogic Journal, 2011).

Integrated curriculum is gift for talented and experienced teachers as it offers a new view to teach, while it helps the pupils to control their learning.

To realize or to build teaching for learning and in collaboration, teachers and students should fulfill some conditions, one of them is the common learning through topic-based teaching with projects or integration.

The degree, depth and the form of integration are conditioned by the features of subjects, topics, skill, values etc., necessary to be integrated. This means that integration is a dynamic process that depends from the changing needs of knowledge and skills acquisition and the learning situation.

Learning should be considered as a property of the pupils themselves, which is theirs and they should build and develop it further more. The knowledge that pupils get in school cannot and should not remain on the knowledge level, but the pupils should turn them into expressions and beliefs.

Pupils should go through a real action plan, individually or in group. Learning of this kind requires children to take risks, to hold critical beliefs for problems and real issues for which they have to make important decisions. In this view, is crucial to integrate learning activities, interdisciplinary or through school subjects. To respond to class interaction, the learning hour should change its profile: from a passive hour to an active, interacting hour which also makes the teachers and pupils' profile to completely change.

Working with topics and critical thinking

Working with topics as one of the used concepts in this study means the thematic teaching, the realization of the learning program integration, combines various topic areas, by exploring an interesting idea with the content from different themes. Topic-based teaching positively affects the change of the class relations, and further, as it makes the children more understanding, more acceptable to others. Children are friendlier with each other, more appreciative for classmates and themselves.

This study aims to investigate the impact of topic-based teaching in our schools, and the impact of this type of teaching on the pupils. We should keep in mind that there a lot of external and internal factors which impact the study results. Some of these limitations are: unqualified teachers, improper environment, lack of teaching materials, pupils of some levels, parents that are not included, the number of participants is relatively low, 50 pupils and parents and 10 teachers do not give a full result.

Topic-based teaching gives more possibilities to keep in mind, to realize or to complete social relations and some

functions that relate to them, cultural identity and possible functions related to it, physical environment and functions related to it, daily life activities etc.

“First key to wisdom is the continuous questioning. Doubt takes us to investigation and investigation takes us to the truth”- states Peter Aberlard.

Many teachers are trying to change their practices to support the development of critical thinking during reading and writing. They want their students not to be simply reproductive, but to question, investigate, create, choose, interpret and debate the data or the facts given in respective materials. Such a teaching method today is widely accepted as “the best practice”.

“Learning in full and productive way means that someone thinks of what he learns, implements the knowledge in the real life, uses it as a base to further learn, and learns independently” (Gardner, 1993).

Students who learn in a critical way are usually enthusiastic to learn. They are skilled to challenge the issues and discover in them possibilities to learn even in the most difficult tasks. These pupils pay attention to the possibilities to use their critical thinking skills and usually use these possibilities eagerly, being these in the classroom or out of it, in life.

Critical and creative thinking happens when students start to reflect to what they read, start to ask questions, create connections between the new learnt knowledge, select information, analyze behaviors, actions and situations, argument and hold certain beliefs. Teaching based on principles and methodology of critical and creative thinking creates classes with the center the pupil, creates powerful sets of learning. The teacher develops with the pupils integrated writing, speaking and reading activities, creates states where children search, learn, analyze, reflect and present their full potential, show not only what they know, but also what they are capable of doing. If we teach students to think critically then this should be done ongoingly in teaching practice (Zelina, 1994).

Topic teaching emphasize the activities that require critical thinking. Thematic teaching awakens the interest and curiosity to be appreciated as “skillful and original thinkers”. They are offered circumstances and numerous possibilities to present their knowledge. This type of teaching increases the motivation. This is the common thing between topic teaching and critical thinking.

Teachers and education directors think that motivation and internal appreciation are the first sparkles that develop motivation in children to read and learn. In order to realize a topic teaching and to develop critical thinking of the students we should keep in mind some very important objectives: to encourage the pupils to question; to let the pupils decide by themselves for various things; to let children make mistakes; to appraise them for their efforts; to ask questions that do not need answers with “yes” or “no”; to become model of the critical thinking in classroom.

Specific details on the study

A special place holds the evaluation of this problem in the terrain in our schools. For this reason, we have distributed the questionnaires to parents, teachers and pupils. The school and classes were selected, and the sample was randomly selected. The school was “Jakov Xoxa” in the city of Fier, in classes where topic-based teaching was implemented. The study included 50 pupils, age 9-10 years. The questionnaire for the pupils was oriented, mainly with the questions like if they liked this job, if they felt safe with what they learned etc. Some main questions were: - Did this task allowed you be creative and use your fantasy? – What do you like more in this task that you performed? – Did you feel freer?

Apart from pupils, the study also included 50 parents of these pupils. Some of the main questions in the parents’ questionnaire were: - Do you think that the development of this task had a positive effect on your child? –In what direction? – what do you think of the teaching organization method in our education system? – How did you like the starting of this task?

Besides the pupils and their children, the study included ten teachers of this school who implemented the task of topic teaching in their classes. The teachers’ questionnaires had ten questions focused on the impact that their teaching had on the increase of the quality of knowledge acquisition. Some of the main questions were: -Did this

task have an impact on the change of class relations? In what direction? -Would this method be valuable to be applied in all schools? Why? –Do the pupils reach the school standards in all the subjects?

The impact of topic teaching was performed through *direct survey*. We surveyed all together 25 teaching hours. The higher advantage of using the survey technique is that it generates direct data from the natural environment where a certain behavior is studied.

The topics selected for the “Topic-based teaching” were various and in general they were suggested by pupils, so they were different from one class to the other. In order to collect the necessary data, we investigated the notes collected from the terrain surveys, giving us a more detailed view of the work impact and its effect on the development of critical thinking, emphasizing the talent of pupils in various areas.

Conclusion

The study revealed that the integrated curriculum and cross curriculum methodology helps to ensure meaningful learning and through lifetime. Actual studies support the fact that human understanding is more powerful when relations are established. Interdisciplinary integration enables the pupils the possibility to synthesize, analyze and use skills in complex contexts. The basic principle of integration should be: knowledge, skills, expressions should be considered as processes that accompany steady development and not only as content of learning texts.

In this view, integration in the new curriculum must be understood and treated not only as a union or mechanic relation of various subjects, neither as a new subject, but as a new dimension that should permeate every type of problem, issue, chapter or text. Above all, integration is much more than the mathematical sum of all subjects or chapters all together, as it creates a new level of similarities, synthesis comparison, relations, knowledge, endless perspectives, choices and selections equally dependent and related to each other.

Furthermore, “integration” should be conceived not only as a mechanic joining of disciplines, but as a synthesis of changes, connections, interactions, which does not ignore or avoids the particularities and values of each discipline or chapter, but accepts them in a higher synthesis level, where each subject or knowledge is valued and emphasized in the aspect of interrelation and interdependence. The achievement of the pupils showed the positivity of topic teaching with their learning. The parents were also satisfied with these results. The graphics below show the answers of the pupils’ questionnaires.

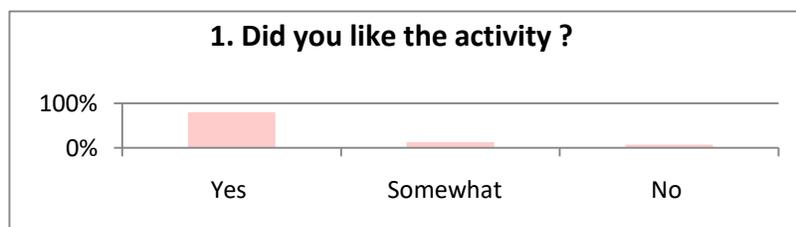


Figure 1. Pupils liked the topic teaching a lot, 80% of them expressed positively “yes”. This for the fact that they like to be free and this I realized with the topic-based teaching.

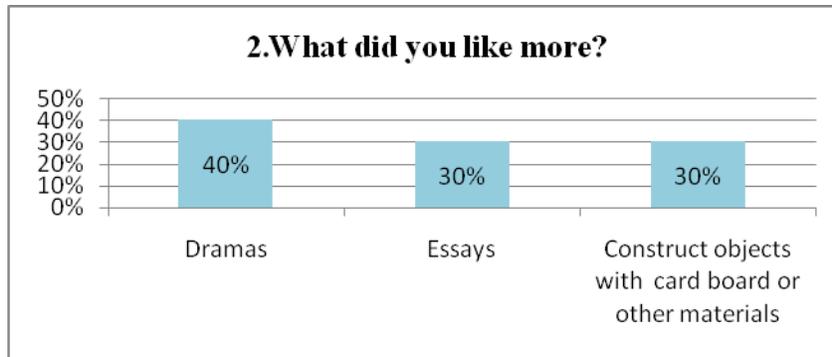


Figure 2. Pupils were divided in three groups, more pupils like dramas (40%), as there they had more fun, and the number of pupils that liked the essays (30%) was the same as the number of pupils that liked to build objects with different materials (30%). Thus, this task made pupils more creative.

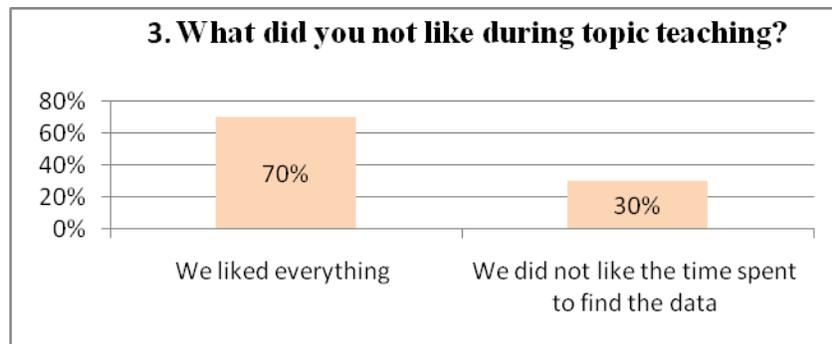


Figure 3. Most of pupils stated that they were satisfied and liked the task (70%). Topic teaching let them do things they liked more, but some of them did not like the time spent in finding the materials (30%).

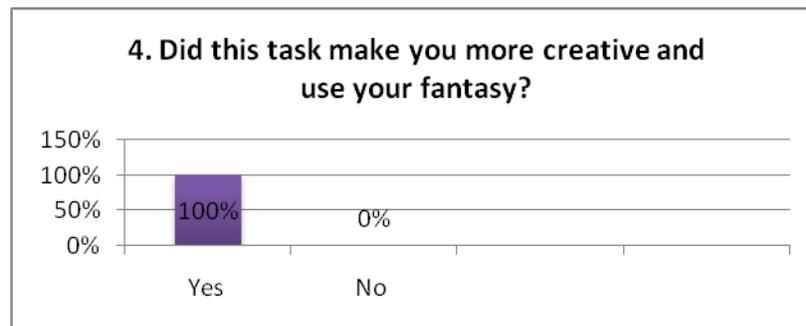


Figure 4. All pupils agreed that during these tasks they used their fantasy more, created more and learned more without getting tired, as the groups were divided according to their intelligence.

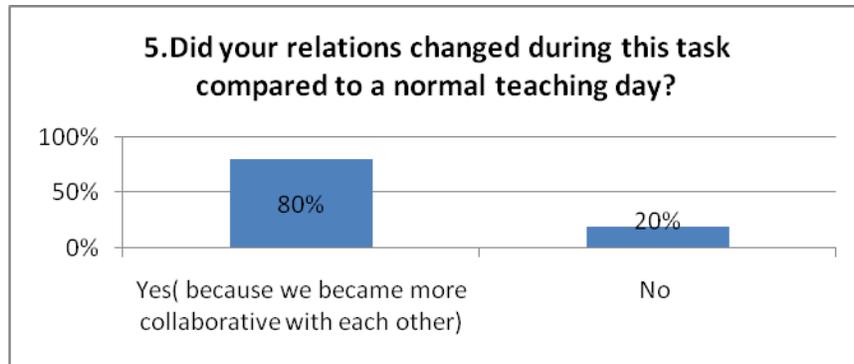


Figure 5. Most of the pupils state “yes” as they became more cooperative with each other, they even understood something new; the more cooperative they were with the classmates, the easier the problems. Collaboration is one of the main features of the topic-based teaching.

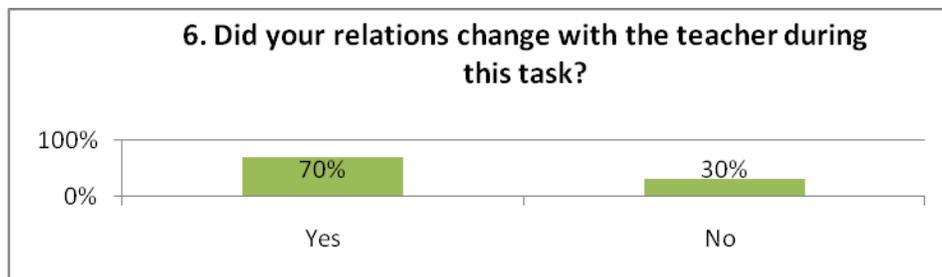


Figure 6. 70% accept that the relations changed, as the teacher was close to them, they were not afraid of failing to complete the task would make the teacher angry. So, the collaboration grew not only with each other but also with the teachers.

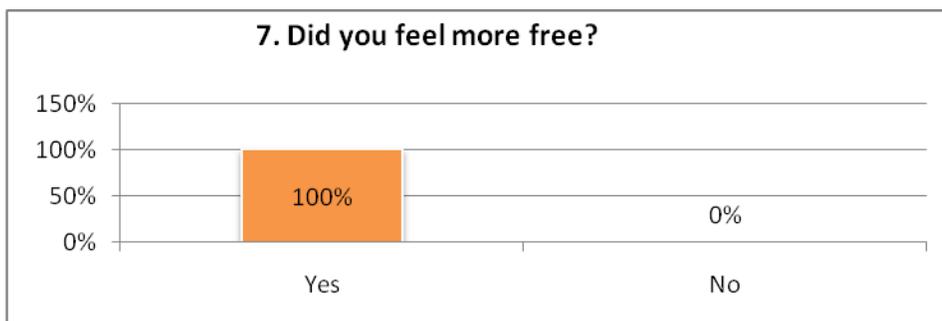


Figure 7. 100% answered positively. They all felt free, a very important feature of interdisciplinary integration. The pupils did not work under pressure and were free resulting in better results for their tasks.

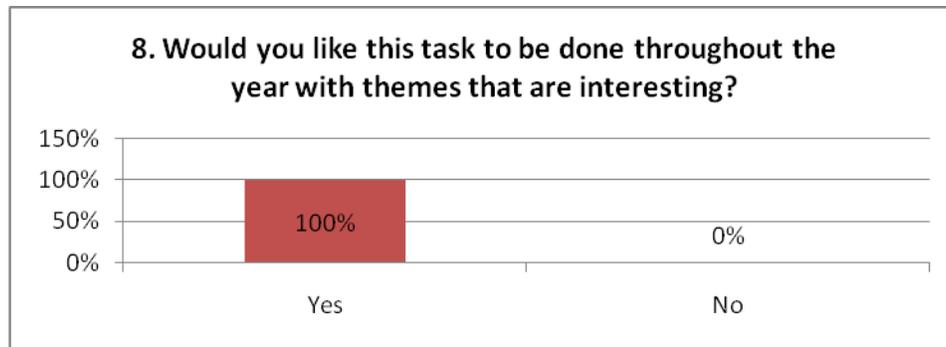


Figure 8. Everybody agreed that this teaching method should continue throughout the year, as they felt good, understood the topic, and liked the relation with the teacher as all the pupils worked and found themselves to be better in a certain area.

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ALBANIAN LANGUAGE AND THE USE OF FOREIGN WORDS IN SCHOOL AGE

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Introduction

"The Albanian language has a particular importance in the pre-university education curricula. This subject enables the students to gain knowledge and demonstrate skills, values and behaviors on the linguistic system of Albanian language; values and beliefs to properly communicate (speaking, listening, reading and writing." The curricula in Albania has changed dramatically. The actual curricula for grades 1-9 are a product of basic education reform, performed during 2003-2008, which enabled the change of education structure from eight to nine years and some other positive changes of the respective curricula.¹

As an important part of the linguistic formation of the children in school age, mainly 14-15 years, the studies for the Albanian language, teaching methodology and learning competencies as a first language, or even as a second language for the national minorities vary a lot. These studies not only observe and analyze the linguistic formation of the children, but more often come to recommendations and valuable strategies to improve and gain the basic competencies of Albanian language in both its varieties and different speech registers. This study aims to perform measurements of the linguistic formation of the school age students in the area of lexicon, usage of foreign words, which is a phenomenon that is very common in school age and faces Albanian language with the globalization challenges confronting other languages. This is an aspect without stopping in school texts and foreign terminology issues. This methodological approach used in this study for children who are native speakers of Albanian language, will ne used on children who learn the Albanian language as a second language. This will serve to investigate the tendency of using foreign words in Albanian language.

According to Cabej *"there is a variety of native words, that without meaning damage, are able to replace foreign words"* adding that *"it is interesting that the native words are better understood, are better spoken from the students of young ages, as these words form associations of ideas; they find their analogy in the lexical assets that the students possess within the native language system"*

The use of foreign words while they have their synonyms in Albanian is becoming very common nowadays. Because of this, in order to assess how do the students use and understand these words, we performed a questionnaire which has some measurements. The questionnaire includes four parts in various measurement levels, which aim to discover how the foreign words are used, their meaning, and what is the tendency to replace their Albanian synonyms, or which is the competitive form which is mostly used from the group age that participated in the study. This questionnaire is completed from the students of 14-15 years old, respectively grade eight and nine. The study was performed in the *School of "Vore"* and *"Ismail Qemali" school in the city of Vlore*. The questionnaire is found at the end of the study.

The questionnaire is completed from 100 students, without taking into consideration their geographical and dialect variants, as the measurements are performed using the official written language. Within the questionnaire we included common foreign words used in Albanian language. The main goal was to test the students if they recognized these

¹ Curricula of Albanian language, MAS, Tirana, 2015

words, write them properly and to know their meaning or replace them with the Albanian equivalents, and finally to use them in the grammar system, mainly in proper meaning with the other words.

Measurement I

On the text below we investigate the recognition of labeling as foreign language words for the underlined words and the ability of the students to find their equivalent Albanian word.

Qëllimi i këtij prezantimi është të konstatojmë në vlerat e këtij autori të njohur ndërkombëtarisht. Personalisht, ai ka qenë gjithmonë kundër dhe nuk ka insistuar në promovimin e veprave letrare të botuara. Por, është obligimi i të gjithë mediave, shkollave dhe individëve që e çmojnë letërsinë e mirë të flasin për teknikat e ndërtimit të veprës dhe mesazhet universale që mbart.

PS: note of the author- the test is left in Albanian in order to show the difference between the Albanian and underlined foreign words.

We notice that the level of meaning recognition of the Albanian equivalent is relatively low. Around 72% of the students cannot replace the foreign word with the Albanian one. The results show that the students can recognize the foreign words by labeling it, but without replacing it. Around 32% of the students underlined as foreign words the following words: *teknika* (technique), *personalisht* (personally), *mediat* (media), *ndërkombëtarisht* (internationally), *universal* (universal).

The higher number of understanding and Albanian replacement was done for the words *insistoj* (insist) and *konstatoj* (find).

Not understanding of the meaning and origin of the words are reflected in the low language formation of the children. The skill knowledge to replace foreign words with the Albanian equivalent goes through two necessary processes:

- a. Recognizing the origin of the word, which goes at the same line as good knowledge in Albanian lexicon, by learning the passive and active words, and the foreign words by origin and meaning.
- b. Good knowledge on the grammar system where students gain the necessary skill to use them in sentences.

Learning process on recognition and origin of foreign words is a process that starts early in life, the student should be able to recognize these words and to replace them properly. In order for this to happen, we recommend that the topics of using the foreign words and their recognition to be reviewed, and the students to gain skills and competencies through independent work.

Another approach that we have mentioned is the difference between the school texts offered from the various publishing companies, but this is a very wide issue. Another work to be done is to work with the study books and various terminology and explanation dictionaries from language teachers or individually from the student to improve the use of foreign language.

Measurement II

Circle the proper use:

Proçes – process (process)

Pasaportë – pashaportë (passport)

Garazh – garazhd (garage)

Eleminim – eliminim (elimination)

Dixhital – digjital (digital)

Difekt – defect (defect)

gen - Gjen (gen)

Liçensë – license (license)

_buljer – boiler Boljer (water tank)
Dakord- dakort (agree)

This part of the study aims to investigate the writing skills, by later treating the issues found on the way the student writes the foreign words and the if they have the competency to properly write the words.

Pronunciation is a group of rules for the proper pronunciation of the words in a standard language. It is necessary to mention that in studying this competency keeping in mind the use of impact of the variety of the spoken language over the written one we determine that:

- a. Pronunciation norm aims to code the spoken language as a model of pronunciation over the dialect, common for all the Albanian language speakers.²
- b. *Pronunciation* norm³ comes as a generalization and **association** on one hand of the real necessary realization in more general ones and sound realization that constitutes the phonetic norm as a form of exitance and on the other hand the phonologic system as an association of real realizations.

Based on “*Proper writing of Albanian language*” consonants in groups *ce/ ci/ ge/ gi* in foreign words coming from Greek, Latin and Roman languages that have a *c* followed by *e* or *i*, are written with *c*, we have selected these words from this group.

