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Giving the news and the emotions experienced by parents who have a child with special needs

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It was the scream from the depths of my heart when I learned that my child would not be born normal, it was the cry of a parent that we all exhale after a great pain "why me ?!". There was no answer as there has never been.

Pearl Buck (The child who never grew)

The fear parents experience about the future often makes them like their own ingorance.

Mom Eda

Abstract

Parents of special need children are faced with lack of information to confront reality, contempt, and the unknown. During this phase they have to confront not only the condition of their child, but also their own emotional experience. Receiving the information on the condition of their specialneeds child is the beginning of a long journey that these parents have to probably face all their lifetime. This study tends to identify the needs that parents have at the moment they are communicated the disability of their child and the emotional condition these parents experience. The world is frightening, and special needs children who need to adopt to this world are even more frightened. Stress, anxiety, expectations and parents' emotions are a way to understand how they are precepting the story of their life, and these perceptions and experiences help the professionals to find ways and methods how to help these parents.

Key words: special needs children, parents, emotions, news communication.

Introduction

The structure of family and the concept we have for it are deeply modified compared to the last century. Family is not only a place where we grow up, but also a place where we experience pain, conflict and confusion. However, in the study of family as a structure from the special studies that describe family development, must be assessed not only the first or second generation but also more widened studies of generations. Bringing a child to life is surely a positive aspect for a young family, but it affects the balance of the couple. Giving birth to a special needs child is an event that deeply affects the disruption of family balance, furthermore shocking the condition of this family. The disability is able to challenge the family in its cognitive, emotional and behavioral levels. The couple expresses a worsening of the relation and family perception. Thus, coming of a child may put such pressure on parents, causing a series of psychological, emotive and social elements, constraining the parents to live in an unknown reality never seen before. The first moment after child birth is naturally the moment of getting the information of the disability, a moment which should happen in the presence of a professional, a medical doctor, a psychologist or a psychiatrist. The reactions of parents may vary, each has their own way of reaction. "The handicap" has a great value in the life cycle of the family from now on, as it will reduce and slow the development process.

Methodology

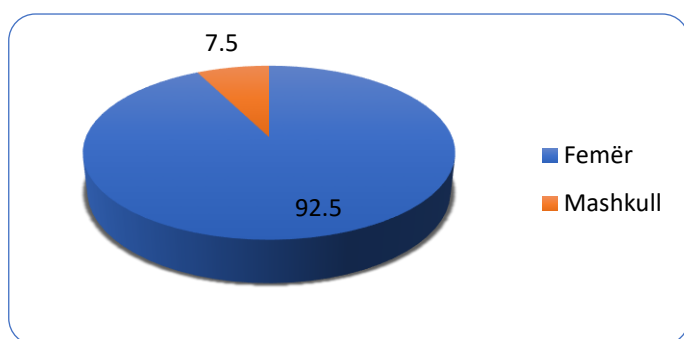
An important part of the study is the information received from the questionnaires filled by the parents whose children had special needs. There were more than 140 questionnaires filled, but only 120 were completed in total, as the other part did not contain the full information to be analyzed. The questionnaires were completed face to face with the parents and it took us eight weeks to finish. The area where we distributed the questionnaires were Albanian cities such as Tirana, Vlore, Berat, Fier, Lezha and Shkodra. The first section of the questionnaire had general questions about the gender, residence, education level and type of disability of their children. The second section of the questionnaire required from parents to express their opinion and view on their disabled children. Some of the questions used to get information were: Who communicated to you the news on the child's disability? How important do you think the communication is in relation to: *detailed information, psychological help etc..* How did you experience the emotions?

The study aimed to assess that the experience of emotion at the moment of receiving information about the child disability is really strong.

Results:

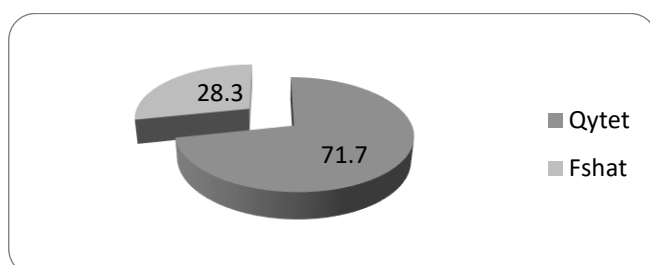
Analyzing of data collected from 120 parents with disabled children showed that 92.5% were female parents, and 7.5% were males. Most of the participants stated that mothers were more involved in the education process, same as (Singer and Butler, 1987, pg, 146. Lipsky (1989) expresses the regret that various studies have not treated the participation of fathers in child education (Graph 1).

Graphic 1 Gender



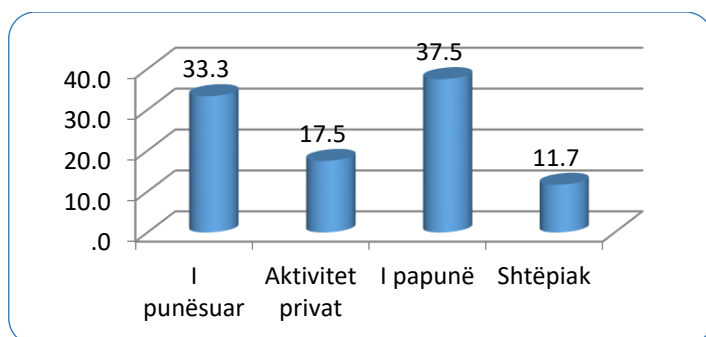
It is known that children with special needs are found in cities and villages. The results of the questionnaire showed that 71.7% come from urbane areas where the population is higher, and such cases of special needs children can be higher. 28.3% lived in the rural areas (Graph. 2).