*Celebrim (celebration), censure (censure), central (central), certificate (certificate), koncesion (concession), leucemi (Leukemia), procedure (procedure), process (process), agjensi (agency), cisternë (Tank), deficit (deficit), license (license), elektrikist (electrician), incizoj (tape), klasicizëm (classicism), konciz (concise), recension (recension), Sicilian (Sicilian), suficit (surplus) etc.*⁴

And words that come from Greek, Latin and Roman languages that have a *g* followed by an *e* or *i*, are written with *gj*: *Gjen (gen), gjenocid (genocide), gjenital (genital), gjips (gyps), gjibon (gibbon), gjirafë (giraffe), agjensi (agency), agjent (agent), algjebër (algebra), angjinë (Angine), digjital (digital) etc.*⁵

The linguist Rami Memushaj emphasizes that the users of Albanian language often use the wrong form in foreign words which he labels “*linguistic ugliness*”⁶. He notices these forms: *Garazhd* instead of *garazh (garage)*, consolidation created from joining the foreign word *garazh* with the ending sound of the word *grazhd*: *Buljer or boljer* instead of *bojler* *Bulerë* or *bulir* is a water keg,
while the word *bojler* comes from English word *boiler* ‘water heater’.

We also underline the words: *pasaportë (passport), dakord (agree), defect (defect), eleminim (elimination)* which are borrowed ages ago from the Italian and English language and are wrongly used in speaking and written forms from Albanian speakers.

There are three aspects of the literary norm of writing:

1. The first aspect relates to the determination of the phonematic constitution of the words, which is normative; this aspect starts to be appropriated since the beginning of language writing, when children realize the phonematic aspects of the word, continues with the hours of writing in the program of native language and the students exercise written works and exercises. Here the teachers carefully show the students to properly write the words following the rules of proper writing.
2. The second aspect relates to the realization of the allomorphs of the phonemes in various positions of the word, which starts to be learned when the child learns the different paradigms, and the children get the knowledge of the grammar system.

² Rami Memushaj, *Phonetics of Albanian language*, “Toena” Publishing, Tirana 2011, pg. 185

³ B.Beci, *Phonologic System of the today literature language and phonetic norms*, pg. 93-94

⁴ *Proper writing of Albanian Language*, Tirana 1973, pg. 94.

⁵ *Proper writing of Albanian Language*, Tirana 1973, pg. 96

⁶ Rami Memushaj, *Standard Albanian*, “Toena” Publishing, Tirana, 2008, pg. 112

3. The third aspect relates to the place of accent in the word and in the phonetic units bigger than the word, and the phrase intonation⁷ it associates, the variety of the spoken language, dialect impact or acquired skills even long before the children encounter the learning of the Albanian language in its official function before the language institutionalization. Through this aspect is done the connection with the phonetic principle which is the basics of gaining the linguistic formation. “The main principle of proper writing in Albanian is the phonetic principle: in general words and their meaningful parts are written as they are pronounced in the literary speech. The point of the phonetic principle in Albanian language writing, which is based on a graphic system directly relating to the letter and the sound -phoneme, is the phonologic aspect, which is the social use of language sounds in the process of human relations. The phonetic principle aims to set a close relation between the written and spoken form of the literary language. That is why when in the literary pronunciation are found allowed variations from the today norms, the writing is based on the more generalized form and is in line with the tendency of phonetic system development of the literary Albanian language.”⁸

Relating to the pronunciation of a foreign words, the speaker tries to pronounce them starting from the grammar and syntax rules of the Albanian language, gained since early childhood. These words are deformed in such a way that they do not comply to the phonetic rules of Albanian language. As a result, we see changes in the body of the word or in its ending. This relates to the phonemes that precede or follow each other.

The analysis of the measurements about 90% made mistakes for the words *proces*, *garazh*, *digjital*, *gjen*, *boiler*, *defekt*. The correct use was for the words: *eliminim pasaportë*. Students were not sure about the word *digjital* -*dixhital*. This variation of this word is not memorized well as the result of the language impact of the media or inconsistencies with the phonetic principle. Meanwhile, there is almost a better pronunciation of the word *gen*- *gjen*. This comes as a result of the use of this word from the scientific area such as biology. The word *boljer* is almost close to the norm as it is close to the spoken language. There is a change noted on the words *proces* and *licensë*. The word *proces* is ahead, as it is marked from many students, especially females, while the word *licensë* is far from the norm because it is not used very often in the everyday speech.

Results of the second measurement

What we see is that the students do not know the rules of the proper writing of Albanian language. A large number of the students cannot use the correct form. An important factor is the fact that the Albanian language still does not have a code of proper pronunciation and this creates a slow process in learning to use words as they should be used, and the migration process has also had an impact on the joined forms with the standard ones.

Measurement III

This exercise asked the students to replace foreign words with their equivalent Albanian words. The students were tested in relation to their knowledge about the meaning of the foreign word. In this way we understand the students' skills to explain these words in Albanian. The difficulties in finding the equivalent Albanian word were in high numbers. The bigger mistakes were for the words *aplikoj* (*apply*), *promovoj* (*promote*), *live* (*live*), *prioritet* (*priority*). For example, for the word (*apply*) *aplikoj* the students replaced it with the words: *kërkoj* (*ask*), *klikoj* (*click*); the word (*promote*) *promovoj* is replaced with the foreign words like *inaguroj* (*inaugurate*) and *reklamoj* (*advertise*) or with the word *trade* which is closely related to the media jargon. The word *live* used a lot in the media is replaced with the words *tani* (*now*) and *direct* (*direct*). The replacement word *direkt* is the most used. The word *deciziv* (*decisive*) had a lot of explanations. We should also emphasize that some of the students were not able to find the replacement words.

⁷ Rami Memushaj, *Phonetics of Standard Albanian*, “Toena” Publishing, Tirana 2011, pg. 186

⁸ Proper writing of Albanian Language, Tirana 1973, pg. 1-2

Among the words replaced are: *prioritet* is replaced with *këmbëngul* (*insist*), *detyrim* (*obligation*) and *aftësi* (*skill*) from two students. The word *experience* is understood as *përjetim* (*experience*), *kujtim* (*memory*), and *something new*. The word *deciziv* is replaced as *i rëndësishëm* (*important*) and *i vendosur* (*determined*). The word *aplikoj* (*apply*) with the word *klikoj* (*click*), the word *promovoj* (*promote*) is understood as: *reklamoj* (*advertise*), *prezantoj* (*present*), *publikoj* (*publish*) *filleshtar* (*initial*), *tregoj* (*show*), *nxjerr* (*get out*), *shfaq* (*display*). The word *eksperiencë* according to them is qualified as: *aftësi* (*skill*), *aventurë* (*adventure*), *zotësi* (*capacity*), *provoj* (*try*), *punësoj* (*employ*) and *veprimtari e ushtruar* (*exercised activity*). For the word *deciziv* are given the variations such as: *vendim* (*verdict*) *vendimarrje* (*decision*), *i prerë* (*strict*) and *përfundimtar* (*final*).

Results of the third measurement

The results presented with the examples above show that the students do not know the foreign words and they use them very often. We may even say that they use these words without knowing their meaning, but they simply remember the way they used to during childhood either from sentences or word groups. The biggest issues are found in words that derive from English language such as *eksperiencë*, *live*, *promovoj* etc. As for the Italian derived words it was difficult for the students to find the Albanian equivalent.

Another important issue is the replacement of the written words that do not have any relation with each other. These words such as: *rregulloj* (*fix*), *mbështes* (*support*), *shkarkoj* (*download*) for the word *këmbëngul* (*insist*); *pyes* (*ask*), *interesohe* (*care*), *marr pjesë* (*participate*) for the word *aplikoj* (*apply*); *prekje* (*touch*), *ndihmë* (*help*) for the word *impakt* (*impact*); *aftësi* (*skill*), *provoj* (*try*), *veprimtari* (*activity*) for the word *eksperiencë* (*experience*); *veçanti* (*feature*) and *vullnet* (*willpower*) for the word *prioritet* etc. All these students' issues should be fixed by working more with the book of Albanian language and the students themselves should eliminate these words from everyday use.

Measurement IV

This part aims to investigate the linguistic formation of the students in combining the lexicon aspect and the grammar aspect. Very often the semantic relations are close to the syntax. Syntax plays an important role in the organization of linguistic expressions; it selects from the lexicon a number of words by putting them in a straight line based on rules of joining and movement. The process does not end here, but it continues in sound conversion (phonetic form) and later in meaning realization (logic form).

In this part the goal is that the students apart from the meaning level to put the word into the proper paradigm. According to Comsky⁹ *the sentences of human language are not simply a continuance of words, as in many cases the form of words is determined from the form of "distant" words*. In general it is thought that the sentences of human language are built by putting the words one after the other"; this way of thinking is so deep as it has served as a foundation of some actions for the automatic analysis of the language done in the 1950's of the last century. But the experience and knowledge on language show that not every automatic word combination may create a sentence.

This exercise of the questionnaire had eight sentences where eight foreign words had to be put in the empty places. The words were: *i adoptuar* (*adopted*), *live* (*live*), *eksperiencë* (*experience*), *present* (*present*), *fals* (*false*), *impression* (*impression*), *triumph* (*triumph*), *detaje* (*details*). This aspect tended to investigate the recognition of the semantic meaning of the foreign word and the adoption of this word in Albanian language. In this way is assessed the suitability in the grammar system which plays an important role in usage of the words from the students even when these words are foreign and the level of recognition is low.

⁹ J. Lyons, Introduction in theoretical linguistics, Dituria Publishing House, Tirana, 2001.

Grammar in itself represents a system of systems or planes, which are the planes of morpheme, syntagma and sentence. Since these grammar systems have their own structures, for them is preferred the term grammatical structure. This grammar structure is the ingredient that determines the individuality of a language. Despite the great influence that one language may have had on another language in lexicon and phonetic structure, it nevertheless remains an individual language, if it has kept its grammatical structure. The grammatical system constitutes the most stable side of the language.”¹⁰

The grammar also makes abstraction in sentence construction from the true content and takes what is general, the meaning and the formation scheme. The formal side of the sentence which is the lexical-grammatical and phonetic-grammatical side, is related to the combination of words according to the rules of the Albanian language, according to the types of syntax connections that function in the sentence, and according to the other necessary feature of each sentence, ending intonation, intonation characteristic for a certain type of sentence.¹¹

The concept of sentence parts is related to tradition. Traditional grammar has distinguished the main parts of the sentence, which are the subject and the verb. Traditional theory about sentence parts is influenced by logic and regardless of any interpretation or study done, the sentence parts are an undeniable reality.¹² This helps the user of foreign words starting from a theory, even when we have use of foreign words we have a difference in the use of cases, which are processed according to the Albanian ones. In the Albanian language we have the adaption of the name with the adjective, causing the name to take different forms depending on the relation it has with the adjective or other parts of speech. The syntax feature that makes a sentence a certain word combination is the one of being a predicative structure, and such a structure may be realized through the presence of a conjugated verb, but this is not necessary.¹³

Results of the fourth measurement

The results of this part show that participating students have very good knowledge of grammar system of Albanian language being this a very good indicator for the time period when our language is confronting the globalizing era where the foreign words are put in the presented paradigm even when their meaning or lexicon is not known. Often, they get the information on the meaning from the value that the word takes in the sentence. The students can identify the words and at least understand them in various sentences given in a certain text or speeches used from other speakers.

All what we notice is that in the lexicon plane, the words are put in the proper place. The students are right users of these words even though they might not know the meaning of these words. However, these words are often used in the media or everyday speaking. We also notice that the tendency to avoid using these words is getting more and more distant. What is being done is putting the words according to the suitability they have with each other, constructing a sentence which has a meaning.

According to the scholar Rami Memushaj “Language is a system of systems combined among them level by level where the lower level systems are part of a higher-level system, and this on itself is part of another system and so on. This means that the subsystems of the language may be imagined as planes with hierarchy planes. Each of these planes has its own basic units which change from the basic units of other planes.”¹⁴

¹⁰ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 187

¹¹ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 188

¹² Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 246

¹³ G. Graffi, Sintaksa- Structures of speech, Dituria Publishing, Tirana, 2003, pg.125

¹⁴ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 47

Grammar is the main compound of the language, under its service are two other *subsystems*, phonetics and lexicon. The units of grammar system as elements of the first division of speech, have the plane of expression and of content, and at this point they are similar to lexicon units.¹⁵

¹⁵ Rami Memushaj, Introduction to Linguistics, “Toena” Publishing, Tirana 2014, pg. 187

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Appendix

ANKETË

MOSHA _____

KLASA _____

VENDLINDJA _____

SEKSI _____

SHKOLLA _____

1. Në tekstin e mëposhtëm nënvizo fjalët e huaja.

Qëllimi i këtij prezantimi është të konstatojmë në vlerat e këtij autori të njohur ndërkombëtarisht. Personalisht, ai ka qenë gjithmonë kundër dhe nuk ka insistuar në promovimin e veprave letrare të botuara. Por, është obligimi I të gjithë mediave, shkollave dhe individëve që e çmojnë letërsinë e mirë të flasin për teknikat e ndërtimit të veprës dhe mesazhet universale që mbart.

2. Rretho përdorimin tënd në fjalët e dhëna.

Proçes – proces	Pasaportë – pashaportë	Garazh – garazhd
Eliminim – eliminim	Dixhital – digjital	Difekt –
defekt	Gjen – gen	Liçensë – licensë
Boljer – buljer – boiler	Dakord- dakort	

3. Zëvendëso fjalën e dhënë me ekuivalentin përkatës.

Promovoj -	Insistoj	Impakt -	Prioritet
Ekspierencë		Maxhorancë	Ekzagjeroj -
Deciziv	Live -		Aplikoj

4. Plotëso vendet bosh me fjalët përkatëse (I adoptuar, live, ekspierencë, prezent, fals, impresion, triumf, detaje).

Ai nuk ishte _____ në klasë kur u morën mungesat.
Të punuarit si shitëse ishte një _____ e re për të.
Të shkuarit deri në majë të Korabit për të ishte një _____ i madh.
E mori vesh shumë vonë nga prindërit e tij jobiologjikë se ishte _____.
Në fund morëm vesh që u trembëm për hiçgjë, alarmi ishte _____.
Gazetarja ishte në lidhje _____ kur ndodhi ngjarja tragjike.
Galeria e pikturave i dha një _____ të jashtëzakonshëm kur i pa.
Fustani kishte _____ me qëndisma të punuara mjeshtërisht.

ON THE IDEOLOGISATION OF ALBANIAN EDUCATION IN THE 60S OF THE XX CENTURY

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Abstract

This paper presents a general picture of the situation in the Albanian education system during the second half of the 60's. Ideologisation and politicization of the society in Albania, dictated by the conditions, circumstances and aims of the Albanian communist leadership, in the context of revolutionizing the life of the country, and it affected the entire education system. Albanian educational institutions would now be designed upon a new philosophy. The changes would include all school categories, basic documentation, plans, curricula and textbooks, which would be subject to total "revolution" and "clearing". The triangle "education - productive work - physical and military education" influenced by the Marxist-Leninist ideological axis would be the basis of the whole teaching process. Extreme ideology and politicization would penetrate in all the areas of the Albanian education system.

During the research work of the given case study, a qualitative method was generally applied by conducting a collective descriptive, explanatory and evaluative research: based mostly on historical facts and literature analysis.

Keywords: *national education, communism in Albania, ideologisation, revolutionization*
Humanities

Introduction

With the establishment of the communist regime in Albania, the education system underwent many changes. Oriented by the Soviet model, the ideologizing and politicization of all areas of the education system began to gradually increase.

Despite the achievements until the early 1960s, mainly in terms of massification, the leadership of the Albanian Labor Party (ALP) realized that education did not respond properly to its political goals and mission of the new era that the country had entered, where the school was to embody the Marxist worldview.¹

In this context, the spirit of ideology permeated the main spheres of the life of our country.

In the spectrum of this revolutionization was the line of communist education, which was propagated as a movement aimed at emancipating society from traditional customs and practices, inherited from the past. The basic purpose of communist education was to produce a large mass of people, whether workers or intellectuals, who would be used to build socialism, but above all they had to have a "socialist conscience".²

Enver Hoxha defined the rooting of socialist ideology and the uprooting of old ideologies, as the decisive factor for solving the problems related to the construction of socialism in the country.

At the meeting of the Political Bureau of the Central Committee of the ALP, E. Hoxha demanded the party and state structures to work for strengthening the importance of school with that of life. Regarding the curricula and plans, they had to focus on strengthening and raising the theoretical level. Linking theory with practice and introducing the element of polytechnic education.³

Thus, the new plans and programs in the subject of history provided more complete knowledge about the historical periods as well as in order to increase the political background of the Party of Labour of Albania (PLA), the topics with events of the period of the new history were given priority. Also through the program of this course was aimed at strengthening atheistic-scientific knowledge, e.g. topics such as "The reactionary role of the Christian church in the XI-XIII centuries", "Giordano Bruno and Galileo Galilei", "The struggle of the French Enlightenment against

¹ Historia e Popullit Shqiptar, vëllimi IV, Group of authors, Toena, Tiranë: 2008, p.288

² Alfred Uçi, Roli dhe rëndësia e kritikës dhe autokritikës, the magazine *Rruga e Partisë*, no.2, Tiranë: february 1955, p.27

³ Enver Hoxha, Vepra 18, 8 Nëntori, Tiranë: 1980, p.138

religion and the church". In particular, the main aim was the strengthening of the knowledge that ensured the ideological formation of students.⁴

The political subjects in both cycles of general education were especially strengthened. In grade VIII was introduced the new subject "Civic Education" through which students would receive the first knowledge on social and state building for the Republic of Albania and the basic requirements of communist morality. In the upper secondary schools this knowledge was further elaborated with the subject "Introduction to political knowledge".⁵

The IV Congress of the PLA of the year 1961, would emphasize the need to take quick measures that would enable the start of the process. According to the orientation of this congress, the reorganization of the school would establish, first of all, its closer links with production, raising the quality level and the better progress of students, expanding the school network of all categories and in particular, gradual transition from 7-year compulsory education to 8-year education.⁶

In the Marxist concept, youth education issues represented an important political and social problem, centered and run by the communist party. Through the draft legislation, the measures taken, the decisions of the state bodies and the political-state organizations, the foundations of a comprehensive system for the communist education of the new generation were created.⁷

The totalitarian efforts of the state were focused on building and consolidating a broad system for indoctrination with communist ideology and increasing pressure to bring it under its full control.⁸

In this context, a great deal of work was carried out on the political education and re-education of teachers with the communist ideology. A variety of forms similar to those used in other totalitarian countries continued to be applied, such as seminars, lectures, regular political forms, conferences, etc. In addition to the press, radio, publication of classic works of Marxism-Leninism, the attention of state and party structures focused on perfecting and consolidating the system set up to increase its efficiency. and political with school-based organizations such as the Youth and Teachers' Professional Associations.⁹

In November 1966, the V Congress of the PLA was held, defining as its main task the deepening of the socialist revolution in all fields and as a priority link the ideological revolution and the Class conflict.¹⁰

The Albanian school would already be designed with a new physiognomy. On March 7, 1968, the Political Bureau of the Central Committee of the PLA in a special meeting, would analyze the main problems in the field of education, aiming to further strengthen the Party's control over the entire education system.