Graphic 2 Place of living



Regarding the parents' employment, we noticed that 33.3% declared to be employed, while 37.5% unemployed, 17.5% were privately employed, and 11.7% stayed home, mostly mothers as they had to take care of their special need child (Graph. 3).

Graphic 3 Employment



The question on education level, showed that 46.7% only finished middle school (eight years) and 50% of these participants lived in the city. 37.5% had a high school education level and only 15.8% declared to have earned a university degree.

Table 1 Education level of the parents

	Frequency	Percentage
Middle school	56	46.7
High school	45	37.5
University	19	15.8
Total	120	100.0

About the question **Who communicated the news?** In relation to the child need the parents stated that in 53.3% of the cases was the specialist who gave them the news, 20.8% of the parents stated that it was the family doctor, 13.3% stated that the news came from the psychologist and 10% and 2.5%, respectively from the family members or the midwife (Table 2).

Table 2: Receiving the information about the child disability

	Frequency	Percentage
Family doctor	25	20.8
Specialist	64	53.3
Midwife	3	2.5
Psychologist	16	13.3
Family members	12	10.0
Total	120	100.0

About the question **What is important at the moment of communication?** 57.5% of the participating parents stated that *Detailed information* is important, and for 17.5% this information is very important, “... *it is important according to me (parent) as in the beginning we do not know the problem that our child has...*” these results are similar to the results of other studies (J.M.Bouchard 2009)

The data on the future of the child disability 61.7% stated that it is important and for 7.5% is very important. “ *I really need from the professional to explain to me what should I expect from the child and me as a mother...*”

About the information regarding the psychological help and the addresses of the societies of parents with special needs children, 67.5% of the participants state that these were important, while for 4.2% it was very important. The rest stated that this information was somewhat important or had little importance. Some declarations of the parents were as follow: “ ...*why should I ask for help when my child will suffer all his life ...*”, a mother states: “*I would prefer not to live than see my child in a wheelchair all his life ...*”, “ *if I want to help my child I should help myself, that is why I need the psychological help*” expresses another mother.

Table 2 The importance of information

	Not important	%	Somewhat important	%	Sufficient	%	Important	%
Detailed information	1	0.8	18	15.0	11	9.2	69	57.5
Data on the future of disability	2	1.7	8	6.7	27	22.5	74	61.7
Psychological help	15	12.5	13	10.8	6	5.0	81	67.5
Addresses of societies of parents with special needs children	15	12.5	13	10.8	6	5.0	81	67.5

Knowing the problems and issues that the families of special need children have, we asked them about their emotive condition. More than half of them **55.8%**, declared to have felt **angry**, 23.3% of the cases this anger was normal. Other studies on this issue in other countries had similar results stating that these types of parents do experience angeriness. (J.M.Bouchard, 2006).

Open ended questions where parents express their feelings we noticed statements such as: *...the anger was endless,...why me...?I dreamt a beautiful child, and now I see he has Down syndrome ...,how could I not be angry ?! I get angry with anything, myself, the world, oh my soul knows ...!*

75.8% felt a lot of **pain** and this is reflected equally in both parents. Experiencing this emotion, the parents stated...*it hurts without ending, a ruined life, a destroyed dream, a paralyzed child forever...., ...the pain invades you even when you do not want to, it hurts just to see the child hooked to medical equipment, so little to face this problem and I am so powerless to help ...*

In **42.5%** of the cases the parents were extremely **shocked**. Looking at the comments, the shock was experienced from the expectations that parents had for their children. In this phase the parents were in disbelief, searching for the social cause more than the biological one. In this phase there was also noticed denial of the child or the disability. Expressions such as “he is not my child”, “give me my real child” are expressions that were very often seen in parents of such children (Fein & Dunn 2007), (Siegel 2003).

33.3% stated that they felt **very lonely** while in 44 cases or 36.7% called this normal. Refusal and withdrawal are protective behaviors from the unknown, used by parents to take time to adopt to the new phenomenon which is already part of their life (Power 2000). Very often these parents chose to withdraw in themselves without accepting any therapy from various professionals (Milani. P. 2007).

20% felt **very frustrated**, 28.3% **very frightened**, both parents in general, and mothers in particular.

Experiencing these emotions is really high, this was noticed in the answers of the parents. Other studies on this topic resulted in similar data, where the emotions experienced by parents of special needs children were very high (J.M. Bouchard and J.M. Caloubi 2009 Canada, some centers in Emilia Romagna 2011, Italy, A. Rada 2014 in Albania etc.).

Most of the parents in their comments stated that: ... *the greatest fear is that what is going to happen to my child when I die...*, ... *I feel the fear each day without knowing what tomorrow will bring* ...

Table 3 The experience of emotions

	No emotions	%	Little	%	Normal	%	A lot	%
Anger	5	4.2	18	15.0	28	23.3	67	55.8
Pain	1	0.8	8	6.7	13	10.8	91	75.8
Fear	11	9.2	35	29.2	40	33.3	34	28.3
Frustration	13	10.8	52	43.3	31	25.8	24	20.0
Shock	15	12.5	29	24.2	19	15.8	51	42.5
Loneliness	10	8.3	23	19.2	44	36.7	40	33.3

Conclusions

The experiencing of emotions from the parents at the moment of diagnosing and receiving the news on their child disability is really strong.

Comparing the experience of each feeling we can conclude that the emotion that is felt more in parents is anger, followed by pain, shock, loneliness and fear. One of the emotions that accompanies the parent is fear that increases with the level of child's disability. Data of the study showed that fear accompanies the parents since the moment of

diagnosing, and later too. More often parents feared the condition itself and also feared what the child would do when the parent was dead... what would happen to the child later.

To study the dynamics of a family with a disabled child is so beautiful, but so hard at the same time. This study identified and evaluated some of these situations making it possible for us to construct ways and find efficient methods in the relations and partnership with these families.

In general, when a child comes to life, he brings joy for the family, and in the case of a disabled child the experience is not normal, as the parents are not prepared for this situation. The study enabled to assess the feelings of the parents at the moment of learning the disability of their child. If we know these feelings of the parents, we can organize the communication methods and relations from the professionals that work with these families. Strengthening the family competencies makes it possible to increase life quality for the child and family. In this perspective, the professionals, family and community societies, the state should facilitate the families into knowing, capacities, and resources necessary to exercise their responsibilities and to be included in the independent life.

In order to include the families in the social services, education, health; to create a partnership between families and professionals and also for the families to get closer to the community is recommended:

Institutions especially state, health, education and rehabilitative ones, in collaboration with parents should develop formation programs to increase awareness of the professionals for the expectations and reality of the family members who have a special needs child and that the partnership with parents and family is the fundamental element in life programs and integration.

There should be more services for the parents by offering counseling and orientation for their rights and the states that parents go through.

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ХАМЛЕТ И ЛАЕРТ – ЛИКОВИ АКТЕРИ – АКТАНЦИЈАЛЕН АМАЛГАМ НА СУБЈЕКТИ СО ИДЕНТИЧЕН ПРЕДИКАТ: ОДМАЗДА

HAMLET & LAERTES - CHARACTERS- ACTANTIAL AMALGAM OF SUBJECTS WITH IDENTICAL PREDICATE: REVENGE

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ABSTRACT

The aim of this paper is to show that the characters of Hamlet and Laertes in the play "Hamlet" by William Shakespeare, on the one hand can be presented through the actantial model, where the psychological triangles have the same addressee or the same motivational force, and that in both subjects is the spirit of the father seeking revenge, and on the other hand shows a deeper entrance into the psychology of the individual, more specifically Hamlet who is viewed as an individual and his phase of inaction or abulia. First, the actant models of the characters Hamlet and Laertes will be shown schematically, and then the psychological, dramatic and ideological triangle will be reviewed and analyzed, which will make a vertical reading of the dramatic text. The analysis will be done through parallelization - comparison in order to emphasize their common features because both characters are struggling to fulfill their son's debt, to seize revenge on the death of their fathers. These are characters who show readiness for struggle and personal sacrifice when they have before them the ultimate goal of preserving the honor of the family, and thus the honor of their country. We can consider the family as the equivalent of the country and thus become aware that the one who is ready to fight for the reputation of the family will be ready to fight for the reputation and integrity of their country.

This paper presents the views and reflections on the problem of Hamlet's dilemma or the reasons for the inaction that lasts for a very long time in the drama. It is rightly said that the character of Hamlet is a remarkable portrait of a modern intellectual who is caught in the grip of the difficult choice between the revenge for the murdered father and the desire to live a life in which the needs of love will be realized, to rule in order to improve life in a world that largely depends on the abilities and capabilities of a predestined individual. Hence his famous dilemma "to be or not to be", which encourages reflection on the philosophy of life and death.

Keywords: *abulia, inaction, actants, psychological*

АПСТРАКТ

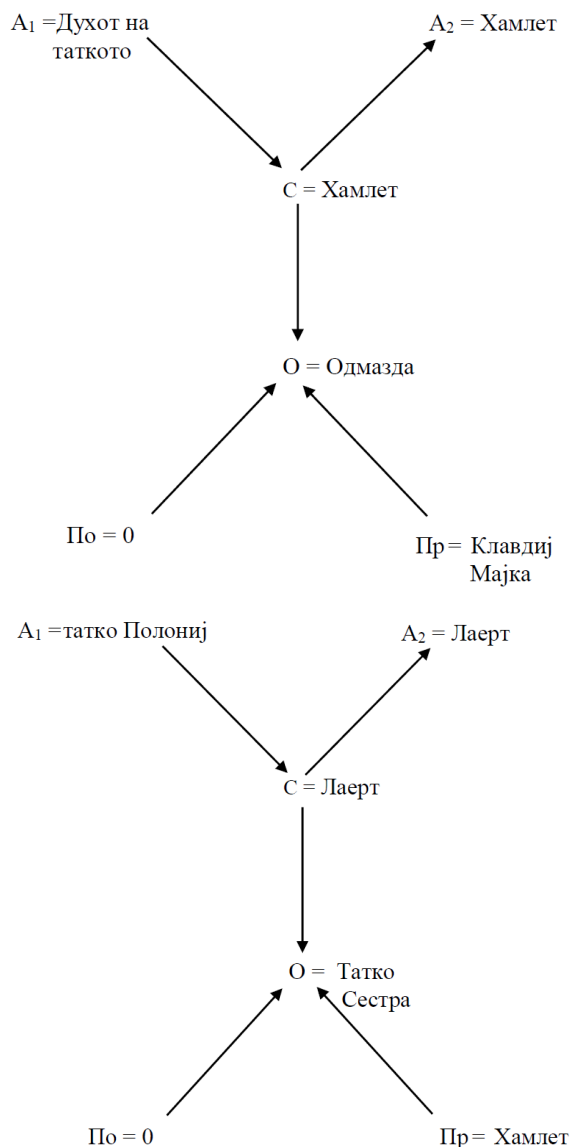
Целта на овој труд е да покаже дека ликовите на Хамлет и Лаерт во драмата „Хамлет“ од Вилијам Шекспир, од една страна можат да се претстават преку актанцијалниот модел, каде психолошките триаголници имаат ист адресант или иста мотивациона сила, а тоа кај двата субјекта е духот на таткото кој бара одмазда, а од друга страна се покажува едно подлабоко навлегување во психологијата на поединецот, поконкретно на Хамлет кој се разгледува како индивидуум и неговата фаза на бездејство или абулија. Прво ќе бидат шематски прикажани актанцијалните модели на ликовите актери, Хамлет и Лаерт, а потоа ќе бидат разгледани и анализирани психолошкиот, драмскиот и идеолошкиот триаголник со што ќе се направи вертикално читање на драмскиот текст. Анализирањето ќе се направи преку паралелизирање – компарирање со цел да се потенцираат нивните заеднички особини затоа што и двата лика се борат да го извршат синовскиот долг, да ги одмаздат своите татковци. Станува збор за ликови кои покажуваат готовност за борба и лично жртвување кога пред себе ја имаат крајната цел зачувување на честа на семејството, а со тоа и честа на државата. Семејството може да го разгледуваме како еквивалент за државата и на тој начин да станеме свесни дека оној кој е спремен да се бори за угледот на семејството ќе биде спремен да се бори и за угледот и интегритетот на својата држава.