According to the researcher Eriketa Kambo, the new reform that was being prepared was a continuation of the previously conceived, controlled, top-down reforms, but which further deepened the class character of education. Thus, the changes would take on a comprehensive character, in all school categories, including basic documentation, plans, programs and textbooks, which would undergo a radical "review" and "cleansing", so that the teaching-educational process developed in compliance with PLA policies.¹¹

In order to realize these great changes, it was necessary for the main leading role to be played by the Party itself, thus putting in the background the Ministry of Education and Culture, which according to E. Hoxha, despite having trained teachers and pedagogues, did not completely fulfill the framework of Marxist-Leninist formation.¹²

On April 4, 1968, the Central Commission for Education was established, as a responsible political body, for studying, organizing, directing and controlling, taking appropriate measures for the further revolutionization of the school. Mehmet Shehu was the leader of the given institution. The Ministry of Education would be an assisting

⁴ Eriketa Kambo, *Shkolla Shqiptare në vitet 1060-1970*, CAS, Institutes of History, Tiranë: 2014, p.54

⁵ E.Kambo, *Shkolla Shqiptare*, citation, p.55

⁶ *Ibid*, p.162

⁷ *Ibid*, p.81

⁸ *Ibid*, p.121

⁹ *Ibid*, p.123

¹⁰ *Historia e Popullit Shqiptar*, citation, p.285

¹¹ E.Kambo, *Shkolla Shqiptare*, citation, p.262

¹² Enver Hoxha, *Vepra 37, 8 Nëntori*, Tiranë: 1982, p.318-319

structure, which would conduct studies and give opinions. On April 11, the National Education Activist gathered to pave the way for a "major popular discussion" on further revolutionization of the school.¹³

In the following months, through sophisticated ways and forms, the totalitarian state elaborated the thought in its own interest. Specialists or teachers, being used and manipulated, declared their participation in discussions of their own free will, were encouraged to write articles and express proposals, remarks, even if contradictory, as long as they did not contradict the party. Seen in the prism of the demands of the time, the school according to the concept of the PLA, should contribute to the preparation of sufficient and qualified employees and staff to work in various branches of economics and especially in the political sphere of social. The school also had to increase its role, to raise the educational level of the masses and especially the working class, to narrow the gap between physical and mental work, between village and city and finally for the defense of the homeland and socialism. In this prism, according to the directives of E. Hoxha, three main lines had to be taken into account: First, the issue of Marxism-Leninism, which in school had to be studied separately as a science, but also through all other subjects. Marxism-Leninism, as the main axis, had to be organically linked to all subjects. Second, in the frame of productive work as a revolutionary factor and ideological hardening of school youth. Third, in the preparation of school youth, in an organized manner, for the protection of the homeland.¹⁴

Under these conditions, the triangle "education - productive work - physical and military education" was influenced by the Marxist-Leninist ideological axis that was the basis of the whole teaching process. The connection of learning with production, of theory with practice, would represent the main way of connecting school with the economic, political and social life of the country.¹⁵

Plenum VIII of the Central Committee of the PLA defined the framework of the new education system. The 8-year school (elementary school) was further strengthened and consolidated as a "massive school unique to the general culture, compulsory, as the basic link of the Albanian education system. The age of enrollment to school would be 6 years old. Developments in 8-year general and compulsory education in urban and rural areas created conditions for the expansion and strengthening of the secondary education. The policies and structures developed at this stage would aim at a gradual transition to a diverse secondary education, to overcome both the "intellectual biases" in general secondary education and the narrow "practicalism" of the vocational one. As a result, state structures tended to channel the discussions into arguing the need to build a more flexible, diversified school system with a variety of part and full time upper secondary schools.¹⁶

At the center of the education policy for the upper secondary schools was the approximation of the knowledge provided by the technical schools with those of the general education. Basic subjects, in volume and quality had to be treated equally with those of other schools. This would lead to a non-unique but diverse secondary education for all as well as expanding opportunities for its extension. Before pursuing higher education, students would spend a preparatory year completing knowledge in general culture.¹⁷

The framework of the changes also affected the labelling of schools: "Gymnasium", "Technical School", "Polytechnic School", "Upper Secondary School of Arts", which were replaced with "Upper Secondary schools" general, industrial, agricultural, construction, school of art etc. This aimed at breaking up with the tradition of the "old bourgeois school".¹⁸

On December 24, 1969, the Council of Ministers presented to the People's Assembly the law "On the new education system" which would enter into force from January 1970. According to this law, the Albanian school would continue to give its contribution "for the preparation and education of the young man with a comprehensive communist formation, loyal to the end of the party affair, closely connected with the working people". The essential change consisted in the construction of the new educational system "... on the basis of the organic unity of learning

¹³ E.Kambo, Shkolla Shqiptare, citation, p.264-265

¹⁴ Enver Hoxha, Vepra 39, 8 Nëntori, Tiranë: 1983, p. 298

¹⁵ Mehmet Shehu, Mbi konkluzionet e diskutimit popullor, the magazine Arsimi Popullor, no.4, Tiranë: 1968, p.39

¹⁶ E.Kambo, Shkolla Shqiptare, citation, p.277-278

¹⁷ M.Shehu, Mbi konkluzionet e diskutimit popullor, citation, p.48,58

¹⁸ E.Kambo, Shkolla Shqiptare, citation, p.282

with productive work and with physical and military education, giving absolute priority to the Marxist-Leninist ideological axis".¹⁹

The deepening of ideology was noticed both in the doubling of the number of hours and the quality of some special subjects. The course "Moral and political education" would be carried out in the last two grades of 8-year school (lower secondary school), increasing the number of hours from 36 to 66 hours. A unique curriculum of the course "Initial Knowledge of Marxism-Leninism" would be implemented in all secondary schools, starting with the History of the ALP, further with the basic notions of political economy and dialectical and historical materialism. Thus, the establishment of a complete cycle of direct political subjects, starting from the lowest to the highest levels, and their treatment as "separate from the most important" subjects, further deepened the process of introducing Marxist-Leninist ideology, in every cell of the educational learning process.²⁰

Undoubtedly, the textbooks were also included in the changes, which according to the directives had to be reviewed and rewritten. The working groups that would be set up for these texts would include experts with Marxist-Leninist training and worldview who also were proficient in terms of their specialty and masters of pedagogical methods.²¹

Youth organizations operating in schools, oriented and led by the party, were subsidiary bodies for the communist education of school youth, acting on the basis of a regulation and their statute. By helping the school and the teachers for the realization of this education, they in the basic lines developed the activity in accordance with the rules of the school and the principle of its unique direction.²²

The party leadership considered the teacher as an essential part of this process of revolutionization, as a result it would tend towards ways and means, which led to the total commitment of all teaching staff, to bring to the students his policies and beyond at all levels of the population. Thus, importance was given to increasing the scientific, professional and methodological level of the teachers. Specifically, attention was paid to the perfection of the methods that best served the communist education of the youth and in this context, the strengthening of the ideological struggle, which was the core of official policy at the time.²³

And the last link of the education system, higher education, in all its activity would be influenced by the "revolutionary triangle of learning - productive work - physical and military education".

In addition to direct production work, students would go through all levels of physical and military preparation, ranging from basic training, discipline, and military life, to completing more complex activities. At the end of high school, the aim was to enable students to perform the task of a military specialist.²⁴

The new education system, which was adopted in the early 1970s, had the following composition:

-Preschool education for children aged 3-5 years.

-8-year (lower secondary) education for children aged 6-13, full time primary education and special schools.

-Upper Secondary education: 4- year general secondary schools, 4- year vocational secondary schools: 1 and 2 year industrial, agricultural, art, pedagogical, medical, economic, commercial, lower technical schools, part or full time

-Internships in production, one-year practice.

-Higher education included 3-5-6 year old high schools and 2 and 3 year pedagogical institutes, part or full time

-9- month internship in Production and 3 -month military training for students who had studied in the part time system.

-Postgraduate education included specialization and requalification courses based on higher education.²⁵

The legal sanction of building a new education system with content and structure that better suited the policies of the communist state shifted the school's priorities towards a deeper mastery of the basic principles of communist education. The strengthening of direct political subjects and the description of the whole teaching-educational

19 Ligji nr.4024, date 24.12.1969, Mbi sistemin e ri arsimor, Official newspaper, no.10, Tiranë: 1969, p.112-113

20 E.Kambo, Shkolla Shqiptare, citation, p.291

21 Ibid, p.302

22 E.Kambo, Shkolla Shqiptare, citation, p.319

23 Ibid, p.349,354

24 Ibid, p.387,389

25 Hajrullah Koliqi, Historia e Arsimit dhe e Mendimit Pedagogjik Shqiptar, Libri Shkollor, Prishtinë: 2002, p.451

process from the ideological axis, deepened more and more the class character of the Albanian education. Thus, the emergence of the law paved the way for the implementation of the reform "On the further revolutionization of the school" which brought many changes in the Albanian education system in the second half of the twentieth century. Ideopolitical education was at the epicenter of the entire educational learning process. This damaged both the scientific formation of young people and the formation of their character.

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LITERARY STUDIES OF IBRAHIM RUGOVA

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Abstract

Ibrahim Rugova looked at the poetic literary work in the complexity of theoretical and practical realization, in the totality of the functioning and acceptance of the work and its aesthetic impact on the recipient. Seeing and studying the literary work as an open and complex phenomenon, Rugova researched the connotative-semantic aspect, as a result of the special linguistic-poetic structuring, thus observing what a literary work can mean, especially the form and the way it is said. Within this contemplation of the literary work and the complex process of its shaping, Rugova implemented his own system of opinion, application and realization. Good knowledge of literary theory and practice helped him accomplish this. His opinion on some literary phenomena and especially on some of the most important works of Albanian literature, such as those of Xoxa, Kadare, Podrimja, etc., does not appear to be imposing a priori. The depth and conciseness of his opinion derive from the conception, organization, extrication - analysis of the phenomena which he considers. The author does not say and does not intentionally force the assertion with rhetorical expressions, but he does so through consistent opinion, as a result of prior devotional study and analysis.

Rugova is the rare Albanian model of the scholar formed in the Paris school, as a follower of Janet and Bart, contextualized with European contemporaneity as a modern voice of Paris school, but, before arriving here, he was a continuer of the National Renaissance, as a cultural and political resistance, which, constrained by historical circumstances, was forced to remain current in Kosovo which demanded freedom and statehood.

In his studies, Ibrahim Rugova always leaves the possibility of observing the phenomena from other points of view, even the ones that are different from what he does. This happens because the literary work is observed as a phenomenon that everyone reads and communicates in their own way, depending on the level of theoretical preparation and knowledge of literary practice, receptive aesthetics, but also beyond it.

Keywords: Rugova, Albanian literary work, theory, Bart, poetic, literature

Introduction

Ibrahim Rugova left behind such a rich and special legacy in the field of literary studies. This is evidenced by a series of his works with great value which illuminate theoretical and aesthetic issues of literature as the art of speech and are interpreted in a series of literary works as a set of expressive and semantic texts such as, *Prekje lirike (Lyrical Touch)* (1971), *Kah teoria (Towards Theory)* (1978), *Strategjia e kuptimit (Strategy of the Meaning)* (1980), *Vepra e Bogdanit 1675 – 1685 (Bogdan's Works 1675 – 1685)* (1982), *Kahe dhe premisa të kritikës letrare shqiptare 1504 – 1983 (Directions and Premises of Albanian Literary Criticism 1504 – 1983)* (1986), *Refuzimi estetik (Aesthetic Rejection)* (1987).

They are distinguished not only for the multiplicity of phenomena observed, for the interpretations of works of Albanian literature and other literatures, but also for their modern approach, which uses a rich system of notions that is applied in the study of major literatures. This detached our literary study from the positivist approach that was

deeply ingrained in it. Ibrahim Rugova looked at the poetic literary work in the complexity of theoretical and practical realization, in the totality of the functioning and acceptance of the work and its aesthetic impact on the recipient. Seeing and studying the literary work as an open and complex phenomenon, Rugova researched the connotative-semantic aspect, as a result of the special linguistic-poetic structuring, thus observing what a literary work can mean, especially the form and the way it is said. Within this contemplation of the literary work and the complex process of its shaping, Rugova implemented his own system of opinion, application and realization. Good knowledge of literary theory and practice helped him accomplish this. His opinion on some literary phenomena and especially on some of the most important works of Albanian literature, such as those of Xoxa, Kadare, Podrimja, etc., does not appear to be imposing a priori. The depth and conciseness of his opinion derive from the conception, organization, extrication - analysis of the phenomena which he considers. The author does not say and does not intentionally force the assertion with rhetorical expressions, but he does so through consistent opinion, as a result of prior devotional study and analysis.

“On the other hand, Ibrahim Rugova belongs to the generation of 1968 and to the cultural circle of Prishtina. At the end of the sixties of the twentieth century, Prishtina became a university city, led by a strong student and cultural movement which gathered for the first time the young people of Albanian lands, in Kosovo and around it. This cultural and intellectual movement, quite naturally established its centre in the University of Prishtina in order to spread its liberating influence to other strata of society. The power of this movement was focused on culture and creativity, with the strongest articulation in literature, with the strong national and authentic insignia perpetuated immediately at modernity. In these years Prishtina, as well as all of Kosovo, had a daily newspaper, a literary magazine, a radio, a publishing house in Albanian language. The cultural and intellectual movement, concentrated in the university generation, established its own cultural newspaper, its own cultural magazine, and it created its own publishing house. This, in an unannounced way, articulated the alternative of the ruling ace in culture. (Hamiti, 2007 p. 15.)

We can say that it was the circle of Prishtina that could be considered as the second cultural modernizing movement of Albanian literature, if with the first movement can be understood the cultural movement of the 1930s. In this context, for the first time in the history of Albanian literature, the authors of this circle pass the social function of literature to the second, third or fourth plane, returning to it the aesthetic function as a primary function.

Rugova is the rare Albanian model of the scholar formed in the Paris school, as a follower of Janet and Bart, contextualized with European contemporaneity as a modern voice of Paris school, but, before arriving here, he was a continuer of the National Renaissance, as a cultural and political resistance, which, constrained by historical circumstances, was forced to remain current in Kosovo which demanded freedom and statehood.

Ibrahim Rugova started his first writings in literature with poetry, as all writers probably do when they start dealing with literature. He published somewhere around twenty poems which were at the level of the poems being published

at the time. But, he soon abandoned this genre to devote himself to the study of literature, especially literary criticism. Even in his first collection of writings in this field, in the “Prekje lirike” (Lyrical Touch) 1971, he proved to have a tendency towards advanced Western literature, avoiding that of socialist realism which had overwhelmed a part of the literature of the so-called socialist camp, an area to which both Albania but also Kosovo, as an integral part of the then Yugoslavia, belonged. It should be noted that the works of this book were first published in the periodical magazine “Fjala” (Word) with the title “Zenite letrare” (Literary Zeniths) which showed his orientation towards dealing with the highest peaks of, mainly world, literature. In this context, a further look should be given to the efforts of this creator to get rid of the dogmas of socialist realism which had overwhelmed the literature that was being created at that time, especially what was being created in Albania and which, in a way, was also affecting the literary creativity which was being created in the lands of the former Yugoslavia where Albanians lived and worked.

“It has been said and written that Ibrahim Rugova was among the first to oppose this literary direction with his writings published in the press of the time. Indeed, in the writings published in his book, he warned of his orientation aimed at the peaks of world literature, towards the most progressive part of it. He would perfect this orientation after a few months in Paris, France. It can even be freely said that his creativity is related to modernity in Albanian culture, to the modernity of literary and scientific criticism, not only of what was created in the lands of the former Yugoslavia, where Albanians lived, but in all the regions of the world where Albanian language is written. In this way, his works become a beacon that illuminates various aspects of literature, viewed from aspects that until then had not been cultivated in Albanian literature. (Koliqi, 2011, p. 56.)

Therefore, as mentioned above, Ibrahim Rugova’s study work begins with “Prekje lirike” (Lyrical Touch), with almost poetic interpretations of literary texts and continues with “Kah teoria” (Towards Theory) which paves the way for Rugova in theoretical-literary research, as the title of the book shows. Specifically, the issue addressed under this title captures theoretical problems of literature, and focuses on the proposal for the artistic text and open art, which means that Rugova never, neither here nor in later works, aims at closing issues. *In this sense, his theory goes towards the view of literature as differentia specifica, as a separate artistic production. Apart from the theoretical aspect, Rugova also deconstructs this concept within the Albanian literature, aiming to meet it with the models of world knowledge. The object of such an attempt is to differentiate literature as a separate genre, as an intellectual product, with the aim of searching for the essence of literature. Rugova identifies with the authors he reads and lets them speak, because he will not be an ideologue himself. (Shala, 2011. p. 74.)*

Thus, Rugova, as he himself points out, addresses here the problem of methodology. The object addressed is literary criticism which itself has as its object literature.

For Rugova, to criticize means to put in crisis. This includes his opinion that the work is an objective and polysemantic being, and therefore requires open interpretation. Whereas, the interpretation of art, for him, best comes from aesthetic theories and specifically from the aesthetics of ontological objectivism, from where derives the

aesthetic effect, an effect that comes from the aesthetic object which takes on huge dimensions with a metaphysical function. And, in this case, the work, being understood as meta-physics, lives in cosmic time. Towards theory it is characterized by the concept of literature as *differentia specifica*, which is illustrated in Albanian literature with the model of world knowledge, as Rugova himself says, to help meet directly with this knowledge.

On the other hand, Rugova's theoretical direction in this work stems from *genus proximum*, which is explained as the exit of literature from the role of the higher gender, as an introduction to the conception of literature as a separate activity, different from other activities. *The direction that starts the journey of addressing literature as such (as special), starting from the literary phenomenon, literature as differentia specifica.* (Mehmetaj, 2016, p. 18.) Thus, Rugova theoretically problematizes the differentiation of literature, an issue that requires a look at the state of the superstructure and that emerges conditioned by the movements of the national, social and productive structure, before and now. In this context, he clarifies that the demand on literature for total superstructural heterogeneity should be obliterated, differentiating all the different branches of the exact sciences and the social sciences. Thus, he constantly emphasizes that literature as art can only be demanded to be the art of speech, because only as an artistic product, it will be able to withstand the constant process of differentiation.

The Conception of Rugovian Aesthetic Rejection

In 1987, Rugova published his latest work, "*Aesthetic Rejection*". Rejection here is explained as an opposer to imposition, a path that leads to the building of democracy of life and creative freedom. Recognizing the relationship that literature has with the world, with the man, Rugova sees and analyses rejection in relation to literature and politics. In this context, as its greatest rejection, he considers aesthetic rejection which means rejection with the being and with its character. Thus, aesthetic rejection also affects the cultural historical order. *Rugova's ultimate goal is to preserve the basis through aesthetic rejection in order for the literature to remain genuine literature, influencing the power and the society and not vice versa.* (Aliu 2006, p. 15.)

Rugova, a literary critic, shines especially when he reads contemporary authors, in the first readings of newly published works. He measures himself with these works, presents and evaluates in the difficult path of the first evaluations which are always the most difficult. The peculiarity of the critic lies in the fact that he appears as a powerful interpreter of literary knowledge and beyond it, as a scholar who seeks deep meanings of literature.

According to literary scholar Sabri Hamiti, the book *Aesthetic Rejection*, from the form of formal construction seems to be a continuation of the earlier book, *Strategy of the Meaning*. This is not only because it consists mainly of critical texts related to contemporary authors and current literary works and ideas, but also because its chapters are not named based on the issues examined, but based on the classification of forms of author's criticism. In this view, we have a self-classification of the author's writing. The book *Aesthetic Rejection* has this structure: I. Essay, II. Criticism, III. Studies, observations, IV. Theory of criticism. Looking at these chapters, which mark the forms of

criticism, we directly understand the necessary or preferred forms that the critical discourse of this author takes in a permanent dialogue with literary phenomena, with specific works and with Albanian authors. It is natural that the writings related to a specific literary environment and time are connected by a special sensitivity, as well as a host of similar or common formulations and formulas which the author knows and emphasizes in the Preface. He goes one step further there and implicitly seeks critical morality and value to be tested in time. Rugova is already an experienced critic and easily passes his texts in the network of formal and genre classifications. As always, he keeps free the essay form to unfold free ideas, without bothering with their exhaustive argumentation. With this ease of the new idea, he treats the novelist work in the novel, the perception of history in the corpus of novels, the rhetoric of the poetic form, or the interpretive courage to identify a poem, even personal poetics, through a verse. Under the measure of criticism, as a specific interpretation of the specific work and further as a lively dialogue with literary current events, Ibrahim Rugova writes about works in different genres, published during the eighties, by Azem Shkreli, Fahredin Gunga, Musa Ramadani, Teki Dërvishi, Jusuf Buxhovi, Mehmet Kraja, Ibrahim Kadriu, Qerim Arifi, Abdullah Konushevcı. All of these writers are of almost the same generation with the critic. He does this as if to prove that the critic of the generation is the best connoisseur of the same literary sensibility which implies a generalization, showing the knowledge of the individual style of the authors which makes them different and special. It is possible that these two elements make Rugova's texts have an almost friendly understanding in the face of a literary discussion.

Rugova defines the concept of aesthetic rejection in principle by analysing both rejection and aesthetics separately. He emphasizes that rejection is non acceptance of what is imposed and that this depends on personal and general attitude. In this logic, rejection is realized in the insoluble aporia of the trichotomous imposition-acceptance-rejection relationship. *Through rejection, we are freed from pressure or become victims of it. Rugova practically sees two solutions: yes, or no, with different ways of realization. Rejection, here is explained as the antithesis of imposition.* (Mehmetaj, 2016, p. 81.)

In his studies, Ibrahim Rugova always leaves the possibility of observing the phenomena from other points of view, even the ones that are different from what he does. This happens because the literary work is observed as a phenomenon that everyone reads and communicates in their own way, depending on the level of theoretical preparation and knowledge of literary practice, receptive aesthetics, but also beyond it.

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I dedicate this scientific work to all raped women, during the war 99' in Kosovo...

“EDUCATIONAL THEATRE, AND SURVIVORS OF SEXUAL VIOLENCE”

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Abstract

This study investigates the long-term consequences of sexual violence and overcoming trauma at survivors of sexual violence through educational theatre. Participants in this research were 30 women survivors of sexual violence during the war in Kosovo and 4 women were interviewed, who recounted in details the event of sexual violence and their lives after the war. For the quantitative part, three self-report questionnaires were utilized, the qualitative part was realized through a semi-structured interview, whereas the survivors' stories were transcribed, then used in the theatrical play “QUEENS WITHOUT CROWNS” which was part of this study. The first hypothesis, which is directly related to the experience of sexual violence and social acceptance, was not resulted as significant, however, from interviews were obtained results that confirm the impact of sexual violence on the social acceptance of survivors in their walks of life. The second hypothesis turned out to be confirmed because according to the results obtained victims of sexual violence have a high level of post-traumatic stress, whereas the data also confirm and third hypothesis that due to stigmatization, survivors are excluded and self-excluded from cultural activities. Meantime, as a way to overcome trauma, it has been proven that the theatrical performance realized based upon the stories of survivors has resulted in: reducing the stigmatization of victims and their social acceptance in their living and working circle and it has influenced as therapeutic process to overcome trauma, it has directly influenced in education of family members towards the path of accepting victims, it has raised social awareness among the various spectators present in the artistic performance.