Во трудот се прикажуваат видувањата и размислувањата за проблемот на Хамлетовата дилема или причините за бездејството кое во драмата трае мошне долго. Со право се говори дека ликот на Хамлет е извонреден портрет на еден модерен интелектуалец кој стегнаат во менџето на тешкиот избор помеѓу одмаздата за убиениот татко и желбата да се живее еден живот во кој ќе се реализираат потребите да се сака, да се владее за да се подобри животот во светот што во наголемиот дел зависи од способностите и можностите на предодредениот поединец. Оттука и неговата позната дилема *да се биде или не*, која поттикнува на размислување за филозофијата на животот и смртта.

Клучни зборови: *абулија, бездејство, актанти, психолошки триаголници, актанцијална структура.*

HAMLET AND LAERTES – ACTANT MODELS

Shakespeare's tragedy "Hamlet", which theorists consider it to be a text with a perfect dramatic form, is a drama with a complex actant structure: there are several subjects, two of which are dominant and competing, Hamlet and Laertes, which we will present with actant models.



The psychological triangle with the subject Hamlet, has the addressee A1 = The spirit of the father, which is the driving force or aggregate that motivates Hamlet to achieve the ultimate goal or object, and that is a revenge. If we compare the two actant models we will see that the same psychological triangle appears, with the same actants, and Laertes is led by the same powerful aggregate - the addressee A1 - the dead father Polonius, as well as Hamlet who is led by the spirit of the father. Both characters have the same goal, ie. object - revenge.

The active (drama) triangle represents the structure of the conflict between the subject and the object of its action. The drama action is not realized immediately and without obstacles in any drama. Uncle Claudius and mother Gertrude appear as opponents in the achievement of Hamlet's goal, and in this way the counter-action is built. Hamlet is especially angry with his mother, accusing her of adultery, of betraying the king, but also of the betrayal she committed against him as heir, and thus of the whole country. As for the drama triangle with the subject Laertes,

Hamlet appears as an opponent, even though he inadvertently kills Polonius, the Secretary of State, because he thought it was Claudius, so he stabbed him with a sword.

When we consider the ideological triangle in both models the task is completed and both subjects fulfill their mission and they are addressees A2, in the first case it is Hamlet, and in the second case Laertes.

VIEWS AND REFLECTIONS ON THE PROBLEM OF THE HAMLET DILEMMA

Hamlet, receiving a "command" from the Spirit - the father, directs all his energy to avenge his father, killing the uncle - king, who took his throne and married his father's wife, Hamlet's mother, i.e. his sister-in-law. But even though Hamlet has a good chance of doing his son's duty, he continuously procrastinates. Why? Betrayal is not forgiven, it paralyzes at one point being in a moral shock Hamlet as an individual is in a state of inactivity, in the psychology known as abulia, lack of will or in the words of Ann Ibersfeld, the absence of an addressee.¹

The intelligent, educated and handsome Hamlet, as quickly as through intuition comes to the indication that something is happening so slowly and tortuously, decides to be a subject with the predicate revenge. Proof of his intuition are the verses when he addresses his mother, Gertrude:

*Seems, madam! nay it is; I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play;
But I have that within which passeth show;
These but the trappings and the suits of woe..*

The betrayal is not forgiven, it leaves gangrenous wounds which if not amputated can be fatal. Hamlet felt how loved ones could hurt and that injury is eternal, it is not temporary, it "shines" in the bone marrow, it eats from within, paralyzes the mind, which can not act. He knows his duty, but he avoids it. Numerous analysts of Shakespeare's drama see the drama and the dramatic in Hamlet's dilemma, they analyze that there are tough battles in the character and he is indecisive. Entire libraries have been written on the problem of the Hamlet's dilemma. Shakespearean Ernest Jones, making a psychoanalytic reconstruction of Hamlet², in his extensive essay, Jones analyzes Hamlet not as a literary character or as an actant subject, but as a person. In his essay on Hamlet and Oedipus, Jones examines and clarifies Hamlet's inaction. As a well-informed Shakespearean, he has extensively studied the theses of his predecessors (there are thousands from the Elizabethan era to the present day, and there certainly will be more!) and he formulates several key hypotheses; he rejects some as unsubstantiated, partially accept others and sets his own theses which he elaborates with psychoanalytic methodology.

Here, briefly, is how he states and comments on the hypotheses of the psychologically oriented Shakespeareans:

- Baumgart: what prevents Hamlet from taking revenge is a problem for himself and therefore it is a problem for us as well;
- Lening: Even Shakespeare himself did not discover Hamlet's hidden mental load;
- Trench: maybe the writer himself had a hard time understanding his character;
- Sir James Paget: Hamlet's defenders say he can not do his job, and those who belittle him say he does not want to. The truth - he can not love;
- Bradley defends the thesis of "disgusting forgetfulness" which can be taken literally - because his unconscious nausea from the task is so great that he forgets about it for a long time. According to him, the melancholic nausea of life is the reason for his aversion to any decisive action. Upon finding of the infidelity, he experiences a moral shock; his experience is terrible and as a consequence comes the horror, then the nausea and despair over human nature;
- Kohler believes that where the feeling makes us take action or inactivity, there are hundreds of reasons - reasons that are as light as soap bubbles, but which due to self-deception seem to us to be respectable and strong motives, because they are too high in the concave mirror of our feelings. But that, according to Lening, does not apply when we are motivated by moral feelings that reason approves of, but only by feelings that come from the

¹ Psychologists explain that in real life abulia is caused by unconscious aversion to an act that can not be performed.

² Ernest Jones, 2005, *Hamlet and Oedipus*, Novi Sad, Izdavacka knizarnica Zoran Stojanovik, Sremski Karlovci

natural person in ourselves, those whose satisfaction our reasoning opposes. Jones goes on to conclude that just as the herd unequivocally chooses among the natural instincts the sexual ones that he strongly condemns, in the same manner various psychosexual trends are often repressed by the individual;

- Vihan points to the excessive impact of the troubles and attributes them to the lack of moderation;

- According to T. C. Eliot - Hamlet's reaction is exaggerated in relation to the facts (he especially emphasizes the insignificance of Gertrude's personality).

The list goes on. It would be difficult for a well-versed teacher of Macedonian language and literature (or a teacher of English language and literature!) to cope in this forest of theses and hypotheses and how defended and defensible they are.

Jones believes that Hamlet's dilemma is not in his inability to act, nor in the difficult task he faced. He rejects all hypotheses that the conscious motive for revenge is disabled by the unconscious premonition of high ethical value as unsustainable, because premonitions of this kind belong to the conscious strata. He adds that Hamlet's intense self-observation would quickly make him aware of any premonitions, though he might later ignore them; it would certainly be with the help of a process of rationalization that would allow him to deceive himself and believe that they are unfounded. The author of the essay also argues his thesis with the help of Freudian science for the subconscious, and here the libido is the starting point. If the mental conflict is unclear, he believes, proper analysis reveals that it revolves around the sexual problem. On the surface it is different, of course, because with the help of various psychological defense mechanisms, depressions, doubts, despair and other manifestations of conflict, these problems (the sexual ones) turn into tolerable topics, for example, concern for some success or failure, immortality or salvation of the soul, philosophizing about the meaning of life, the future of the world, etc.

Freud believed that some types of mental processes show a stronger tendency to be inaccessible to consciousness (suppressed) than others. It is more difficult for someone to understand the existence of some mental trends in consciousness.

Therefore, Jones seeks to reverse the hypothesis: the positive pursuit of revenge, a sacred task given to him by the Spirit, is moral and social to him, and the suppressed inhibition is an exercise against the act of revenge in some hidden source, connected with his more personal, natural instincts. And he begins his Freudian, psychoanalytic search for the reasons that prevent Hamlet from fulfilling his father's vow: avenge his parent. And here we recognize the opposing actant³.

According to the Oedipus complex: Hamlet in his childhood is erotically connected with the mother and is resentful of the father, because he shares the love for his mother with him, so he considers him a rival. Hamlet does not want to obey the command of the Spirit, which means to prevent incest through revenge. Why? Because he identifies himself with the uncle king. To kill a mother's husband would be like committing the first sin. That is why Hamlet adopts the passive solution - he allows incest to continue through an "agent", causing the downfall of the royal hand. "No other tragic character in dramaturgy has been so tragically torn apart and tortured," Jones concludes.

Will we fully or partially agree with this Freudian interpretation of Hamlet's character? We do not have to. This was just a curious departure from action analysis, in order to point that the action model is not a universal methodological key to solving all literary-theoretical dilemmas.

Greimas theoretically devised the model, and Ibersfeld made it analytically applicable at a time when Propian functions and Surio's functions, close to actants, were already known. These categories are already comparable and can be applied in the teaching of literature, through project activities, in collaboration with more talented students.

³ Although, it should be taken into consideration that the actant and the psychological analysis have special "methodologies" that are difficult to approximate, because we will get an unproductive and eclectic methodical procedure.

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LANGUAGE LEARNING FOR COMMUNICATION PURPOSES

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Abstract

The purpose of learning a foreign language is to achieve communication. Effective communication is achieved when we have a correct use of language. Acquisition of a foreign language is achieved when we have a good knowledge of communicative skills, their use for certain purposes and at the right time. There is a growing need to acquire a foreign language for communication purposes. Our students need language acquisition to be able to live, work and survive in a multicultural and multilingual environment. This demand arising from the globalization of the economy necessitates the learning and acquisition of language for communication purposes in school benches. This is achieved only by ensuring teacher-student and student-student interaction, creating student-centered learning and using authentic language in the classroom. Acquisition of language skills and treatment of practical problems that arise during this process are the subject of this paper. Language acquisition is not simply a process that depends on the teacher and his methods. It is a very complex process, where the main role is played by the student with his features, learning strategies, learning environment and culture, his attitude towards school in general and foreign language in particular