Keywords: *sexual violence during the war, educational theatre, social acceptance, overcoming trauma*

Entry

Given that nearly 20 years have passed since the war between Kosovo and Serbia, the discussion of sexual violence occurred in Kosovo during the war remains a sensitive issue for our society.

As we are talking about a significant number of victims of sexual violence during the war in Kosovo, it is very important to conduct a study through which the stories of the victims will be staged. This aims to change Kosovo society's perceptions about the victims and provide proper social support in overcoming trauma.

Given that a group of Kosovar women experienced sexual violence during the war, putting on the stage a theatrical play in Kosovo is attempt to open new perspectives on the consequences that these events had on the victims, their feelings and potentially provide an overcoming environment through the educational theatre.

Given that social acceptance is very important, I consider that the realization of this study and its subsequent play is a new way in our country to hear the voice of victims and their stories.

This is believed to have impact on public so that these stories evoke catharsis in them and consequently, change the way of their thinking about this issue.

1. Purpose and objectives of the study

This study intends to introduce a new form to overcome trauma at victims of sexual violence in Kosovo as a therapeutic aim and victim's social acceptance to inform the spectator. On the other hand, through this study was aimed to achieve the education of family members in accepting the situation and traumatic events of the victims.

The objectives of this study are to:

- offer Kosovo a study for the first time on the possibility to overcome trauma at victims of sexual violence through educational theatre,
- decrease the stigma of the victims and their social acceptance in the area where they are living and working,
- have impact as a therapeutic process to the victims to overcome trauma of sexual violence experienced during the last war in Kosovo,
- have direct impact on education of family members towards the path of accepting victims,
- raise social awareness among the various spectators who attend the artistic play in order not to create new soldiers of violence, and to support the rights of women victims of sexual violence,
- have impact the raising of social awareness and creation of appropriate support policies for victims of sexual violence,
- portray on how sexual violence during the war has affected the social circle of victims in Kosovo from their perspective.
- Raise awareness of the male population through educational play to stop this phenomenon.

2. Study hypotheses:

1. Victims of sexual violence in Kosovo are excluded from their social circle.
2. Theatrical play will have impact to the spectators to change their opinion about victims of sexual violence.
3. Victims of sexual violence felt emotionally supported by the public after their events in the theatre were visualized.

The family members of the victims have changed their perception on traumatic event experienced by the victims of sexual violence in Kosovo.

4. Gender-based violence:

According to the World Health Organization, "Any act of violence based on gender that results, or is likely to result, physical, sexual or psychological harm or suffering to women, including threats to such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or private life" ¹

4.1. Sexual violence:

The World Health Organization gives the following definition of sexual

Violence: Any sexual act or attempted sexual act, unwanted sexual comments or suggestions, trafficking or other actions way against a person 's sexuality through the use of force, regardless of the relationship with the victim, in any environment, including at home or at work, but without be limited to them. " ²

¹ World Health Organisation. Responding to intimate partner violence and sexual violence against women. p. 7

² World Health Organization. World report on violence and health. Capter 6. p. 149.

In recent decades, drama has begun to take place in elaboration of social issues, policies, jurisprudence of a state and as such should be considered a successful way of dealing with events and circumstances with socio-cultural impact.³

Consequently we can consider that educational theatre is a term which has different meanings for different people, and easily can be misunderstood and misinterpreted in different linguistic and cultural dimensions and formats. From the schooling point of view we could say that educational theatre is seen as a good way of informing and educating young students towards a certain social issue which has an impact on the age and the current circumstances they are facing.

From the spectator's point of view, watching an artistic play made in the educational theatre conveys awareness messages about certain social issues and has powerful impact on the interrelationship of changing thoughts, attitudes, and beliefs about certain events.

5. Social acceptance of victims of sexual violence:

By listening the voice of women who have experienced sexual violence during war around the world, society gains insight into their divergent impacts that the act leaves on the victims, their family, and the relationship between them in the future. Making theatrical plays that focus on educational/ informational programs on physical and psychological well-being of women seems to have a positive impact on public information about such events that affect the woman's life. We must make a special program aimed at measuring the long-term impact that plays evoke in male adolescents up to their maturity phase i.e. become men.

Christensen in an article published in 2013 attempted to point out on how research can be done to show the impact that theatre has on achieving social changes and preventing improper education⁴.

In this article was presented the work of the National Institute of Justice in which the summary of interventions for the prevention of sexual assaults was shown and this study managed to conclude that theatrical presentations “can simultaneously educate and entertain, adapting concerns to the interest, vocabularies and attention spans to their audiences”.⁵

Based on the literature read and mentioned in some of the above cases could be concluded on the importance of educational theatre in preventing sexual assaults, changing social norms about sexuality issues and overcoming traumatic/emotional conditions if the violence has already happened. It is believed that through educational theatrical plays the perception and mediation on the concept of sexual violence will change, at the same time this is directly related to the audience ability to accept and support every victim of this act. It is considered that through educational theatre and making of such preventive plays, victims of sexual violence will create a social support towards overcoming trauma and paving the paths towards integration into social and cultural organizations in their living circle.

6. Hypothesis testing

6.1. Victims of sexual violence in Kosovo are excluded from their social circle.

³Loren Winship, Educational Theater, The southern speech journal, published 2009.

⁴ M. Candace Christensen, Using Theater of the oppressed to prevent sexual violence on college campus. First Published September 20, 2013.

⁵ M. Candace Christensen, Using Theater of the oppressed to prevent sexual violence on college campus. First Published September 20, 2013.

This hypothesis has been analyzed through the direct survey with victims of sexual violence in Kosovo. During the interview process is managed to extract the following paragraphs which testify social exclusion:

"I do not work, earlier before the war I was a tailor, and after the war I got married, but I could not be hired, I worked around 4 months, but not anymore... only if they knew, how to say, or find out from someone that I was raped".

In another interview there are some data that again confirms the exclusion from receiving the necessary health care:

"My mother, as I took shower used to say: Don't you dare to speak about it, otherwise you will have no life to live. Then I got a stomach ache and back pain. My mother did not let me go to see the doctor, because may be found out about me, so I had to endure the pain. I was really bad!"

In the next interview could be confirmed a case of family exclusion, followed by divorce, due to inability to have a baby:

"After the war I went to the doctor, because I could not get pregnant and the doctor told to my husband that is very hard to get pregnant due to the poor abortion treatment that I had.

From that moment my husband's love towards me was growing colder, because I cannot get pregnant, because he wanted to create a family, but he noticed that this is impossible with me. Up to 2002, our relationship continued somehow, afterwards he wanted to marry someone else with whom would create a family, so finally, we divorced! "

Another case proves the social non-acceptance from her neighbors, whereas her husband was the biggest support:

"My husband supported me a lot, helped me... My husband found me an organization where I could work, to get rid of the trauma... While walking down the street, people used to say 'Look at this whore'... Oh, my God, it was so hard to me..."

6.2. The theatrical play will have impact to public to change opinion about the victims of sexual violence.

The spectators who attended the theatrical play "QUEENS WITHOUT CROWNS" have testified that after the play they have changed their minds about the survived women:

"A real reflection of the horror experienced and survived by the dramatic events that took place during the war, sad and creepy experiences of Albanian women/ mothers/ sisters".

"Creepy experiences to the bone. Paining the soul and feeling of smallness in front of these live heroic emblems. "

One of the spectators talks about the goal that he put himself after watching the play.

F.S.: *"I fought for the freedom of Kosovo, now I swear I will fight for these survived women to remove the stigma from them."*

Another spectator reaction speaks about the prejudice that he had earlier towards the victims of sexual violence during the war in Kosovo:

F.H.: *"I have cried all the time during the play, I often felt guilty, because... (cries...), I had bad opinion about these women, I thought that they tried to show themselves, but today when I saw them in the play, in contrary, they were trying to hide, resist, scream, all wearing long jackets, trying to hide the fact that are girls, I feel very sorry for that 11-year-old girl, it was another fault..."*

"I'm sorry that I had a bad opinion about you... I did not notice this reality, I grew up hearing all kinds of talk from people, the truth is totally different, and it's very bitter, painful and unforgivable! "

6.3. Victims of sexual violence were felt emotionally supported by the public after their events in the theatre are visualized.

Victims of sexual violence have confirmed at mostly the hypothesis:

A: *"I have cried all the time of the play, but at the same time I saw other people around me crying as well, for what they were seeing in the play, and I saw people sharing their feelings with the "actresses/ victims" in what they were experiencing... For the first time in my life I saw men crying continuously, some of them secretly wiped the tears to remain unnoticed... By God, I somehow felt relieved when around me were others crying about something we have experienced, they felt pain just for us!"*

A: *"We really need to have these kinds of plays, although it's difficult to meet 21 years after with rape perpetrators, with our screams, with our pain, but on the one hand I was relieved while crying and for a moment I forgot myself and felt pain for other women about whom I never thought of, because I believed it only happened to me!"*

Another victim was interviewed after the play, and she speaks in another dimension:

B: *"It's a mixed feeling but is very good that play was put on stage, let them see and understand what they have done to us, how they have beaten us, raped us, burned us, stabbed us, someone should tell our society, government how it was, to make them to feel sorry and thinking that they have forgot us and they think that we have forgotten our pain. We still have trauma, but what hurts us more is that nobody cares, they left us aside."*

One of the victims confirms that Kosovo leaders are not dealing with these victims:

B: *"It's a mixed feeling but is very good that play was put on stage, let them see and understand what they have done to us, how they have beaten us, raped us, burned us, stabbed us, someone should tell our society, government how it was, to make them to feel sorry and thinking that they have forgot us and they think that we have forgotten our pain. We still have trauma, but what hurts us more is that nobody cares, they left us aside.."*

Another case confirms the feeling of importance of being in the same place with the public:

N: *"I saw in public that everyone cried and were horrified of what they saw in the play, I said to myself... how we could cope with all this rape..."*

L: *"I stayed in the play until the moment when the actresses/ soldiers jumped from the stage to the public, I was afraid they would catch me, so I left the play..."*

6.4. The victim's family members have changed their perception on traumatic events that victims of sexual violence in Kosovo were faced.

One of the family members of the victim of sexual violence during the last war in Kosovo said after the play:

M.H.: *"I knew that they have suffered, abused, but I didn't know that they have suffered so much!!! I would never believe, I never knew what happened to our women (shocked).*

Another victim's family member who attended the play commented:

F.L.: *"We have never understood them... never supported them ... often cursed these poor women ... they do not deserve to be treated, as we have treated them. They did not want this to happen either ... we saw what they did to them"*

S.P.: Another victim's family member emotionally quoted about the play:

"I do not know what to say after what I saw ... it's very difficult even for us as family members, we have accepted all victims. It was the war. What could have to do. But to see again the horror happened, it is very difficult, but... I hope this will raise our awareness".

7. Conclusion:

This scientific research gives an opportunity to overcome trauma of women raped during the war in Kosovo in '99, by staging a theatrical play based upon true stories of survived women of sexual violence during the war in Kosovo.

1. In Kosovo society is a good opportunity that through theatre to reduce the stigma towards target groups, in this case victims of sexual violence during the war in Kosovo.
2. Educational theatre is a new form in Kosovar culture, as such; this research provides a direct impact on the life of the Kosovar public.
3. The empirical way followed in this research has provided valuable statistical data for other researchers who will continue to work in this topic.
4. Through this scientific research, the public, institutions, media, organizations, legal representatives, civil society, professionals in various fields, have had the opportunity to hear exclusive visualized stories in the theatre in Mitrovica.
5. This research will serve to advocate for women's rights, to build self-confidence and their psychological well-being, through the emotional support provided by educational theatre in this case.
6. Is introduced the path on which the stage work was built.
7. As empirical evidence, photos, interviews, video play, inter-professional collaborations were used.

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DELEGITIMIZE OF THE “RAPE CULTURE” IN THE NOVEL “STARS DON’T DRESS UP LIKE THAT” BY ELVIRA DONES

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Abstract

The tendency to break taboos (literary and social ones), sometimes is associated with the appearance in the artistic work of various forms of sexual relationships, such as rape, prostitution or even child abuse. Because of the complex relationship of man with sex in the Albanian context, a considerable number of writings arise over the tension that comes from forced or strained relationships (sexual condemnation). So, for example, the novel “Stars don’t dress like that” by Elvira Dones, can be considered as a provocative display of the deformities that sex may take in an unprepared society for the opening after the long night of totalitarian regime. Rape, prostitution, etc., appear as forms of punishment for the female sex in a fierce masculine world.

Key Words: Rape culture, taboo breaking, denaturalized relationship, etc.

Introduction

In Albanian literary context, sexual relationships do not often appear in novels. They were mostly considered inappropriate, so the description of the naked human bodies or sexual desires / fantasies were banned from Albanian literature. The reign of totalitarian regime for over 45 years in Albania dried out the “rich soil” of the Albanian art. The writers were obliged to follow the strict rules of social - realism that produced poor literary works. Sex and sexuality were considered taboo and the writers could get imprisoned or even executed for having foreign influences in their art. After the fall of the totalitarian regime, in the literary works written after the year ‘90s flourish not only topics related to love, but also many taboos were broken regarding sex and sexuality.

A changing revolution took place in the works written by Elvira Dones “Stars don’t dress up like that” (“Yjet nuk vishen kështu”), Mimoza Ahmeti “Hallucinating Woman”, (“Gruaja haluçinante”), Agron Tufa “The duel” (“Dueli”), Aurel Plasari “Ten days that did not shake the world”, (“Dhjetë ditë që nuk tronditën botën”), etc.

The novel “Stars don’t dress up like that” (“Yjet nuk vishen kështu”) by Elvira Dones, can be considered really provocative, because it deals with unusual topics in Albanian literature like sexual abuse, rape, prostitution, etc. Although these topics were strongly related with the new dramatic reality the Albanian people had to live in (abduction of young girls, gender violence, rape, obligation to prostitute, etc.), they rarely appear in the literary works.

That is the reason why the novel “Stars don’t dress up like that” by Elvira Dones pushed many boundaries, turning into a special phenomenon. Rape, prostitution, etc., appear in the novel as forms of punishment for the female sex in a fierce masculine world. Through the transgressions of violent sexual relations, a stifling atmosphere is created that prevents reading the text easily. The text is covered with explicit details from the sexual scenes, the “brutality” of which creates a sense of natural narration. (The presence of the natural narration in the prose of Elvira Dones cannot be ignored, because her field experience as a journalist).

This sensation doubles the shock experienced during the description of rape. The novel deeply provokes anxiety feelings, especially in female readers that find it difficult to cope with meticulous descriptions of rape scenes.

The “compression” of such scenes within the work is intended to present the “deformities” of the male psyche in a society that the transition does not only happen on the political level, but also on the human one. The novel draws attention to the so-called “rape culture” in the Albanian context. This term begins to be used in America in 1970 by feminist writers and was rapidly spread worldwide.

Rape culture is a sociological concept for a setting in which rape is pervasive and normalized due to societal attitudes about gender and sexuality (Flintoft, 2001, p. 134).

Behaviors commonly associated with rape culture include victim blaming, slut-shaming, sexual objectification, trivializing rape, denial of widespread rape, refusing to acknowledge the harm caused by sexual violence, or some combination of these (Herman, 1994).

Although our literature does not have frequent works on such provocative topics, the Albanian point of view tends towards the extreme legitimization of this culture by blaming the sexually abused women. On the one hand, the women are seen as guilty of aggression, while on the other hand they are also considered as the beings that must live forever with the shame of the happening. For these two reasons, acts of sexual violence remain undeclared in a society that condemns the weakest or the victim. According to scholars, the roots of this culture are found in societies that encourage male violence against women, in a society where violence is considered seductive and sexuality as a form of violence. In such cultures, it is considered a norm of "physical and emotional terrorism" against women. Women as well as men agree that sexual violence is an inevitable vital fact (Buchewals, 1994).

Delegitimize of the gender violence

Although the narrative experience in the novel "Stars don't dress up like that" ("Yjet nuk vishen keshtu") rises from the systematic sexual violence happening over all female characters, this violent male culture is not legitimized. Elvira Dones uses the "renewal" of the conception of narrating for the world, casting unexpectedly into different confessional perspectives. Simultaneously, sometimes the focus lies on the confession of words, be it in the confession of thoughts or in the narrative of actions, not leaving the recipient the necessary time to "recognize" / "equalize" the confessed experience as a descriptive remnant.

Put your hands back, the men say. She does. Put them on the head. She does so. Wallow. She obeys. They contain dizziness. She puts her ear in the street, but here the road is not heard; she did not know she was so far away from the city center. Turn to profile. She obeys. She thought that the palace was in the center of the city when she came here with Mira. The unvoiced now growls. If there was any noise, Soraya prayed, whatever (Dones, 2009, p.27).

The sentences are broken, because of the change of viewpoint from one subject of narration to another. The narration of the words is done through the elliptical sentences; the narration of the orders given by one of the unnamed men who enter into the Soraya's room, follow the same model. None of them speak long.

First, their lacking language is strongly related to the **emphasis of the order**, the sentence equates to the obligation.

Secondly, it is a sign of the loss of human traits (no word / language is needed in the reign of the wild).

Thirdly, one-main-clause sentences create an atmosphere of anxiety and fear. While the reader (generally female) gets familiarized with the idea of horror that conveys the first command, the second one hits.

On the other hand, the suggestion created by the silent sentences of the "male gendarme" gets answered by the obedience of the victim. Missing sentences at this level mark the story about the actions. If the story about the words equates to the orders given by the anonymous voices; The story of action is the story of the victim's submission.

The female character (Soraja) is unable to react. She is under the effect of fear and horror, so she is wary of her cruel fortune.

The elliptical sentences of the two levels of narration (words and actions) contradict third-level full sentences: the narration of thoughts. The latter, is the only level that is computed with full sentences, even periods. This is because the mind is still functional and under the pressure of danger, it seeks to "catch" somewhere to find salvation.

According to psychologists, the man under the risk stimulus tends to think faster than usual. The duality between the desperate attempt of the mind to find the way out, while the body "obeys" to the horror, increases the suspicion and feeling of fear at the recipient, which creates empathy for female sufferings.

From the foregoing, though it is the rape that is narrated, the conviction of the body against violence contrasts sharply with the removal of the mind / spirit from the "crime" scene. The functional independence that comes to mind in relation to the body is related to the activation of a protective mechanism that is drawn to the female psyche. By doing so, the aim is to reduce the psychological damage caused by sexual violence. Thus, the identity of the raped woman is not completely destroyed because of this dramatic moment.

This approach is not related to the devaluation of the rape. It does not even relate to a kind of Foucault point of view (Cahill, 2000) according to which sexual violence equates to any other form of physical violence and as a result its consequences are not so dramatic. Instead, the functional division of the mind and body of a raped woman aims to "save" the essence of total destruction, which is considered to be expected. "This is just meat, just meat and it does not have to do with this filth" says Delina, one of the female characters (Dones, 2009, p.126). Using the third person "she" (though Delina speaks for herself) Delina expresses the distance created between the individual's being and the bodily "molding", which is a merely physical matter. Consequently, corporality in the novel is seen as a feature of a woman and not her identity.

This strong disconnection between the body and the soul may be seen in different situations, when a huge difference would be made between the body (a prostitution), the mind (of a poet) and the trembling soul of an innocent girl.

For ten months the heart has gotten into the habit of bumping through the walls, car windows of customers, and even getting under the wheels of cars. This would happen when Soraya would be between other prostitutions and would see one of the bosses who was passing for control. Even though this was regular and there was no reason why they should punish her, even though so the heart would make a terrible "boom" and would come out of the body.

In this perspective, the novel contrasts the Albanian worldview, which characterizes the woman only through her gender identity. The alignment of the female to the body is in fact a derivation of what Chasseguet - Smirgel calls phallic monism, according to which all the psycho-social development of women stems from their bodily features. This concept of the psychoanalyst of Chasseguet-Smirgel rises to Freudian theory, according to which only masculinity exists, while a woman is seen as a castrated male. So, on the one hand, identity is determined by the body, while on the other hand the female body is defined in absent compared to the male one. The identification the female with the body, in the Albanian worldview brings the mentality that the raped woman is treated as being finished and irretrievably profaned of identity.

Whereas, Dones' novel rises against this approach. Its opposition is noticed in several respects:

Firstly, most female characters refuse to consider themselves as human beings that do not deserve the life after their denaturalization. Their everyday hell is a masculine product. Women are raped, forced to prostitute, verbally marginalized; consequently, they are considered as "lightning-reception" of male brutality.

"They beat us for their defamation, revenge on us for their crippled souls" (Dones, 2009, 109) - one of the characters points out. So, in the novel there is a great psychological shift, in relation to the Albanian point of view.

The feminine world, because is different from brutality and extreme barbarism, has special human values. Grieving is no longer considered to be the attribute of the female raped body but of the empty soul of men. Their actions are strongly related to necrophilia, so death is a feature that belongs to the inside (the void of the soul) and is brought out (rape, murder). In this sense, instead of the abuser - victim relationship (closely related to them, according to Stockholm's syndrome), Elvira Dones proposes another binomial, that of between good and evil, where evil despite the savagery is temporary. So even though the narrative experience arises over the violent process of returning women abducted to prostitutes, the rape culture is not legitimized.

Secondly, although in the novel the male-female relationship has mainly hierarchical features, there is also no egalitarian relationship. For this, it is enough to mention the fact that the novel opens with the return of the body of Leila to Albania, where as a companion on the ship has his father's figure. This figure is very different from the strong authoritarian figure that kills its creature for honor (even today in Albania of the 21st century).

On the contrary, he appears as a father hunched by the weight of the pain that he could not protect his "Pearl" from the atrocities of men. The distancing of the father from this culture constitutes the first sign of oppression of violence against women. Generally, solidarity is noticed within gender; the father is imposed on the son in the model of authority, while the mother sides with the girl in patience against suffering. Father who experiences a family drama (suffers from the pain and not the shame) is an important sign how the novel does not feed the gender hatred but it highlights a painful phenomenon.

Thus, the chain of violence inherited by the generation breaks off. Such relationships arise between mother and son (Mynyrja and Bledi) or between two lovers (Suela and Mauro), as to prove that the DNA of life is very strong within the human being and life may revive from scratches.

Conclusions

As a conclusion, the novel "Stars don't dress up like that" is a complex novel which pushes the boundaries of Albanian literature and mentality related to the topic of sexual abuse, rape and prostitution. The novel has detailed rape scenes which may put the readers (especially the female one) into a continuous discomfort during the reading process. The narration of the rape through the eyes of the victims brings forward the tragedy that happens inside the human soul. However, the novel delegitimizes the rape culture because there is a huge inner strength that is highlighted in every woman that is depicted in the book. Also, there is an evident division that is done between the body and the identity; meanwhile body suffers, the soul does not accept to give up. The division between corporality and identity is an important issue that is highlighted in the novel. The raped girls in the novel do not hate themselves, do not hate their life but they hate abusers refusing so to be victims of Stockholm syndrome. They are strong women who try their best to have their lives back, because life is precious and it always is worthy living.

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NARROW FOCUS ON THE ALBANIAN LANGUAGE ACCORDING TO THE CONCEPT OF LAMBRECHT (1994)

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Abstract

The purpose of this research is to highlight how the focus of the argument or the narrow focus in the Albanian language is structured according to the concept of Lambrecht (1994) for the theory of focus. Lambrecht (1994) suggests that the formal structure of sentences relates to the communicative situations in which sentences are used. According to Lambrecht (1994), the communicative function of the sentence is equal to the focus of the sentence, whereas the focus of a sentence always contains the new information that is said in that sentence. Based on the communicative function it divides the focus into three types; sentence focus, predicate focus, and narrow focus. Narrow focus, which is also the object of our research, is defined by Lambrecht as a domain of focus that is limited to a single constituent (subject, predicate, adjunct, object etc.). This type of focus has been identified within our corpus, which consists of commentary on the Albania-Serbia match (October 14, 2014) and the newspaper *Koha*, in which case the way is analyzed how this focus is codified within the declarative sentences detached from the corpus of the work.

Keywords: narrow focus, Lambrecht concept (1994), declarative sentence, *Koha* newspaper, match commentary.

1. Introduction

Lambrecht (1994) suggests that formal sentence structure relates to communicative situations in which sentences are used. He states that *this relationship is governed by the principles and rules of grammar, in a component called the information structure* (1994: 334). Therefore, depending on the communicative function of the sentences, the syntactic structures also change (the same is argued by Givon 1983, 1988; Hawkins 1991). According to Lambrecht (1994), the functions of communication and the sentence are equal to the focus of the sentence. Lambrecht (ibid. 14) conceives of focus structure as something that conventionally connects sentence form with focus construct. *The syntactic field in a sentence which expresses the focus component of a pragmatically structured sentence in the field of focus* (ibid. 241). Among the topics of the taxonomy of focus structures that were developed is the type of **focus of the sentence**, i.e., type in which the scope of the new information extends over the entire proposal, including the subject. To extract the focus of the sentence, a question is asked through which the answer does not give the presumption. When asked what happened, for example, by someone who has no prior knowledge of the event, a speaker cannot give answer, starting the sentence with a specific topic. Thus, no pragmatic presupposition is evoked, so the whole answer is mostly new information and, therefore, is the focus of the sentence. Schematic presentation:

Sentence: My car broken

Presupposition: -----

Assertion: "speaker's car broke down"

Focus: "speaker's car broke down"

Focus domain: S

Since the assertion extends over the whole proposition, here the assertion and the focus coincide. Consequently, in these structures, the field of focus is the whole sentence (ibid.233).

So, the communicative function of such focus structures in the sentence is either to introduce a new reference to the discourse or (as in this case) to present an event involving a new reference to the discourse. For example:

My car is broken.

The italic shaded part is the focus. Whereas, the new reference in the discourse would be not my car, but the *woman's car*. Apart from the fact that the focus of the sentence is indicated through a new discourse reference, according to Lambrecht, the focus is also marked by the place of the main accent of the sentence, which is characterized by the pitch of the tone. The emphasis of the sentence serves as a marker of focus, i.e. as the formal indicator of the sentence structure of the sentence. He also gives examples even when the emphasis of the sentence falls only on the topic or keyword, the focus area as the domain of new information extends throughout the sentence. The emphasis of the sentence serves as a **marker of focus**, i.e. as the formal indicator of the sentence structure of the sentence. He also gives examples even when the emphasis of the sentence falls only on the topic or keyword, the focus area as the domain of new information extends throughout the sentence: predicate, subject, adjunct, accusative. So here, we are talking about the other two types of focus, **predicate focus** and **narrow focus**.

Predicate focus is the type of universally unmarked focus structure. Pragmatic presupposition in this kind involves knowing a certain topic, and the assertion expresses a comment about the topic. The predicate focus, in other words, is a topic-comment structure where the comment, or predicate, is in focus. For example, person S1 may know that something happened to person S2's car. When person S1 asks S2 about the car, in response to S2, the car is considered a presupposed element, while what happened to the car as *new information*, i.e., focus. The information structure is schematically presented as follows:

Sentence: My car broke DOWN.

Presupposition: speaker's car is a topic for x comment.

Assertion: "x= broke down"

Focus: "broke down"

Focus domain: VP

The question is about the S2 machine, which forms the presupposition for the answer: *the speaker car is the topic for comment x*. The assertion is that $x = was\ broken$. Therefore, the assertion creates a relationship between the topic reference and the state of the problem referred to by the predicate was broken, which is the focus. The field of focus in this type of structure is the verbal component and, when the verb is transitive, it also includes the direct object.

The second type of focus structure is a **narrow focus**. Lambrecht also refers to it as the **focus of the argument** (1994: 228). In the narrow or focus structure, the focus domain is limited to a single component (subject, object, adjunct, etc.). For example:

S1: I heard your engine broken down.

S2: My CAR broke down.

From the example above it is understood that the focus of the argument is not the component itself, but establishing a relationship between the reference and the assumed proposition "something the speaker possesses that is broken", in creating new information that it is the speaker's car that broke. The relationship between 'car' and the verb 'was broken' is asserted, but the assertion is not a simple identification of X with the speaker's car, but also the correction of a misconception (Van Valin and LaPolla 1997: 209).

In the given sentence something possessed by the speaker **is broken** and this is part of the pragmatic presupposition, while the assertion is that the *speaker's car was broken*, and the focus is the *car*, and the focus area is the whole Domain. The field of focus is limited to a single component. Since in this particular example the open proposition x was broken it is active and not my car reference, making the activation status of the two parts of the statement in this example. Schematic presentation:

Sentence: My CAR broke down.

Presupposition: "speaker's x broke down"

Assertion: x= 'car'

Focus: "car"

Focus domain: NP

From the point of view of the current communicative situation in which it is pronounced, the schematic representation in the example above is considerably specified. In the given situation, the common point between the speaker and the addressee is not simply that something *belonging to the speaker is broken*, but that the addressee thinks that this something that is broken is the speaker's engine. The assertion made by uttering this sentence is not merely the identification of X with the speaker's car, but also the correction of a misconception on the part of the recipient (Lambrecht 1994: 229).

Lambrecht (1986) also distinguishes unmarked narrow focus from narrow marked focus. The main difference is related to the location of the component focused in the sentence, if the component as the narrow focus is in the final position of the sentence, it is unmarked, while if the component as the narrow focus is shifted to the left and not at the end of the sentence, then it is marked. For example:

1. Bekim Balaj **tries** there marked
2. There **tries** BekimBalaj unmarked

Thus, a narrow focus on contrast is a case of unbranded narrow focus, whereas a narrow focus on a subject is a case of narrow marked focus.

1.2 Methods and Methodology

To analyze the way a narrow focus is codified in the Albanian language, some declarative sentences have been identified which in their structure enclose the narrow focus. These sentences were collected from the corpus which constitutes this research, ie from the commentary of the Albania-Serbia match (October 14, 2014) and the newspaper *Koha*. While the methodology used to analyze the narrow focus within these sentences is based on the methodology and criteria used by Lambrecht in his *book Information structure and sentence form. Topic, focus, and the representation of mental referents in discourse (1994)*.

2. Analysis

Examples of narrow focus

Example 1: // Must be a corner kick //

Context of the sentence: *What should this be?*

Sentence: Must be a corner kick

Presupposition: "the ball has deviated"

Assertion: corner kick

Focus: corner kick

Focus Domain: **DP**

The example above establishes a relationship between the reference and the supposed "corner kick" proposition, as the commentator does not see well if the deflected ball has gone out of the sideline or bottom line. Therefore, the DP lateralization creates *new information* in this sentence. In this structure the pragmatic presupposition is that the ball is deflected, the *assertion is that it should be a corner kick*, the focus is a 'corner kick' and the focus area is the entire DP. The field of focus is limited to a single component.

Example 2: // *There tries Bekim Balaj*//

Sentence context: *Who started the quick action?*

Sentence: *There tries Bekim Balaj*

Presupposition: *Someone started a quick action*

Assertion: *Bekim Bala*

Focus: *Bekim Balaj*

Focus Domain: **DP**

From the example above, a relationship is established between the reference and the supposed proposal "Bekim Balaj", since it can be seen that one of the players has started a quick action. Therefore, DP Bekim Balaj creates *new information* in this sentence. Because the one who started a quick action towards the Serbian gate is Bekim Balaj.

Example 3: // *There are corner kicks for Serbs* //

Context of the sentence: *For whom is the corner kick?*

Sentence: *There are corner kicks for Serbs*

Presupposition: *We have a corner kick*

Assertion: from Serbs

Focus: from Serbs

Focus Domain: PP

In this structure, the pragmatic assumption is that we have corner kicks, while the assertion is that *this kick belongs to the Serbs*, the focus is "by the Serbs" and the focus area is the whole PP. The field of focus is limited to a single component.

Example 4: Prishtina squares are illuminated

Context of the sentence: *What was enlightened in Prishtina?*

Sentence: *Prishtina squares are illuminated*

Presupposition: *Squares*

Assertion: *Squares*

Focus Domain: DP

In this example, a relationship is established between the reference and the supposed "squares" proposal, as the listener does not know for sure what was illuminated in Prishtina. In this structure there is a pragmatic presupposition that something has been *illuminated in Prishtina*, the assertion is that the squares have been illuminated, the focus is on the "squares" and the focus area is the entire DP. Therefore, the field of focus is narrowed to a single component.

3. Conclusion

Based on the criteria of Lambrecht (1994) that have been made to identify and analyze how the narrow focus is codified in a language, which has been applied in this research, in which case it has been noticed that in the Albanian language there is Lambrecht's concept of narrow focus and whose field is limited to a single component and that component can function in sentences, such as subject, adjunct, object etc. Besides the field of focus can be limited within a DP, PP, or even within a nominal group, so it turns out that the focus is not always coded through a verb or a VP. Also, in order to determine the field of focus in the Albanian language, extra-linguistic factors are important, such as the connection between the reference and the supposed proposal, as well as the pragmatic assertion and presupposition of what is said.

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FACTORS AFFECTING TEACHER MOTIVATION

Sevdije Sadiku

Abstract

The purpose of this research is to analyse factors affecting teacher motivation at nine-year public schools in Kosovo.

Two schools were researched with 29 teachers interviewed. The data were collected by means of a questionnaire which consisted of 22 closed questions measuring teacher motivation through the six following factors: choosing profession; socio-economic status; teacher's confidence/personality; classroom anxiety; peer relation; and awards/incentives.

The data analysis results showed that the motivation factors which teachers find more satisfying are student relations, peer relations, and choosing profession; whereas the motivation factors that teachers were less satisfied with are awards and incentives, socio-economic status and confidence and personality.

Key words: motivation, motivation factors, teachers

1. Introduction

Teachers are one of the assets of qualitative education. Development of a country depends on its educational system and on the quality of its graduates, which implies that teachers are nation builders. One should not ignore a teacher's role in the process of the development and performance of a country.

Teaching is a low-profile profession but teachers play a significant role in the intellectual, personal, and social development of their learners, thus having an impact on development of the whole country. Teaching is a passion; it is love of education and learning, inspiration, dedication to students, trust in the power of knowledge, and an endless endeavour to make changes in the lives of other people. (Shishigu, 2015)

Teacher motivation has become an important issue bearing in mind their responsibility to convey knowledge and skills to their students. A motivated teacher will be more satisfied and more dedicated in conveying knowledge, thus having a direct impact on their students.

Great importance has been paid to those factors which affect teacher motivation in order for them to be taken into consideration by school managers and by others. Therefore, the purpose of this research is to introduce the concept of teacher motivation, the importance of motivation for teachers, and to present factors affecting their motivation more positively.

2. Literature review

2.1 Motivation

Motivation is an internal force which depends on the needs that drive a person to satisfy them. As Vroom (1964) noted, the word "motivation" derives from the Latin word *movere*, which means "to move". Motivation is an internal force which depends on the needs that make a person wish to satisfy them. Schulze & Steyn (2003) claimed that in order to understand people's behaviour at work, managers or supervisors should be informed about concepts, needs or motivation, so that they can "move" their employees to act.

According to Robbins (2001), motivation is a needs satisfaction process which means that when someone's needs are satisfied by several factors, that person will exercise superior efforts to achieve an organisation's goals.

Lawler (1986) defines motivation as a conscious process which results from individuals' choices on what they want and on what they do not want to do in a certain situation.

Motivation is an internal force which pushes individuals to fulfil their individual and organisational goals. (Remi, Adegoke, & Toyosi, 2011)

Motivation is one of the most important factors affecting human behaviour and performance. The motivation level of an individual or a team to perform their task may have an impact on all aspects of an organisation's performance. Employees are the key activity source of a business organisation and their motivation is of utmost importance for the organisation's success.

Effective management in general includes creating, developing and maintaining an environment in which individuals in an organisation can work together in groups towards the achievement of common organisational objectives. In order to achieve that, a manager needs to understand how to motivate employees.

Motivation brings increased satisfaction at work, thus enhancing employees' performance and productivity.

2.2 Motivation theories

Motivation theories can be used to explain employees' behaviour and attitude. (Rowley 1996) The theories are based on the assumption that people have special needs that motivate their actions. Theoreticians such as Maslow (1954), McClelland (1961), Herzberg (1966) and Alderfer (1969) are known for their work in this field.

2.2.1 Maslow's Theory on the Hierarchy of Needs

Abraham Maslow's Theory on the Hierarchy of Needs is the best-known motivation theory. According to the Maslow (1954) Theory of Needs, people are motivated by five basic requirements.

Physiological needs. These are biological needs comprising the need for oxygen, food and water. They also include the need to keep a stable body temperature, to avoid pain, to rest, to sleep and to have sexual relationships.

Safety and security needs. Once a person's physical needs are met, they seek to meet safety and security needs, which include protection from danger, health care, job security etc.

Belongingness and love need. Once the first two needs are met, one seeks to meet the need for love and belongingness, which is about the need to be accepted by others, the need for friends, for children, relationships and love.

Esteem needs. The esteem need is about the need to be recognized and valued by others, the need for fame, attention, reputation and dominance.

Self-actualisation needs. The self-actualisation need is at the top of the needs pyramid. This need is about personal realisation, accomplishment, seeking for personal growth and experiences.

These needs are related so that once a lower-level need is satisfied a higher-level need becomes a motivating factor. Initially, people try to satisfy their physiological needs. Once those basic needs are satisfied, they seek safety, belongingness, esteem, and finally self-actualisation. People always try to satisfy a new higher-level need and the higher-level need serves as a motivating factor to them.

2.2.2 ERG & Alderfer Theory

Clayton Alderfer (1969) restructured Maslow's Theory on the Hierarchy of Needs at three levels affecting employees' behaviour: the ERG theory of existence, relatedness, and growth.

Existence needs encompass physiological and safety needs, which corresponds to Maslow's low-level needs. Relatedness needs encompass love and belongingness. Growth encompasses the need for development and self-esteem. Relatedness and growth needs represent the high-level of Maslow's hierarchy of needs.

Both ERG and Maslow theory argue that satisfaction of low-level needs increases the desire for satisfaction of high-level ones. However, Alderfer argues that multiple needs may operate as motivators at the same time. A frustrated employee, within the effort to satisfy growth needs, for example, might be motivated to satisfy low-level relatedness needs.

2.2.3 McClelland Learned Theory

David McClelland, built on Maslow's Theory of Needs; according to McClelland, the power need is reinforced or weakened by personal values and social influences. Specifically, McClelland suggested that the power need is reinforced through childhood learning, parenting style, and social norms. He pointed out three learning needs: achievement, power and affiliation (McClelland, 1961).

Achievement need: people with a strong achievement need like to accomplish challenging goals through their own efforts. They like to work alone rather than in a group and they choose moderate-risk tasks. People with high achievement needs also like to receive clear feedback and recognition for their achievement. Successful entrepreneurs have a tendency to have a high level of achievement need.

Affiliation need: refers to the desire to be liked by others in line with their wishes and expectations; they avoid conflict and confrontation. People with a strong affiliation need try to project a favourable image of themselves; they have a tendency to support others actively and try to calm down conflicts in the workplace.

Power need: People with a high level of power need want to control others and are focused on holding leadership position. Those people who use their power to promote their personal interests have a personalised power. Others mostly have a high need for socialised power; they like power in order to help others. Effective leaders have a higher need for socialised than for personalised power.

McClelland Learned Need Theory points out that a person's needs can be strengthened or weakened by their experience and by social influences.

2.2.4 Herzberg Motivation-Hygiene Theory

Herzberg's Motivation-Hygiene theory, also known as two-Factor Theory, has received great attention for its practical approach in motivating employees. In 1959, Herzberg published his analysis on the feelings of

200 engineers and accountants in more than nine companies in the United States. These professionals were asked to describe in detail the situations in which they felt good or bad in the workplace. (Herzberg F. , 1959)

Studying the responses, it was observed that the situations in which employees felt good in the workplace were totally different from the situations in which they felt bad. This means that certain factors are related to satisfaction and others are related to dissatisfaction in the workplace. Intrinsic factors such as achieving objectives, recognition by others, the job as such, responsibility and progress are related to work satisfaction. Those persons who felt satisfied in the workplace had the tendency to attribute this to themselves. On the other hand, unsatisfied persons had the tendency to attribute this to extrinsic factors such as company policies, administration, supervision, human relations, work resources etc.

Studying the data, Herzberg concluded that the opposite of satisfaction is not dissatisfaction as was believed. Removing negative features from some work does not necessarily make it satisfactory. According to Herzberg, the opposite of satisfaction is dissatisfaction, and the opposite of dissatisfaction is non-dissatisfaction, that is to say satisfaction and dissatisfaction do not belong to the same genre. Therefore, managers who try to remove factors that cause dissatisfaction in the workplace cannot achieve anything except calming the situation, namely removing dissatisfaction, but not motivation. (Herzberg F. , 1959)

Features such as company policy, administration, supervision, human relations, work resources and salary are qualified by Herzberg as hygiene factors. When they are available, people are comfortable and are not dissatisfied; however, this does not mean that they are satisfied. If we want to motivate them, we should focus on achievement, recognition, the job as such, responsibility and growth which are qualified by Herzberg as motivation factors.

The Two-Factor Theory has been tested by many other scholars who have presented various results. Some studies have indicated that some of the factors stated by Herzberg (1966) as hygiene factors are in fact motivation factors. Herzberg theory results may differ if research takes place in different industries. Differences occur due to the intensity of job demands and employment duration. There have been extensive discussions on how to differentiate between hygiene and motivation factors. Some factors can be clearly defined under one of the two categories while other factors, salary in particular, are more difficult to define whether they are motivation or hygiene factors.

2.2.5 McGregor X and Y Theory

McGregor (1960) developed a motivation theory based on some hypotheses about human behaviour. According to him, motivation function includes some assumptions about human nature. The X and Y Theory are two assumption groups:

Theory X

- Individuals dislike work and they avoid it whenever possible
- Individuals lack ambition; they dislike responsibility and prefer to be led by others
- Individuals want safety

Implications for managing employees in Theory X are that in order to achieve objectives, business should establish an enforcing, controlling and punishing management system. (Yudhvir & Sunita, 2012)

Theory Y

- They consider work efforts as a game or holiday

- Ordinary individuals who do not dislike work. Depending on work resources, work can be considered as a source of satisfaction or punishment.
- Individuals who ask for responsibilities (if they are motivated)

Implications for managing employees in Theory X and Y are that in order to achieve an organisation's objectives, there is a need to use various types of rewards, since they serve as motivators. The challenge in managing employees according to Theory Y is creating a work environment where employees can express and develop their creativity. (Yudhvir & Sunita, 2012)

2.3 Factors affecting teacher motivation

As we saw from motivation theories, the key factors affecting employees' motivation are achievement, recognition, the job as such, responsibility, and growth.