Key words: *language, strategies, communication, teaching and learning..*

I.1 Language teaching method for communication purposes

It is important to understand how it developed, how it evolved and why this method is used. Who are the linguists and teachers who inspired, developed and advanced it? What does it mean to learn a language in communication and why is it important to communicate in the foreign language being studied? All people living in a cultural society try to learn to communicate in a foreign language in their own way. They use different methods and techniques to achieve this goal. The reason why different students choose different methods to acquire a foreign language is quite clear: Students need to learn the foreign language as efficiently as possible. Which method is best can be deduced from the experience of students and foreign language teachers. The method that is being used more in the last decade is the language teaching method for communication purposes. Learning a language for communication purposes has been called by many linguists an achievement rather than a method. This method emphasizes interaction which is the purpose and means of learning a language. Otherwise this method is called "Communicative achievement of a foreign language", or simply "Communicative achievement"⁴.

Richards classifies achievements in teaching practice in the last 50 years according to these three phases: Phase 1: Traditional methods (until 1960), Phase 2: Classical communication methods (1970 to 1990) and Phase 3: Language learning method for communication purposes (from the late 1990s to the present⁵). The history of this method dates back to 1960 in Great Britain as a replacement for the previous structuralist method called: "*Learning situational language*"⁶, which was partly a response to Chomsky's critique of the structural theories of language and

⁴ Wilkins, D (1976). *Notional Syllabus*, Oxford University Press

⁵ Richards, J. C. (2006), *Communicative Language Teaching Today*. Cambridge University Press p.6

⁶ Larsen- Freeman, D. (2000). *Techniques and Principles in Language Teaching*, p 121-122

partly based on the theories of functionalist linguists John Firth, M.A.K Halliday, but also of American sociolinguists like Dell Hymes, John Gumperz and William Labov, as well as the writings of philosophers John Austin and John Searle on acts of speech.

In 1960 there was much discussion by foreign language teachers about how English was taught and the use of language in communication by students. From the observations it was seen that the students were able to articulate the sentence correctly in the lesson, but would the same thing happen in real life? Some teachers noted that the ability to communicate required more than mastery of language structures. Students may know the rules of language use, but are unable to use the language⁷. So communication required students to acquire certain language functions within a social context. In other words, the ability to communicate requires more than a language competence, so communication skills are required, which means knowing when and how to say something to someone. Linguists' observations shifted from the structural view of language to a communicative achievement. Linguists and teachers noticed that students were not happy, they were not learning the real language. They did not know how to communicate, what language to use in a social context, what gestures, expressions, so in short they were losing the ability to communicate in the language they were studying⁸. An impetus for the development of this method came as a result of changes in education in many European countries. With the internal developments of the countries, the need arose to teach adults to adapt to European languages, an organization for cultural and educational cooperation between languages. Various conferences on foreign language teaching were sponsored by the European Council. The need to articulate and develop methods of learning foreign languages was identified as a top priority.

This method is a product of the work of teachers and linguists dissatisfied with previous methods such as audio-lingual, grammar, direct method, etc. According to traditional methods, grammar training was the foundation of language acquisition, grammar occupied the main place and was taught deductively, i.e. through rules. All four language skills were introduced after grammar rules were strengthened and learned and the emphasis was on accuracy rather than fluency. Students were discouraged from speaking for fear of making grammatical errors. Linguists realized the need to focus on learning the language of communication. The first to give language the definition of communication was Wilkins. He described two types of meanings: the category of notion (concepts such as time, sequence, quantity, place, and frequency) and the categories of communicative functions (requests, denials, offers, and complaints). He extended his idea to the book *"The Syllabus of Notions"*⁹. *"Without methods, without books, without grammar rules, without punishments and tears, I learned Latin as well as my teachers"*¹⁰.

One regularly cited dimension, which is attributed to teaching for communication purposes is the focus on the learner. Common to all variants of this method is the fact that the theory of language learning starts from a model of language teaching and its use. This model outlines a guiding system for materials, behavior, and the role of teacher and student in activities and techniques to be used in the classroom.

⁷Widdowson H.G.(1978). Teaching language as communication Oxford University Press

⁸ Larsen, F, Diane.(2000).Techniques and Principles in Language Teaching. O U Press.p.130

⁹ Wilkins, David (1976). Notional Syllabus, Oxford University Press.

¹⁰Savignon, S.(1983).Communicative Competence: Theory and Classroom Practice Reading, p. 47

I.2 The importance of using the language teaching method for communication purposes

Communicative achievement in language learning starts from the definition of language as communication. There are several different definitions in terms of the term language in relation to communication, mainly by the linguists who developed this method. Before making a presentation, we will look at the definitions of these two concepts. In the Longman English Dictionary, the word language is defined as: *"A system of communication through written or spoken words, which is used by people in different countries."*¹¹ While the word communication is defined: *"The process by which people exchange information or express their thoughts and feelings"*. Similarly, in the Oxford Dictionary, the word language is defined as: *"A system of sounds and words used by people to express their thoughts and feelings"*¹². In the dictionary of the Albanian language, the word language is defined: *"A special system of sounds, words, shapes and rules for the formation of words and their connection in sentences, which is the basic and most important tool that serves people to mold and to express thoughts and to get along with each other in society"*¹³.