Many authors have conducted various types of research on factors affecting employees' motivation by studying various industries.

According to (Alam & Farid, 2011), some of the factors affecting teacher motivation are:

- Choosing profession
- Socio-economic status
- Teacher confidence / personality etc
- Classroom environment and student behaviour
- Peer relations
- Stress examination
- Awards/ incentives

These motivation factors have been studied to be analysed in this research.

3. Methodology

The methodology used in this research is descriptive quantity. Primary and secondary information sources have been used.

3.1 Tool

The data collection tool used in this research is a questionnaire designed by the author, based on literature. The questionnaire comprises 22 yes/no closed questions, and it is divided into two sections. Section one contains general data such as age, gender, education, and work experience; section two comprises six subsections measuring motivation factors as follows: choosing profession; socio-economic status; teacher confidence / personality; classroom anxiety; peer relations; awards/incentives.

3.2 Participants

Since the purpose of the research has been to analyse factors affecting teacher motivation teachers were involved in the research.

The research participants are 19 teachers from Thimi Mitko nine-year school in Gjilan and 10 teachers from Minatori School in Novoberde.

3.3 Procedure

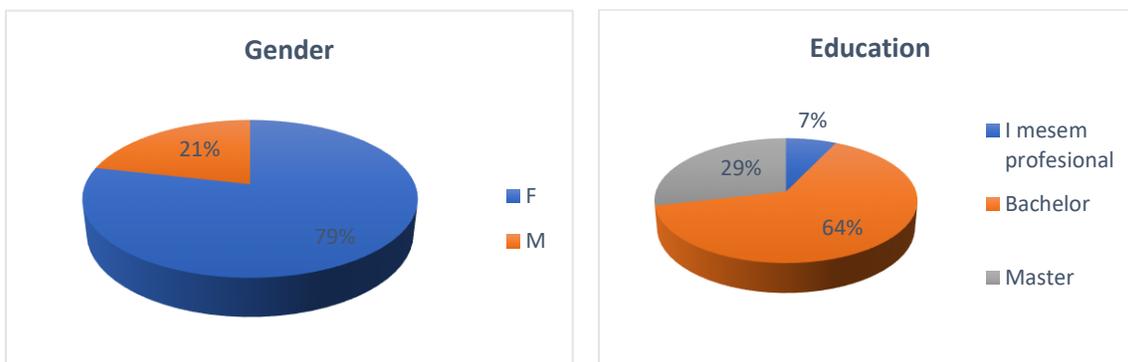
The questionnaire was delivered in person in the period 20-24 March 2017 to both participatory schools. In total 30 questionnaires were printed out, and 29 of them were filled in by teachers. As data were entered into the database, one questionnaire was found to be invalid so 28 questionnaires were included in the research.

Data were put in Microsoft Excel 2016, and analysis was presented through graphics.

4. Analysis and Results

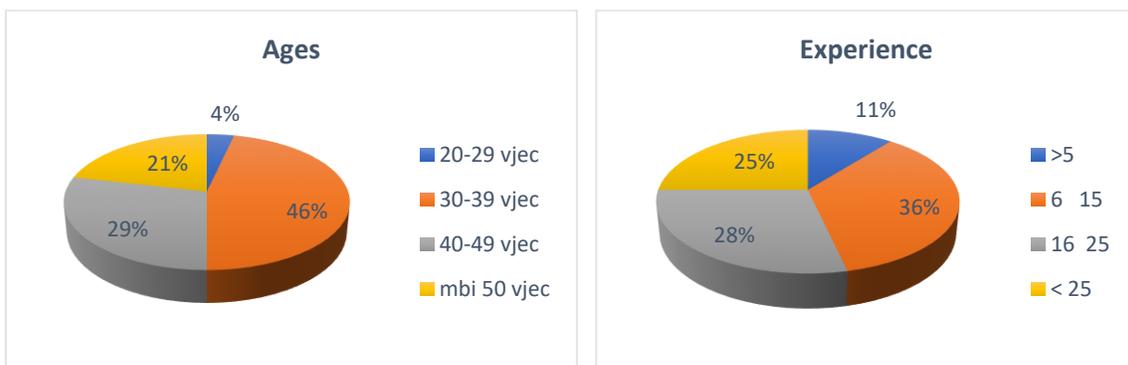
4.1 Overall data

Various research methods have shown that factors such as age, gender, education or work experience may affect employee motivation. For example, a young teacher can be motivated by the job as such, while an older teacher can be motivated by recognition. Therefore, it is important to present those data about teachers, as well.



As is known, most teachers are female because the profession is more suitable for them due to short working hours and because of holidays. Therefore, as expected, 79% of respondents are female, and 21% are male teachers.

With regards to education, the vast majority, namely 64%, hold a Bachelor's degree, 29% hold a Master's degree and 7% are vocational school graduates.



The highest percentage of respondent teachers belong to the 30-39 year-old group with 46%; those belonging to the 40-49 year-old group with 29%, those over 50 years old with 21%; and the 20-29 year-old group with only 4%.

Teachers' work experience follows the same pattern, namely the older they are, the longer their work experience is. 36% of teachers have 6-15 years of work experience, 28% have 16-25 years of work experience, 25% have over 25 years, and 11% of teachers have less than 5 years of work experience.

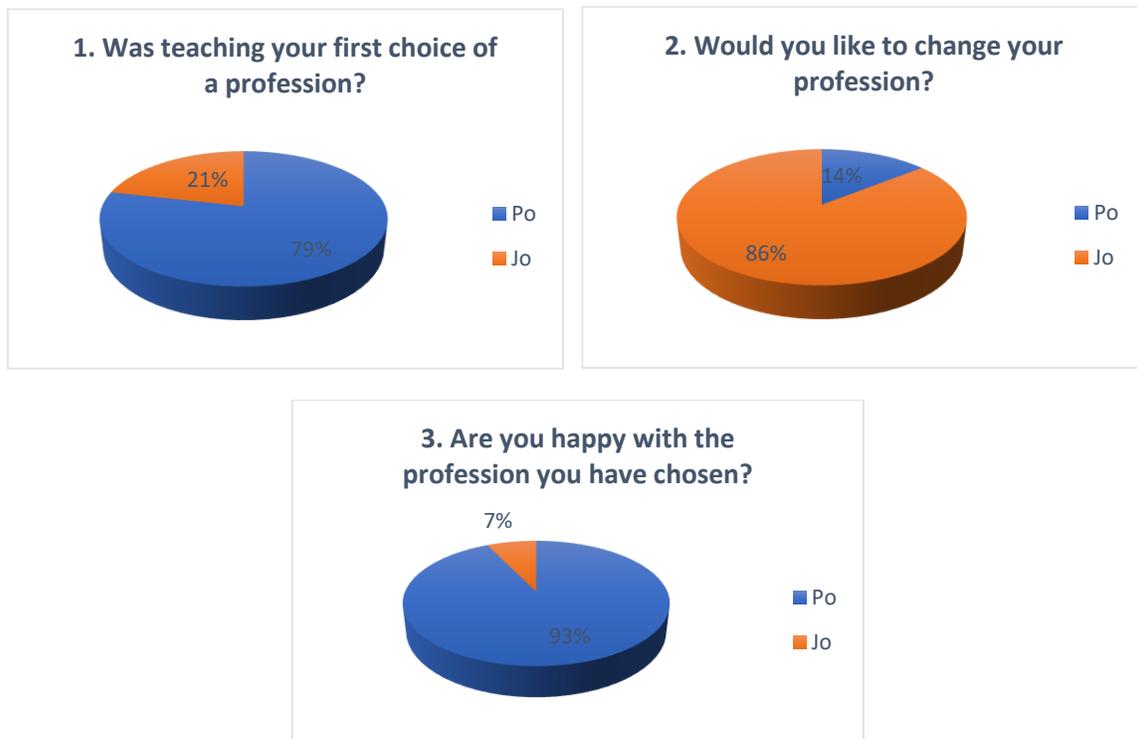
4.2 Factors affecting teacher motivation

This section will present factors affecting teacher motivation according to six key factors that have been studied and it will look at the factors which have the greatest impact.

4.2.1 Choosing profession

Choosing profession is one of the factors affecting teacher motivation. To the question whether the teaching profession was their first choice, 79% of respondent teachers answered yes and 21% of them answered no.

Asked if they would like to change their profession, 86% of respondents answered negatively, and 14% of them said that they would like to change their profession.



Question 3, measuring employees' motivation level about choosing a profession, asked if they were happy with the profession they had chosen; thus, 93% said they were happy, and only 7% said they were not happy with the profession they have chosen.

The answers to these three questions show that teachers are satisfied with the choosing profession motivation factor.

4.2.2 Socio-economic status

Another factor affecting teacher motivation is socio-economic factor.

Asked if they think they are an important person in society, all respondent teachers answered positively, whereas when asked if their salary fulfils their basic financial needs, 57% of teachers answered yes and 43% of them answered no.

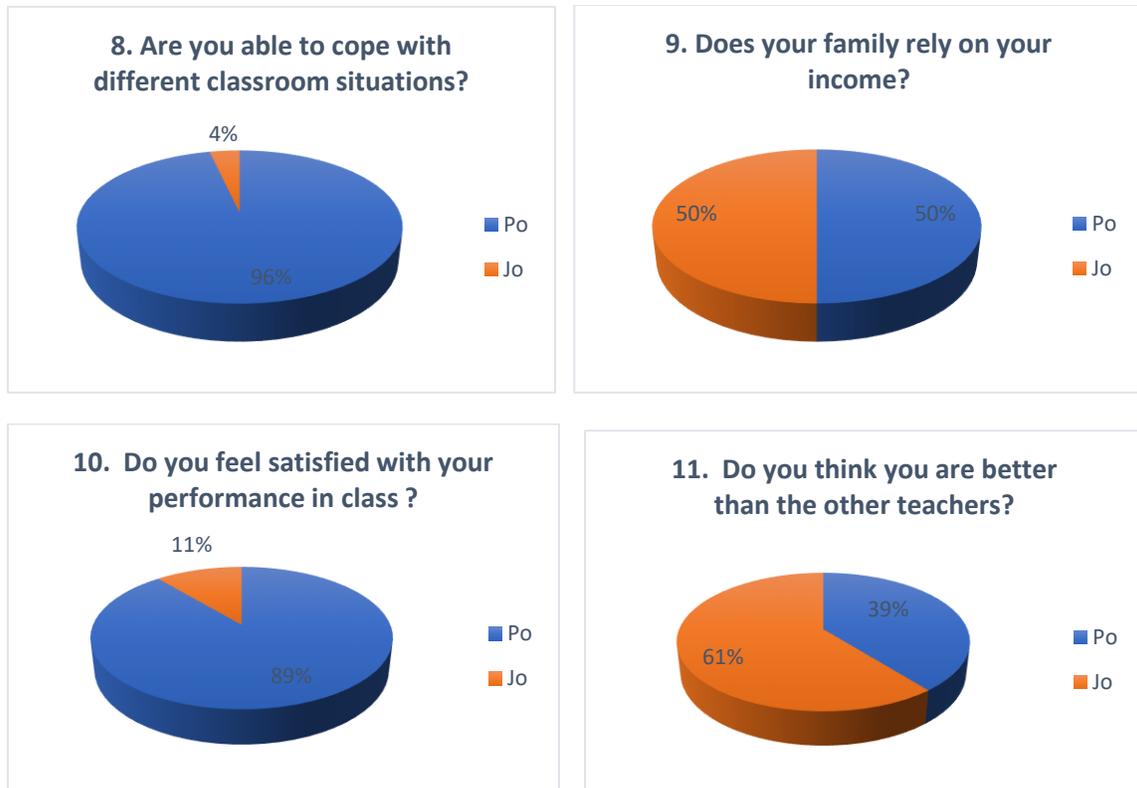


There are two more questions measuring socio-economic motivation factors. Question one asks if they are happy with the economic situation in their family; question two asks if they expect their financial situation will improve. For question 1, 50% of teachers answered that they were happy with their economic situation, and 50% answered that they were not happy; whereas regarding improvement of their financial situation, 93% of respondents expect that it will improve, and only 7% do not expect that their financial situation to improve.

4.2.3 Confidence and personality

Another factor affecting teacher motivation is confidence and personality.

To the question are you able to cope with different situations in the classroom, 96% of teachers answered positively, and only 4%, or only one teacher, answered negatively. To the question does your family rely on your income, 50% of teachers answered yes and 50% answered no.

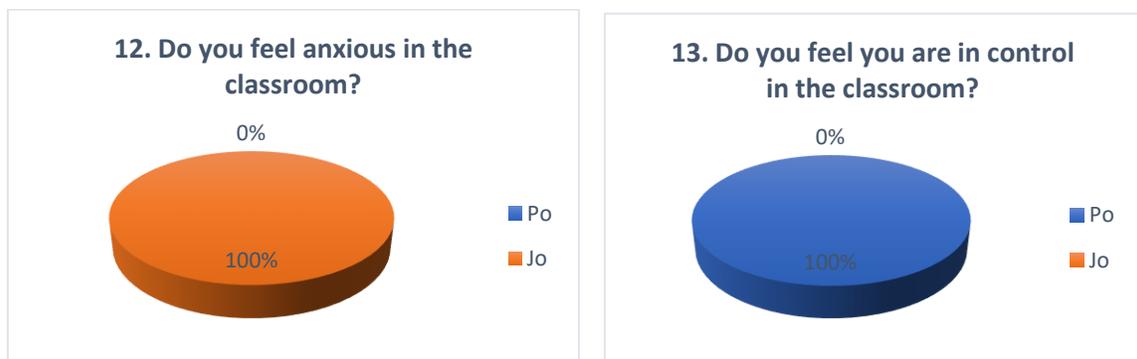


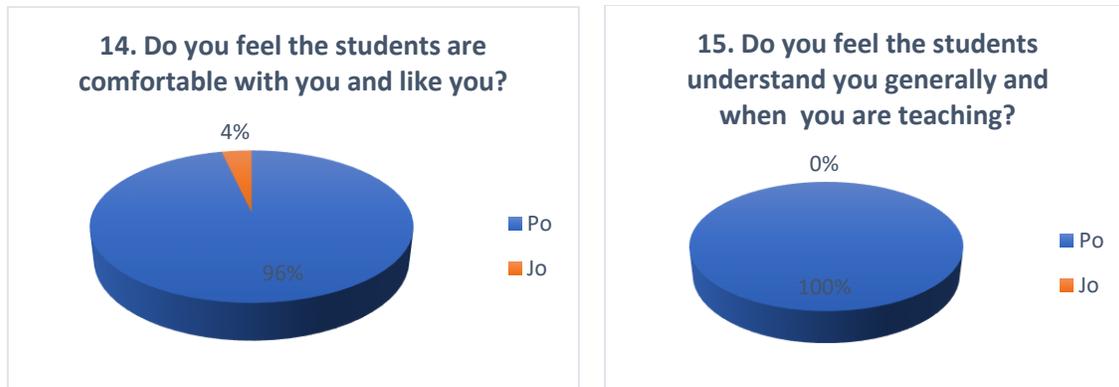
89% of respondent teachers said they felt satisfied with their performance and 11% said they did not feel satisfied. To the question do you think that you are better than others, 39% of teachers answered yes and 61% of them answered no.

4.2.4 Student relations and classroom anxiety

Another factor which affects teacher motivation is their relationship with students and whether they experience classroom anxiety.

Answering the question do you feel anxious in the classroom, all teachers said they did not feel anxiety; also to the question do you think that you control the classroom effectively 100% of teachers answered that they do.





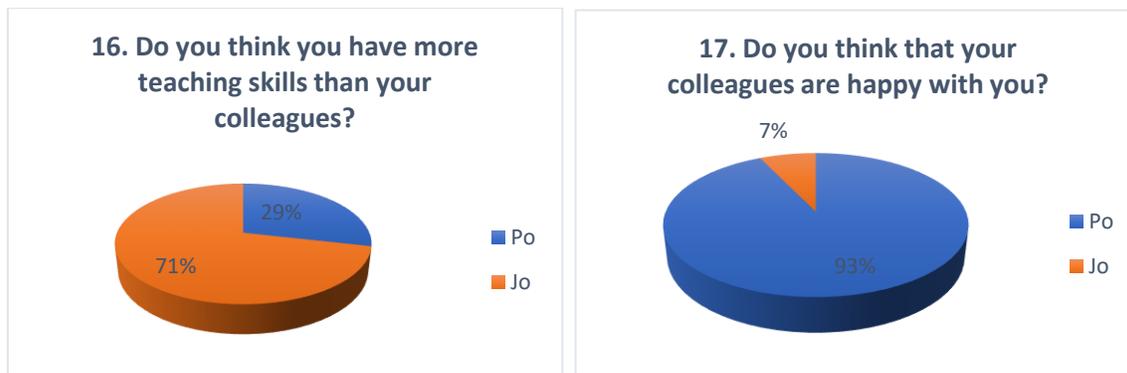
To the question do you think that students feel comfortable with you and that they like you, 96% of teachers answered yes and only 4% answered no. Also to the question do students understand you generally and while you are teaching, 100% of respondent teachers answered positively.

It is obvious, therefore, that teachers have no problems with the student relations and classroom anxiety motivation factor. They feel self-confident, anxiety free and they claim that they have very good relationships with their students, who, in turn, like, feel comfortable with and understand their teachers both generally and when teaching.

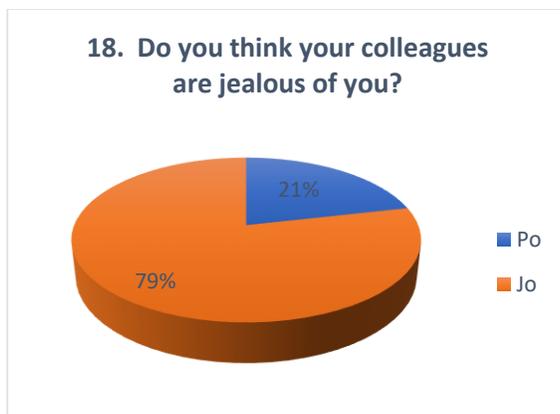
4.2.5 Peer relation

One of the most important motivation factors is relationships with colleagues and with superiors.

To the question do you think that you have more teaching skills than your colleagues, 71% of respondent teachers answered no, thus showing modesty and respect for their colleagues.



To the question do you think that your colleagues are happy with you, 93% of respondent teachers answered yes, which indicates that they have very good relations; whereas, to the question do you think that your colleagues feel jealous of you, 79% of teachers answered negatively and 21% said they thought their colleagues were jealous of them.

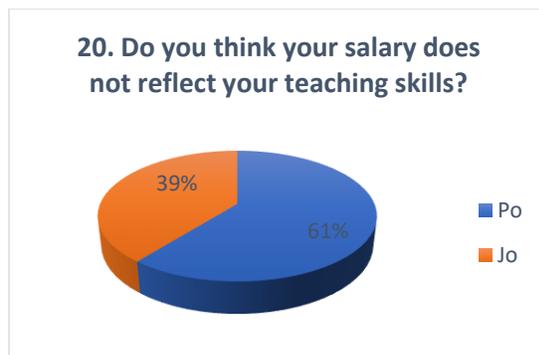


Teachers' answers about their peer relation as a motivation factor indicate that they have very good relationships.

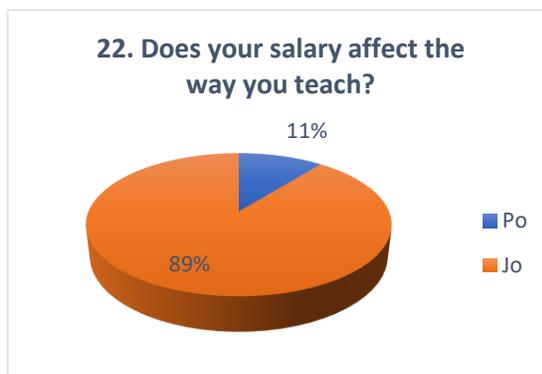
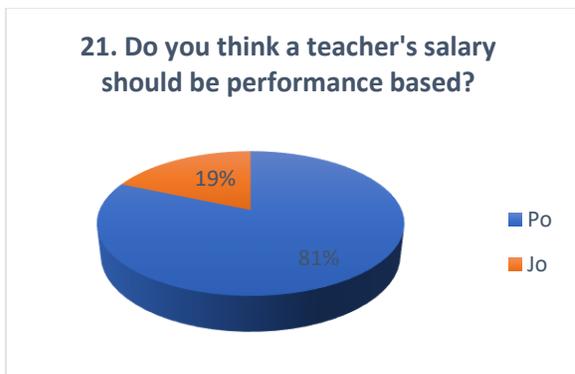
4.2.6 Awards and incentives

The last but not least factor affecting teacher motivation is awards and promotions. This motivation factor is assessed through the four following questions.

To the question are you satisfied with your salary, 54% of respondent teachers answered positively, and 46% of them answered negatively.



To the question do you think that your salary does not reflect your teaching skills, 61% of respondents answered yes and 39% of them answered no.



To the question do you think that a teacher's salary should be based on their performance, 81% of teachers answered yes, and 19% answered no.

The last question was whether a teacher's salary affects the way they teach. To this question, 89% of teachers answered no, and 11% answered yes.

5. Conclusions

The purpose of this research was to analyse factors affecting teacher motivation. After interviewing 28 teachers by means of a questionnaire, the analysis showed that nine-year public school teachers in Kosovo are motivated.

The results showed that the most important factors affecting their motivation are student relation, peer relation, and choosing profession, as those factors were evaluated more positively. On the other hand, factors such as awards and incentives, socio-economic status and confidence and personality were lower evaluated, and consequently, teachers are less satisfied with those factors.

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7. Appendix

Questionnaire

By filling in this questionnaire, you will help me accomplish my seminar paper. The main purpose is to identify which factors affect teacher motivation the most. Your data are fully confidential.

SECTION I : DEMOGRAPHIC DATA

Gender

- Female
- Male

Age

- 20 – 29 years old
- 30 – 39 years old
- 40 – 49 years old
- Over 50 years old

Education level

- Secondary vocational
- Bachelor
- Master
- PhD
- Other

How long have you been teaching?

- Under 5 years
- 5 – 15 years
- 16 – 25 years
- Over 25 years

SECTION II : FACTORS AFFECTING TEACHER MOTIVATION

FACTORS AFFECTING MOTIVATION	YES	%	NO	%
Choosing profession				

1. Was teaching your first choice of profession?	22	79%	6	21%
2. Would you like to change your profession?	4	14%	24	86%
3. Are you happy with the profession you have chosen?	26	93%	2	7%
Socio-economic status				
4. Do you think that you are an important person in society?	28	100%	0	0%
5. Does your salary fulfil your basic financial needs?	16	57%	12	43%
6. Are you satisfied with the economic situation in your family?	14	50%	14	50%
7. Do you expect your financial situation to improve?	26	93%	2	7%
Confidence and personality				
8. Are you able to cope with different classroom situations?	27	96%	1	4%
9. Does your family rely on your income?	14	50%	14	50%
10. Do you feel satisfied with your performance in class?	24	86%	3	11%
11. Do you think that you are better than other teachers?	11	39%	17	61%
Classroom anxiety				
12. Do you feel anxious in the classroom?	0	0%	28	100%
13. Do you feel that you are in control in the classroom?	28	100%	0	0%
14. Do you feel the students are comfortable with you and like you?	27	96%	1	4%
15. Do you feel the students understand you generally and when you are teaching?	28	100%	0	0%

Peer relation				
16. Do you think that you have more teaching skills than your colleagues?	8	29%	20	71%
17. Do you think that your colleagues are happy with you?	26	93%	2	7%
18. Do you think that your colleagues feel jealous of you?	6	21%	22	79%
Awards and incentives				
19. Are you satisfied with your salary?	15	54%	13	46%
20. Do you think that your salary does not reflect your teaching skills?	17	61%	11	39%
21. Do you think a teacher's salary should be performance based?	22	79%	5	18%
22. Does your salary affect the way you teach?	3	11%	25	89%

BETWEEN THE ACTS AS LITERARY HISTORY

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Abstract

This work draws on Eliot's essay "Tradition and the Individual Talent" to examine whether his idea of tradition is conveyed in Woolf's last novel *Between the Acts*. Eliot argues that an author should write with an awareness of the whole literary tradition which he calls "historical sense". This concept paradoxically includes the pastness and the presence of the past and the temporal and the timeless simultaneously. Eliot imagines tradition as an order constituted by the past works of art, but also by the new ones that constantly continue and change the order. Thus, the historical awareness of the past and the dialectical process of literary history lie at the core of Eliot's understanding of tradition. This work selects *Between the Acts* as a proper subject to test Eliot's idea due to the novel's preoccupation with history and time. The historical pageant that represents scenes and extracts from English history becomes the main means for conveying the sense of history in the novel. Individual identity blurs into collectivity in the novel's historical pageant. Constantly created, recreated, and continued, history implies change within permanence in the novel. The multi-layered past in *Between the Acts* splits up into scenes of history and prehistory that incessantly impinge on the present and imply the future. Thus, despite its general time confusion, Woolf's novel represents the changing but permanent stream of human history into which all the juxtaposed times are fused together and ultimately reconciled. We conclude that *Between the Acts* embodies Eliot's idea of tradition.

Key words: tradition, historical sense, dialectical process, history, prehistory, past, present, future, change, permanence

Introduction

This work undertakes to analyse Virginia Woolf's last novel *Between the Acts*¹ through the prism of T. S. Eliot's "historical sense" and his idea of tradition. As Eliot puts it in his essay "Tradition and the Individual Talent", the historical sense "involves a perception, not only of the pastness of the past, but of its presence". Thus, the historical awareness of the past is an essential component of Eliot's concept of tradition. Eliot argues in the same essay: "The historical sense compels a man to write, not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order." According to Eliot, the poet should write with an awareness, not only of the literature of his generation, but also of the whole literary history of Europe as well as of his own country. For Eliot, historical sense is "a sense of the timeless as well as of the temporal and of the timeless and the temporal together."²

Between the Acts is a unique literary medley that involves several layers of pastness and therefore it is worth analysing how Eliot's historical sense fits in the novel. The action takes place within twenty-four hours in one house, and especially in its estate, which becomes the stage of a historical pageant. The word "I" representing the individual becomes "We", that is, a part of mankind in general, viewed from the aspect of time. Commenting on the issue of time in the novel, Ferrer argues: "The first thing to note is that Miss La Trobe's spectacle, around which the novel is organised, is not presented exactly as a play properly speaking, but as a 'p^ag^{eant}' in other words a spectacle inscribed in a carnivalesque tradition going back...to ancient and mediaeval ritual processions"³ (my ellipses). Hence, the novel

¹ The novel was published in 1941, shortly after Woolf's suicide.

² Eliot, Thomas Sterns, "Tradition and the Individual Sense", *The Norton Anthology of English Literature*, fifth edition, Vol. 2, New York & London: W. W. Norton & Company, 1986, 2207.

³ Ferrer, Daniel, *The Madness of Language*, London and New York, Routledge, 1990, 100.

is preoccupied with a historical pageant which involves ancient and ritual elements. The pageant conveys the concept of the past through various scenes from the English history. However, in addition to history, the past in *Between the Acts* is also conveyed from a prehistoric perspective, mainly represented in the novel through Mrs. Swithin. Thus, the concept of past splits up into history and prehistory in the novel. The issue of history is announced at the very beginning:

The old man in the arm-chair - Mr. Oliver, of the Indian Civil Service, retired - said that the site they had chosen for the cesspool was, if he had heard aright, on the Roman Road, from an airplane he said, you could still see, plainly marked, the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic wars. (8)

Therefore, we are introduced to Mr. Oliver, one of the main characters in the novel, who is also part of the history, for he participated in the Indian Civil War. The narration then shifts to the general history of the English past, from the Britons until the Napoleonic wars, which has left its traces on the site where the action takes place.

The history pervades the play. It is either the history of the site, or of the Olivers, who “had bought the place something over a century ago” (11), or of the other families who had lived in the village even before the Olivers. The historic pageant is of course the main means for conveying the sense of history. It is structured around three plays representing scenes and extracts from the Elizabethan, Augustan, and Victorian history of England.

The concept of prehistory centres mainly around Lucy Swithin’s reading of the *Outline of History*:

She had stretched for her favourite reading - an Outline of History - and had spent the hours between three and five thinking of rhododendron forests in Piccadilly; when the entire continent, not then, she understood divided by a channel, was all one, populated, she understood, by elephant bodied, seal-necked, heaving, searching, slowly writhing, and, she supposed, barking monsters; the iguanodon, the mammoth, and the mastodon; from whom presumably, she thought, jerking the window open, we descend. (13)

Viewed from the prehistoric perspective, one century and the whole of English history appears only as a blink in time. Prehistory thus provides a contrast to history and, just like history, it also interpenetrates the present. Thus, prehistory permeates the whole novel and is also present apart from Mrs. Swithin. Little George, for example, envisions his grandfather, who wants to play with him, as a “terrible peaked eyeless monster” (17). The scene at the end of the novel between Giles and Isa also involves the prehistoric:

From that embrace another life might be born. But first they might fight, as the dog fox fights with the vixen, in the heart of the darkness in the fields of night ...

It was night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among the rocks. (256, my ellipsis)

However, the prehistoric in this scene is interspersed with something else. The sentence, “From that embrace another life might be born”, implying birth goes back to the origin. Little George, being at the beginning of his life, also suggests origin and not only the scene with his grandfather is related to the prehistoric, but he himself conveys the prehistoric: “The little boy had lagged and was grouting in the grass” (16). Thus, the topic of prehistory becomes related to Darwin’s origin of the species, raising the question of how Darwin’s theory is related to literature. In fact, as Beer explains, Darwin’s evolutionary theory has influenced the fiction of the twentieth century.⁴ Indeed, Eliot’s *The Waste Land* is permeated with ancient myths and rituals. In *Heart of Darkness* the journey through the prehistoric

⁴ Beer, Gillian, “Virginia Woolf and Prehistory” in *Arguing with the Past*, London and New York: Routledge, 1989, 159.

along the river and in the darkness of the forest leads also to the discovery of the primeval self. In Forster's *A Passage to India* the prehistoric is present through the primeval and embodied in the mysteries of India that surpass the expressive capacity of language. The influence of Darwin's evolutionary theory is also evident in Woolf's fiction which is preoccupied with the prehistoric, or, as she puts it in an early draft of *The Waves*: "I am telling the story of the world from the beginning."⁵ In the *Voyage Out*, the voyage into the primeval forests in South America of the main heroine Rachel Vinrace, is also a voyage of her development and self-discovery. It seems however that the main heroine is not able to undergo her self-growth and change, for her entry into sexual life is followed by illness and death. Beer in fact argues that, although Darwin has obviously influenced Woolf's fiction, Woolf supports infinity and stands against change and development which is at the core of Darwin's evolutionary theory. Hence, the question of change and permanence from Eliot's essay "Tradition and the Individual Talent" is also pertinent to Woolf's novel *Between the Acts*. As Eliot puts it:

The poet must be very conscious of the main current, which does not at all flow invariably through the most distinguished reputations. He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same. He must be aware that the mind of Europe...is a mind which changes, and that this change is a development which abandons nothing *en route*...⁶

According to Eliot, the new works interact with the old works and both future and past works enter a constant dialectic process. Thus, Eliot's "main current", that "the poet must be very conscious of", is constantly changing. This dialectic process of literary history stands at the core of Eliot's concept of tradition. The question which arises is whether Eliot's insistence on change implies that he opposes permanence. Apparently not. In 1921, in a comment on George Bernard Shaw, who was a proponent of "creative evolution", Eliot embraces permanence as more interesting than change:

[Shaw] was interested in the comparatively transient things, in anything that can or should be changed; but he was not interested in, or was rather impatient of, the things which always have been and always will be the same ... His creative evolution proceeds so far that the process ceases to be progress, and progress ceases to have any meaning. Even the author appears to be conscious of the question whether the beginning and the end are not the same, and whether, as Mr. Bradley says, "Whatever you know it is all one" ...Creative evolution is a phrase that has lost both its stimulant and sedative virtues. It is possible that an exasperated generation may find ... permanence more interesting than change.⁷

Criticising Shaw's creative evolution, borrowed from Bergson, Eliot is suggesting the superiority of permanence. Therefore, Eliot's "main current", through embracing change, also implies something stable and permanent. In fact, Eliot wrote in a letter, dated 12 November 1927, that "the idea of change is impossible without the idea of permanence."⁸ Thus, incorporating change within permanence, Eliot has managed to reconcile the two opposites in his theory of tradition.

Let us see how Eliot's argument fits in Woolf's novel. It appears that Woolf opposes change in her novel. Thus, Mrs. Swithin comments after the Victorian play: "'The Victorians', Mrs. Swithin mused. 'I don't believe', she said with her odd little smile, 'that there ever were such people. Only you and me and William dressed differently'" (203). The villagers who act in the pageant, dressed in their historic costumes to create the illusion of the past, seem to confirm Mrs. Swithin's words. Beer, in fact, argues that for Woolf "history is stationary, inhabited by replaceable figures whose individuality is less than their community with other lives."⁹ According to Beer, Woolf's concept of history is static in the sense that people do not change, and consequently they do not create history. Woolf herself

⁵ Virginia Woolf, *The Waves: The Two Holograph Drafts*, ed. J. Graham, London: Hogarth Press, 1976, I, 42.

⁶ Eliot, Thomas Stearns, *The Norton Anthology of English Literature*, 2208.

⁷ Eliot, Thomas Stearns, "London Letter", *Dial*, LXXI, no. 4 (October 1921), 454-5.

⁸ Bonamy Dobree, "T. S. Eliot: A Personal Reminiscence", in *T. S. Eliot: The Man and His Work*, ed. Allen Tate, Delta Books, New York: Dell Publishing Co. Inc., 1966, 75.

⁹ Beer, *Arguing with the Past*, 161.

envisions what Beer calls the “community with people” as a stream in which the individual is submerged. Thus in “A Sketch of the Past” she writes: “I see myself as a fish in the stream; deflected; held in place; but cannot describe the stream.”¹⁰

In *Between the Acts*, however, Mrs. Lynn Jones ultimately accepts change, although she is still romantically attached to the Victorian age:

If they had met with no resistance, she mused, nothing wrong, they’d still be going round and round and round. The Home would have remained; and papa’s beard, she thought, would have grown and grown; and mom’s knitting - what did she do with all her knitting? - change had to come, she said to herself, or there’d have been yards and yards of pap’s beard, of mama’s knitting. Nowadays her son-in-law was clean shaven her daughter had a refrigerator.... Dear, how my mind wanders, she checked herself. What she meant was, change had to come, unless things were perfect; in which case she supposed they resisted Time. Heaven was changeless. (202-203)

Mrs. Lynn Jones is aware that the younger generation brings change, for things are not perfect at any age. To support the opinion in favour of change in the novel, it is necessary to turn back to the relation between history, prehistory, and the present. It has already been established that both history and prehistory interpenetrate the present in the novel. Mrs. Swithin’s musing on prehistory is often interspersed with the present. Her meditation is interrupted by the maid who comes with the morning tea:

It took her five seconds in actual time, in mind time ever so much longer, to separate Grace herself with blue china on a tray, from the leather-covered grunting monster who was about, as the door opened, to demolish a whole tree in the green streaming undergrowth of the primeval forest. Naturally, she jumped, as Grace put the tray down and said: “Good morning, Ma’am.” “Batty”, Grace called her, as she felt on her face the divided glance that was half meant for a beast in a swamp, half for a maid in a print frock and white apron. (13-14)

This comic scene is similar with the one already described where George mistakes his grandfather for a monster. The history of the past also merges with the present. The audience recognizes the local people acting in the play so that they are both well-known villagers, and characters from English history. Thus, Queen Elizabeth is played by Eliza Clark, the tobacconist from the village: “Could she be Mrs. Clark of the village shop? She was splendidly made up. Her head, pearl-hung, rose from a vast ruff. Shiny satins draped her ... She looked the age in person” (101, my ellipsis). Not only does history impose itself on the present, but also the present moment interacts with history. Thus Isa muses in the library: “‘The library’s always the nicest room in the house’, she quoted and ran her eyes along the books... ‘what remedy was there for her at her age - the age of the century, thirty-nine - in books’” (26). The aeroplanes with their noise that ironically interrupts Mr. Streatfield’s speech represent both the impending catastrophe of the war and the present moment of history. This view of history in the novel might be related to Carr and Croce’s vision of history. As Carr puts it:

History is what we now are and what we are now doing, it is not a character our actions will assume only when they have receded into past. The basis and the substance of this concept is that our present actions lose their meaning the moment we regard them as new *existence* externally related to another and past existence ... Not only is there no break between the present and the past, but both the form and the matter of present reality, what we now are and are now doing as individuals, or as nations, is in its essence *history*.¹¹ (my ellipsis)

¹⁰ Woolf, Virginia, “A Sketch of the Past”, *Moments of Being*, ed. J. Schulkind, Brighton: Sussex University Press, 1976, 80.

¹¹ Lewis, *Time and Western Man*, 235.

Lewis criticizes Carr's dialectical view of history which blurs the boundaries between the present and the past.¹² However, history in the novel becomes contemporaneous and therefore it coincides with Carr and Croce's view of history as a present reality. Not only the pageant and the characters playing in it recreate history, but it seems that everything is history in the novel. Mr. Oliver fought in the Indian Civil War and he therefore belongs to the history of the past. Mrs. Swithin constantly recreates the ancient, that is, the prehistoric within the present moment. Even little George is part of the most remote prehistory, for he behaves as one of the extinct animals in Mrs. Swithin's book. Consequently, being constantly created and recreated, the concept of history in the novel involves change, and this change exists within the permanence of history. Hence, we have the same paradoxical interplay as in Eliot's essay - change within permanence.

We have seen so far that prehistory contrasts history: on the one hand both history and prehistory interpenetrate the present, but on the other, the present moment interacts with history. Let us turn now to the issue of future in the novel and its relation to the past and the present. In fact, the future is given equal treatment as the past and the present in *Between the Acts*. Isa, besides being an individual character, also conveys the presence of the future in the novel. "Beauty - isn't that enough?" But here Isa fidgeted ... 'No, not for us, who've the future,' she seemed to say" (100). However, Isa's words come only after Mrs. Swithin's statement: "We've the present" (100).

In addition to conveying the prehistoric in the novel, Mrs. Swithin's thoughts often include future: "she was given to increasing the bounds of the moment by flights into past or future" (14). The future is present at the very end of the novel. Concerning the last scene of the novel, Ferrer argues that "we do not get to know this play, as it is external to the novel, and begins only after its end. And yet it is present in a ghostly way, announced in the form of a future-in-the-past."¹³ No matter how uncertain it might be, the important thing is that the future marks the end of the novel. The planes that interrupt Mr. Streatfield's speech indicate not only the present moment of history, but also the imminent war. Therefore, it appears that all times are juxtaposed in the novel: prehistory to history; history and prehistory to the present and vice versa; the future both to the present and past, as well as the present and past to the future.

To show that the concept of the future is not neglected in the novel, although it does not stand alone, it is necessary to go back to Woolf's vision of herself as "a fish in the stream". Viewed from the aspect of time, it is in fact the stream of human history into which the individual fuses. Thus, in *Between the Acts* the past, the present and the future fuse in the infinity of the stream of human history. Not only does the future receive an equal treatment, but also all the juxtaposed times in the novel are fused together and ultimately reconciled into the stream of human history.

However, if history is considered as a present reality in the novel, then, according to Carr and Lewis, it should be identified with Bergson's time and therefore with his concept of duration.¹⁴ For Bergson, duration is the time inside us, whereas clock time is the so-called mathematical time.¹⁵ Let us see how Bergson's time concepts stand in the context of the novel. The clock time appears in pieces in *Between the Acts*. It seems that the sound of the machine which permeates Miss La Trobe's play measures the simultaneities of Bergson's clock time: "Tick, tick, tick' the machine continued. 'Marking time,' said old Oliver beneath his breath" (100). The clock is not ticking only in the present. The Victorian policeman, stating his everyday routine, also seems to be counting the simultaneities of the clock time: "Go to Church on Sunday; on Monday, nine sharp, catch the City Bus. On Tuesday it may be, attend a meeting at the Mansion House for the redemption of the sinner; at dinner on Wednesday attend another - turtle soup" (190). Thus, the monotony of everyday life becomes present in all ages. However, the ticking of the machine stops after Mrs. Swithin and Isa's musing on the present and the future. The policeman representing authority in the Victorian age is in fact Budge, the publican, that is, a person belonging to the present who only creates an illusion of Victorian authority. Hence the clock time in the novel constantly transforms itself and fuses into something else.

¹² Ibid, 236 & 238.

¹³ Ferrer, *Virginia Woolf and the Madness of Language*, 102.

¹⁴ Lewis, *Time and Western Man*, 235-236.

¹⁵ Bergson, Henri, *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F. L. Pogson, Muirhead Library of Philosophy, London: George Allen & Unwin, Ltd., 1910, 56.

Bergson's duration might be occasionally present in the novel. However, it is not a prevailing concept. Immediately before the scene with the mirrors, the ideal harmony conveyed by Miss La Trobe's music is destroyed: "The tune changed; snapped, jagged ...What is her game? To disrupt?... (To) break; shiver into splinters the old vision; smash to atoms what was whole. What a cackle, what a rattle, what a yaffle" (213-214; my ellipses). Therefore, the notes of Miss La Trobe's music shift from Bergson's ideal harmony into a complete chaos:

Then once more, in the uproar which by this time has passed quite beyond control, behold Miss Whatsername behind the tree summoned from the bushes - or was it *they* who broke away - Queen Bees; Queen Anne; and the girl in the Mall; and the Age of reason; and Budge the policeman; here they come. And the Pilgrims. And the lovers. And the grandfather's clock.... (215)

The "uproar" of music not only blots out the memory of the past, but it conveys a complete confusion of people and time. Hence, Bergson's concept of the time inside us is not reliable in the novel, for it is present only in fragments and it constantly transforms itself into something else. Although some moments in the course of the illusion created by Miss La Trobe resemble Kristeva's monumental temporality¹⁶, they are also not predominant in this novel, as they are, for example, in *To the Lighthouse*. These moments together with all the different concepts of time in *Between the Acts* fuse into an infinite stream. Therefore, all the times in the novel are reconciled and fused together in the infinite stream of human history.