While communication in the English dictionary is defined: *"Exchange information or conversations with other people using words, signs, writing"*¹⁴. If we look at the definition of the word communication the explanation is: a) communicate b) enter into a relationship with someone; exchange opinions; I get along well with someone. So as seen there are some definitions for language and communication, where it turns out that language is used as a means of communication and the very concept of communication is related to the ability to speak easily with others. Richards¹⁵ and Rodgers point out that this method begins with language theory as a means of communication, and its purpose is to develop the ability to communicate or the ability to communicate. Communication skills include knowing what is being said, how to say it in accordance with the situation, the participant and his goals. Richards¹⁶ in his study on the method of teaching language for communication purposes explains that communicative ability is the ability to use language for meaningful communication. He further explains that it includes several aspects of language knowledge:

- Knowing how to use language for different purposes.
- Knowing how to use language depending on the situation and the participant (e.g. knowing when formal and informal language is used in lectures, or using appropriate language to express oneself in writing, or when speaking orally).
- Knowing how to say and understand different types of text (e.g. stories, reports, interviews, conversations).
- Knowing how to continue communication, regardless of whether language skills are not sufficient (e.g. using different communication strategies).

If we refer to the *"Common European Framework of Reference for Languages"*¹⁷ for this concept the term communicative competence is used as well as the term communicative competence and for the purpose of the latter term will be used in this study. In the communication methods of foreign languages that are used today in our country, the emphasis is placed on the acts of communication and the connection with the functions of the language.

¹¹Longman,(2006) :Dictionary of Contemporary English language, p 902.Pearson education Limited,

¹² Oxford,(1995). Advanced Learner's Dictionary, p,662,857

¹³ Fjalor i Shqipes së Sotme Sh.B. Toena Tiranë, fq 443

¹⁴ Dictionary of Contemporary English Language.(2006) :Pearson education Limited, UK. p. 307

¹⁵ Richards, J. C., & Rodgers, T.(2001). Approaches and methods in language teaching (2nd ed.). New York: Cambridge University Press.

¹⁶ Richards, Jack. C. (2000) Communicative Language Teaching Today p. 3

¹⁷ Common European Framework of Reference for Languages (2006).p 18

Communication acts performed through language generally fulfill functions that represent the intentions of the interlocutor or the author, for example: advice, description, warning, etc. Another perspective on language is provided by Noam Chomsky, who criticized Skinner's behaviorist theory of language and language learning¹⁸. His point of view of language is seen from a structural point of view. Chomsky argued that the structural theory of language was insufficient to explain the characteristic principles of language as creativity and individual production of sentences used by man. His view of language and its acquisition shifted linguists' view from structural to semantic features. Thus slowly passed to the development of communicative achievement in learning a foreign language. However Chomsky's focus on language was on the interpretation of sentences. He characterized language ability with the ability to grammatically correct sentences. A different view from Chomsky gives Hymes, who reacted to this linguistic view, saying that the purpose of learning a language is to achieve what he calls the term communicative competence, which refers to the use of language in a social context. . Communication involves negotiating meaning between the speaker and the listener, the author and the reader¹⁹. Hymes's theory of communicative ability defines what a language user needs to know in order to be able to communicate in a community where language is used for communication. According to Hymes, a person who acquires the ability to communicate acquires at the same time knowledge and ability to use the language taking into account:

- Up to what extent something is formally possible.
- Up to what extent is something changeable and ready to use?
- Up to what extent is something appropriate (appropriate, beautiful, successful) in relation to the context in which it is used and valued.
- Up to what extent something is currently in use²⁰.

So language learning for communication purposes aims to apply the theoretical perspective of communicative achievement, making communicative competence the goal of learning a language and making foreign language learning deeply communicative. This method also aims to take learning beyond grammatical ability, to a point where students are able to not only understand a language, but use it in a personal dialogue, i.e. use it to achieve a goal. This is known as communication skills. Encouraging speaking ability, language learning for communication purposes brings language to a higher level: A language used for personal use is more time-consuming than a language taught strictly through grammatical explanations and exercises of translation. So this method puts the emphasis on communication and real life situations. This method is extremely important for language learning because it has a number of important principles for training students in communication such as:

- Students learn the language using it to communicate.
- Authentic and meaningful communication should be the goal of classroom activities.
- Fluency is an important dimension of communication.
- Communication involves the integration of different language skills.

Another principle of this method is that the student is placed at the center of the learning process. The role of the teacher in the lessons where this method is applied is very different from the role he has when using different

¹⁸ Savignon, S. J.(1987). Communicative language teaching Theory into practice, 26(4), 235-242

¹⁹ Hymes,D(1972).OnCommunicativecompetence.fq.281citur.Pride.Holmes(eds),Sociolinguistics,p,269 - 293,Harmondsworth: Penguin. 'Communicative Competence'

²⁰ Hymes,D(1972).OnCommunicativecompetence.fq.281citur.Pride.Holmes(eds),Sociolinguistics,p,269 - 293,Harmondsworth: Penguin. 'Communicative Competence'

traditional methods. In classes where traditional methods are used, the teacher is in charge of controlling and controlling learning, while in language acquisition for communication purposes the teacher allows students to take control of their own learning.

The teacher gives the tasks and instructions for solving them and the students are involved in the lesson more than in traditional classes, encouraging students to participate more actively in learning increases their responsibility in using language. While language learning traditionally places more emphasis on grammatical rules, language learning for communication purposes emphasizes real-life situations and contextual communication. Grammar continues to be important for this method, but it is in the function of message communication. It is clear that one may know the grammar rules very well, but may not be able to use language for meaningful communication²¹.