Time in *Between the Acts* is a stream which constantly glides away from history and prehistory into the present and the future. This stream is not related to any specific time, but it only flows towards eternity. However, the whole novel, despite its general time confusion, represents the changing stream of human history and thus it embodies Eliot's historical sense and his idea of tradition.

¹⁶ Kristeva, Julia, "Women's Time" in *The Kristeva Reader*, ed. Toril Moi, Oxford: Basil Blackwell, 1986, 191. As Kristeva puts it: "there is the massive presence of a monumental temporality, without cleavage or escape, which has so little to do with linear time (which passes) that the very word 'temporality' hardly fits: all-encompassing and infinite like imaginary space, this temporality reminds one of Kronos in Hesiod's mythology, the incestuous son whose massive presence covered all of Gea in order to separate her from Ouranos, the father". According to Kristeva, linear time is the time of history, involving departure, progression, and arrival. Contrary to it, monumental temporality, being without "cleavage or escape", implies eternity. The comparison to Kronos reinforces the idea that the concept of monumental temporality stands beyond the boundaries of time and space.

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PSYCHOLOGICAL WELL-BEING OF MEDICAL STAFF IN KOSOVO PRISONS

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ABSTRACT

The nature of work in the face of constant stress, influences work performance, especially the medical staff in prisons, who are still involved in chronic patient problems, this makes this staff emotionally affected and cause problems of a depressive and anxiety nature.

The study investigated the psychological well-being of health staff in prisons in relation to the profession and professional responsibility, taking into account the workplace.

The study is a descriptive study with strong elements of quantitative statistical analysis, related to stress and psychosocial factors of stress in health workers.

The findings of this study show that working conditions in the prison sector in Kosovo are not satisfactory, in terms of the level of psychological well-being, I take into account the pressure of the category in which we work.

Our study provided very detailed data on psychosocial factors in the workplace among health workers in our country.

Social relations, social support and a sense of community, we suggest that these aspects be strengthened. But this situation should not be imposed on the work environment and become a cause for circumvention or violation of various criteria or procedures which are necessary for the proper functioning of the work.

INTRODUCTION

Psychological well-being as a term and concept is a theory developed by Carol Ryff that defines six factors that contribute to the psychological well-being, satisfaction and happiness of the individual (Seifert, 2005). Psychological well-being consists of positive relationships with others, personal mastery, autonomy, purpose and understanding of living, and personal development (Ryff, 1989). Psychological well-being is achieved by achieving a state of equilibrium influenced by challenging and rewarding life events (Dodge et al., 2012). The term is used in health as a comprehensive sentence meaning pleasure, satisfaction with all elements of life, actualization (a sense of achieving something with life), peace and happiness (SOSP, 2010).

Indeed, the deepest philosophical roots of this theory are found in Aristotle's formulation of the highest human good, which in his *Nicomachean Ethics* (Oxford University Press, 2009), he called *eudaimonia* (Greek word translated usually as happiness or well-being). His writings then clarify the meaning of this alternative approach to well-being (Ryff, 2006) by claiming that the highest of all human goods is not happiness, feeling good, or satisfying appetites. Rather, it is about spiritual activities that are in line with virtue, which Aristotle elaborated to mean the pursuit of the best that is within us.

Two centuries later, these ideas flowed naturally into the humanistic and developmental concepts of self-realization. Existing thought, on the other hand, stressed the importance of finding meaning in adversity or in an absurd world. From a scientific point of view, the biggest point was that welfare research, if it is to do justice to the topic, should include aspects of making sense, self-realization, and the endeavor of being human.

Psychologists use the term well-being for the type of happiness that is based on the meaning, purpose, and fulfillment of potentials. Research and practices on psychological well-being have identified six important components (Baer, 2014).

1. GENERAL CONTEXT

Work is important to most of us on many levels. Doing a job that we enjoy and enjoy can give meaning to our lives, especially our material income from the work we do, as our standard of living depends on the money we make, while employment often contributes to ourselves. -our image and self-esteem. Yes not everyone has the opportunity to work in a rewarding and challenging job. 85% of employees worldwide, admit that they hate their jobs, anonymously surveyed, according to a Gallup (2017) survey. "A lot of people in the world hate their job and especially their boss," the report says. In 2013, Susan Adams for Forbes magazine reported in a poll, saying that "work is more often a source of frustration than fulfillment for nearly 90% of the world's workers."

Common causes of work stress include long hours, heavy workload, job insecurity and conflicts with co-workers or bosses (Nekoranec and Kmošena, 2015). Work-related problems can affect our physical, emotional, and mental health. Common issues that influence our health at work (Harnois and Gabriel, 2002) include job dissatisfaction, workplace injury, stress, discrimination and harassment, violence, accidental death, and retirement.

Some jobs pose a greater health threat than others. For example: a person working night shifts is at greater risk of a range of disorders, accidents and other effects. Psychosocial risks and work-related stress according to the European Agency for Safety and Health at Work (EU-OSHA, 2013) are among the most challenging issues in occupational safety and health. They significantly affect the health of individuals, organizations and national economies. When workers experience stress in their workplace as a result of their work demands being excessive and greater than their ability to cope with them. In addition to mental health problems, workers suffering from stress at work may continue to develop serious health problems which may include obesity, cardiovascular disease, gastrointestinal problems, transportation accidents, work accidents, family problems, and divorce.

1.1. Mental health and workplace stress

Mental health problems are a burden and the biggest contributors to disease worldwide (MHF, 2000). In this regard, it is increasingly understood that employees' mental health is a crucial determinant of their overall health and that poor mental health and stress in the workplace can be a contributing factor to a range of physical ailments: hypertension, diabetes and cardiovascular problems etc. There is an extensive literature on the relationship between all aspects of life and the workplace impact on health and an increasing evidence base on the importance of psychosocial factors in the workplace (Robert & Theorell, 1990; Marmot & Bobak, 2005; Marmot & Wilkinson, 2006; Marmot et al, 1991; Siegrist et al, 2004; Stansfeld et al, 1998; Wilkinson & Marmot, 2003).

Although no EU country has specific rules on workplace stress, the general legal frameworks of all countries refer to psychosocial risk factors that can cause or exacerbate workplace stress (Kuhn, 2010).). Psychological effects such as anxiety and depression, loss of concentration and poor decision making are also contributing to the weakening of our health. In addition, poor mental health can also lead to burnout at employees, seriously affecting their ability to contribute meaningfully to their personal and professional lives (WHO, 2005).

Mental health problems affect functionality and work capacity in many ways. And that also some professions are more at risk of mental health problems than some others. The healthcare professions are among the top six stressful (Cooper et al., 1988). But it should also be noted that not all health professionals develop the same level of stress and not all of them develop signs of occupational burnout. According to a study conducted by Foxall et al (May, 1990), the medical (nursing) staff of the Intensive Care Unit reports that dealing with the treatment of nearly dead patients is their first source of stress, compared to nurses working in the Interno medical ward or those of the Surgery ward. According to other studies, surgical nurses value the emotional aspect as little as possible compared to their colleagues in the oncology and hematology departments (Tyler and Ellison, 1994).

Healthcare professionals are generally more prone to problems with occupational stress and burnout, being in some ways also responsible for human life and their actions (Sapountzi et al, 1994). In this regard, Riggio (2003), in his study, has found that the impact of stress at work negatively affects employee satisfaction and leads to poor health as it is believed that half of all physical ailments are related to stress. Acting as a silent or invisible killer, workplace stress has been responsible for 80% of all modern illnesses, according to the National Institute of Occupational Safety and Health (NIOSH, 1999). Every year, the World Health Organization marks "World Mental Health Day", through which it tries to emphasize the importance of maintaining mental and physical health.

The theme of World Mental Health Day 2017 was precisely "mental health in the workplace". As the WHO explains on its website, people spend most of their time at work each week and as a result, "our work experience is one of the factors that determines our overall well-being." Simply put, problems at work can haunt you at home, and problems at home can haunt you to work.

1.2. Prison work and psychological well-being

Bottoms (1999) describes prison as a world completely separate from the outside world, where structured daily life prevails, environment dominated by empathy, where strict routine prevails a particular social climate, where the execution of the daily routine is crucial to maintaining the required condition, an environment where the relationship between prisoners and prison staff is a key element for the successful implementation of the daily routine, and an institution which with its specific methods made the maintenance of order. In this regard Liebling (2011) writes that the relationship between prison staff and inmates represents the heart of a prison beating. However, the development of relationships between different actors in an institution such as a prison is rigid, as the possession of power and authority is concentrated in the hands of one group (prison staff) and the other group (prisoners). It is in the role of listener and submissive, at least that is how they see themselves. Based on these conditions, the relationship between prison staff and inmates is formed with more effort and difficulty, with more negative intensity than cooperative and progressive (Weinrath, 2016).

Prisons are not positively associated with mental health (WHO), and as the literature shows, people working within uniformed services are at particular risk of experiencing work-related stress (Downden and Tellier, 2004). According to Johnson and colleagues (2005), the profession of a prison maid is one of the six occupations in which the workplace has an impact on deteriorating mental and physical condition. For correctional officers, prison work is fraught with confrontations, deception and force, a very challenging job physically and that constantly tests the integrity of correctional officers (Miciel, 2008).

Rogers (2001) surveyed correctional staff to learn about their stress levels, mental health, and risk behaviors. In terms of their mental health, Rogers found surprising rates of depression, feelings of hopelessness, and suicidal thoughts. 25% of correctional officers reported feeling a lack of emotional response, 20% reported finding no satisfaction in anything, and 13% reported a lack of hope or felt worthless. In terms of suicidal thoughts, "3% have reported thoughts of ending their lives at least once a month, and an additional 6% report these thoughts 1-2 times over the last six months.

One of the other most vulnerable groups is prison health staff. The same social, health and economic changes as correctional officers affect prison health staff. Doctors also suffer from mental illness and, in fact, have higher rates compared to the patients they see. A study conducted by Medical Protection (2015), found that 85% had experienced some kind of mental health problem, this in terms of the work of health staff in general. Problems related to prison work and mental health when it comes to health staff have not yet been well studied and there is very little information. Prison health staff are the "heart and soul" of most prisons, so it is important to explore the way work affects them. Stress at work, specific work commitments and organizational commitment are three important areas in which the work environment can affect the health staff of a prison. Work stress is usually defined by the literature examining correctional services issues such as feelings of tension, anxiety, and work-related frustration (Cullen et al., 1985; Grossi et al., 1996).

1.3. Prison health staff

The health staff, the services they provide are fraught with uncertainties and limitations. The patient and the doctor do not choose each other, and that the prison environment can compromise patient autonomy, privacy, confidentiality, and even the ability to avoid harm (Restellini, 2008). The whole working day is filled with uncertainty in the workplace. Moreover, they are exposed to biological hazards as a result of contact with communicable diseases in prison, especially tuberculosis and AIDS (Jaskowiak and Fotana, 2015). Health staff should treat prisoners, first and foremost, as patients and not as prisoners. Health staff should have the same professional independence as their professional colleagues working in the community. Prison health policy should be integrated into national health policies, and public health administration should be closely linked to prison-administered health services (Gjocaj, 2015).

Doctors and especially health staff working in prison should see the prisoner as an individual with personal needs (not as a criminal), with rights to privacy and confidentiality, and still leave room for autonomy in decision-making. for personal health care. However, security personnel escort the prisoner to the doctor, so the real opportunity to maintain patient confidentiality or confidentiality is compromised. Usually, a physician should advocate for the patient, prevent harm when possible, and keep the patient's interests above his own. Suspicion of correctional staff and hostility towards prisoners have the potential to color any medical appointment. All these specifics that a health worker should keep in mind, definitely produce an amazing stress pressure being positioned between two main actors, on the one hand the correctional service with its specifics and on the other hand the prisoners who have the right to access health care or to maintain the specific medical ethics and standards that are necessary in prison should not be neglected. Staff should also be able to put on signs of serious illness and be experts in first aid and managing mental health crisis situations (Fraser, 2006). It is a proven fact that working under certain circumstances makes people more sensitive to stress and this can lead to serious health problems such as depression, anxiety, mood disorders and personality disorders (Molleda et al., 2015) , among others, all staff should be aware of what health staff can do and may be required to do, but also activities in which health staff should never be involved (WHO, 2008).

2. PRISONS IN KOSOVO

Execution of imprisonment in Kosovo has its own path of development and transformation. The means and methods of execution of this sentence and the way of treatment of convicted persons during their stay in correctional institutions, from the creation of the state until today, depended on certain historical, social, economic, political, ideological circumstances. , as well as by the very purpose of serving this sentence. To better understand the prison system in Kosovo, we need to know that currently the prison system in Kosovo has two institutions which are responsible for the correction and supervision of convicts, as long as one of them is fully responsible for each element that connects with the serving of sentences to prisoners based on laws, the health part and everything related to health belongs to the Health Department of Prisons.

2.1. Kosovo Prisons Health Department

The health care service in the prisons of the Republic of Kosovo is organized and functions as an integral part of the health system of the country, due to the specifics it is organized and supervised by the Health Department of Prisons (DSHB) under the Ministry of Health. The duties and responsibilities of this department are:

1. Monitoring and management of the work of health institutions in prisons (8 ambulances, 2 health stations, 1 institution for health care for people with special needs and 1 health institution for mother and child care);
2. Application of international standards for the protection of human rights in the health aspect;
3. Providing professional advice on difficult-to-manage cases and cases requiring multidisciplinary and cross-sectoral treatment;

4. Support in the management of complicated situations in prisons which are related to health such as hunger strikes, attempted suicides, violence in prisons, deaths in prisons, etc.

The Prisons Health Department has 122 regular medical staff (general practitioners, psychologists, dentists, psychiatrists and nurses) and 16 specialist medical consultants in various fields. A good health system in prisons produces significant benefits for society, which in this way also prevents the further spread of disease. But the very presence of multiple infectious diseases and the frequent cases of psychiatric problems, are elements that cause dissatisfaction of those who provide these services but also especially influence similar symptoms to other members who can be considered healthy (Andrew Coyl, 2004).

Prison health staff are responsible for caring for prisoners or detainees, and have a duty to provide them with care in protecting their physical and mental health. In particular, they have a duty to provide services with the same standards as those provided to non-prisoners and especially to ensure that their primary duty to any prisoner who is a patient remains a clinical duty and should never be considered otherwise. The health care system in prisons generally faces a large number of problems; compared to the general population, inmates are more likely to have clinical problems, such as airborne infections, commonly used injectables, depression concerns, and other mental health problems.

Common health problems in prisons, according to Andrew, 2006, are:

1. Addiction (Drugs, Alcohol, Tobacco)
2. Infections
3. Chronic disorders (lung diseases, heart, diabetes, epilepsy, cancer, diseases of the reproductive system, etc.
4. Low mood and self-esteem (self-esteem, addiction, alcohol and drugs
5. Concerns.
6. Depression.
7. Severe mental disorders.

2.2. Functioning of health services in Kosovo prisons

The Health Department of the prisons through the health units of the prisons in the health institutions of the prisons performs tasks which are related in relation to the type and the way of functioning of the correctional institutions and the regime and the legal status of the prisoners.

Health services based on prison procedures (PSV, 2017), are: First medical visit and file opening; Regular visits; Systematic visits; Specialist visits; Required visits; Isolation visits (solitude); Visits of prisoners refusing food; Visits of prisoners refusing health treatment; Supplementary medical visits; The last medical visit of the prisoners to the prison.

The specific indicators that are followed in prisons are:

1. The injuries themselves
2. Bodily injuries
3. Sexual abuse
4. Hunger strike protocol
5. Managing cases of risk for suicide
6. Death in prison

All these services are regulated by special protocols, while the medical service for prisoners is provided during the entire period of imprisonment.

3. IMPORTANCE OF THE STUDY

The importance of this study is to investigate the relationship between psychological well-being and the workplace, while the research results have helped us to see the essential implications of psychological well-being with the workplace and

routine tasks of health workers in prison, which do not only affect mood of the individual, but also in his health well-being in general, things which will be argued in the conduct of this research.

This will be the first study in our country that has multi-plan researcher the impact of the workplace (stress) on health workers in prisons. More specifically, this study will measure the level of dimensions (or different psychosocial factors) of stress, detailing them by context and level of work (work environment, tasks, interpersonal relationships and leadership, work-individual interaction, and individual context, health and well-being).

Each context and level is detailed in finer levels, including quantitative, cognitive, emotional requirements, degree of job freedom, community feeling, job insecurity, job satisfaction, general health, mental health and more, covering thus almost all psychosocial factors that may play a role in psychological well-being and the nature of the workplace.

3.1. Purpose and Objectives of the research

The purpose of the study was to explore the risk and protective factors related to the level of psychological well-being at work reported by prison health workers in Kosovo. Identifying and defining the links of psychological well-being with socio-demographic factors (age, gender, level of education and socio-economic factors of the subjects in the study). Identify and determine the relationship of the dimensions of stress in the workplace with other independent factors in the study (occupation, place of work, nature of work and time of exercising the profession).

3.2. Research Questions

The study tends to identify protective and risk factors (age, gender, level of education and socio-economic factors, occupation, place of work, nature of work and time of exercising the profession) that are related to the psychological environment (depression and anxiety) of staff working in Kosovo prisons.

3.3. Hypotheses

Hypothesis _1: There is a positive correlation between mental health problems like anxiety, depression with the level of well-being reported by prison staff.

Hypothesis _2: There is a positive correlation between health problems like headaches, high blood pressure, heart problems with the level of stress reported by prison staff.

4. STUDY METHODOLOGY

The study is a descriptive study with strong elements of quantitative statistical analysis, related to stress and psychosocial factors of stress in health workers. This study describes the socio-demographic characteristics of health workers, prison medical staff, who are involved in a unique work environment and especially the emotional impact of this workplace. In order to achieve the objectives of this study, quantitative methods of data collection were used, where through the instrument were collected information related to psychosocial stressors in health workers in prisons. Above all, the present study highlighted the importance of additional aspects of control, such as discretion of skills, flexibility of schedule, and the ability to take a break when required, in support of work-related psychological well-being in correctional settings. This has highlighted the importance of adequate leave for employee well-being and job satisfaction. Adequate time for rest and recovery during the work day is likely to be essential for people working in critical safety jobs who need to maintain a high level of vigilance. The study concludes that urgent action needs to be taken to improve the mental health of prison health

staff in Kosovo, and that attention to improving labor relations, the right role and reducing demand would be the effective starting point.

5. STUDY FINDINGS

The findings of this study show that working conditions in the prison sector in Kosovo are not satisfactory, in terms of the level of psychological well-being, I take into account the pressure of the category with which you work. Levels of mental health problems and job satisfaction were significantly higher. The information obtained has a strong potential to inform interventions to improve the well-being of prison health staff and provide the basis for further investigations, which will provide a supportive result in relation to the psychological well-being of this population.

- Above all, research has argued that, there is a positive correlation between mental health problems such as anxiety, depression with the level of well-being reported by prison staff. Take into account the high level of Depression, with 4% (N = 5) of the sample at the level of severe depression and 1% extremely severe, followed by anxiety with 16% (N = 17) of the sample at the level of anxiety of aggravated and 8% extremely aggravated. Also the high level of stress presented in dimensions such as concealment of emotions, freedom at work, role uncertainty, social relationships, job insecurity, mental health, vitality, behavioral stress, as well as somatic and cognitive stress. The current study, however, identified additional risks, such as ambiguity of goals in life and positive relationships with others.
- There is a positive correlation between health problems such as headaches, high blood pressure, heart problems with the level of stress reported by prison staff, argued through somatic stress (average 2.61) and cognitive stress (average of 1.94).

CONCLUSION

The current study on the psychological well-being in the workplace of prison health staff serving in Kosovo prisons, for the first time provided a comprehensive overview of the workplace issue. Our study also provided very detailed data on psychosocial factors in the workplace among health workers in our country, analyzing demographic, social and economic characteristics, as well as the type of profession, place of work and duration of experience. In work.

To understand in detail the stress at work and the psychological well-being associated with the workplace, we have made a careful review of the literature, starting with studies that have laid the groundwork for understanding these phenomena to come gradually and to examine the latest literature in this regard, but not the literature which is specifically related to our case Kosovo. The review of the literature began with the description of the concept of psychological well-being, definitions, ways of measuring and ways of relieving stress in individuals affected by this problem. Psychosocial risk factors in the workplace were described in this context. We then described the prison health system in addition to the correctional system, describing a broad overview which outlines the main interventions that can be undertaken at the organizational level and at the individual level to prevent the consequences of work-related stress and reduce its level. . Then, we briefly highlighted the gap regarding scientific research on psychosocial factors operating in the work environment of prison health staff in our country, highlighting the usefulness and importance of undertaking such a study in Kosovo. Also, based on the scientific analysis we undertook, it was possible to quantitatively assess the average level of each of the psychosocial stress factors in the workplace of prison health staff.

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