In the lessons, where the language learning method is used for communication purposes, students practice real life situations, which can be of various kinds such as: a visit to the doctor, going to the supermarket, research or giving instructions, giving clarifications. The student aims and tries to communicate his needs and thoughts without worrying too much about using a very grammatically correct language. As described in the Foreign Language Curriculum that is implemented in our country, the emphasis is placed on the use of the method, where the student is placed at the center of the learning process, which should enable him to develop fluency in a foreign language, through practice, authentic, appropriate for the age, interests and level of language experience²². The purpose of learning a language today is to develop communicative ability, which is also found in learning a mother tongue and is described in order to achieve the two main objectives which are:

- To develop communication skills, which realize the act of communication through listening, speaking, reading and writing.
- To instill and systematize certain knowledge about the Albanian language which includes its language system and its standard norm, of which the student should be aware.

So as we see it, regardless of the language being studied, the goals are the same: developing communication skills and communication skills.

According to Larsen²³ the language we use is a tool for classroom communication, not just the object of study and the greatest contribution of this method is that everything that is done is aimed at achieving communication. She explains that recognizing forms and meanings is part of communicative ability. Another aspect is the recognition of functions in which language is used. Understanding is paramount. There are a range of communication activities (games, role play, simulations, problem solving and tasks), which provide students with an opportunity to practice their communication skills in different contexts and taking on different roles. In the process of using these communicative activities, students avoid using their mother tongue. Another typical feature of language learning for communication purposes is that it places emphasis on both the functional and structural features of language, combining them into a more complete communicative view of language²⁴. Teachers create opportunities for students to use the language learned in a meaningful way. In doing so, they help their students strengthen their communication skills.

²¹ Richards, J.C. (2006). Communicative language teaching today New York: CU Press. p. 3

²² National Curriculum of Modern Languages (2000) .Ministry of Education and Science.p.16

²³ Larsen, Freeman, Diane. (2000).Techniques and Principles in Language Teaching Oxford University press.p.130

²⁴ Littlewoods, W. T. 1981. Communicative language teaching: An introduction. C U Press p.1

This method emphasizes the social and situational context of communication, which means that the language spoken, the words we choose, should be tailored to the circumstances, the type of communication. According to Larsen²⁵ the student must take into account the social situation in which the communication takes place, in order to convey to the interlocutor what he will express. She further illustrates it with such an example:

The speaker can ask permission using May, *May I have a piece of fruit?* However if the speaker knows that the listener is in the same social status, or the situation is informal, he or she will use the Can form to ask permission: *"Can I have a piece of fruit?"* but also in other languages. As an example we can take the use of the Albanian language to see what is meant by the use of language in a social context and the role of words. Ilo Stefanllari²⁶ in the text *"A Course in English Lexicology"* emphasizes that words being linguistic units serve people to communicate, therefore the word has a communicative function. Within the linguistic system, the word or lexicon exists as a system and unit in all its forms and variants.

Xhevat Lloshi²⁷ in the text *"Stylistics and Pragmatics of the Albanian Language"* explains that language serves to communicate. Language also serves a variety of expressive and social functions. When communication takes place in the circumstances of formal, formal, public social relations, the combination of linguistic and extra linguistic factors brings about an organization that is different from oral discourse. According to him, linguistic behavior changes according to social relations at the moment of conversation (i.e. when we communicate through speech) or by the audience to whom we address in writing by selecting the language register.

Likewise, Gjovalin Shkurtaj²⁸ in the text *"Ethnography of Speech"* explains that the ethnography of speech goes according to the questions: *"Who speaks, with whom, where, when, for what and what language?"* In every act of communication, in certain social communities, there have been and are norms of certain behaviors, on the basis of which every act of speaking is performed". This means that if the above is not done, then a gap is created between the speaker and the interlocutor.

Even Barns²⁹ in her view of language explains that it is an internal, personal activity, which expresses the language-society relationship. In this perspective, the study of language should focus on the use and function of language in a social or situational linguistic context. The importance of using this method can be concluded with Richards, who points out the basic principles of this method:

- Communication is the focus of language learning.
- Experiment with language to test what the learner knows
- Tolerance of students' mistakes gives fluency in speech and self-confidence

²⁵ Larsen, Freeman, Diane. (2000). *Techniques and Principles in Language Teaching* .O.U.press.p.131

²⁶ Stefanllari, Ilo. (2011). *A Course in English Lexicology* .Sh.B.Geer p 22-25

²⁷ Lloshi, Xh. (20010) *Stylistics of the Albanian Language and Pragmatics* SHBLU (2nd ed.). Pp.154-287

²⁸ Shkurtaj, Gj. (2004) *Ethnography of speaking Albanian* SHBLU p.40

²⁹ Barns .M.S.(1984). *Functional approaches to language and language teaching* p. 3-21.

SUMMARY

This paper presented an overview of foreign language teaching methods at different stages of their development starting from last century. Richards gives the evolution of methods from traditional methods to the 1960s, the transition to classical communication methods from 1970 to 1990 and to the language teaching method for communication purposes from the late 1990s to Nowadays. We further focused on the importance of using this method, where the goal is to achieve communication, where language is learned for communication purposes.

We conclude that language study should focus on the use and function of language in a social or situational linguistic context. We saw that theories that study language acquisition treat it as a complex process based on the environment that is driven by the environment and develops in communication. We glanced on the various theories and hypotheses according to which language is learned and acquired through interaction and communication.

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THE MARRIAGE BOND AND THE PURPOSE OF COMMON LIFE

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Abstract

A marriage may be stipulated by two persons of different gender with a freely expressed will before a competent authority, in a manner stipulated by this law.

Mutual relations between husband and wife are governed by equality between them, the position of spouses has not been the same in all stages of the historical development of marital relationships. The developments speak of a change in these relationships that arise from a more difficult position of women towards the improvement of her position.

Marriage relies on the moral and legal equality of spouses, in the sense of mutual love, respect and understanding, as the basis of unity in the family. Moral equality, respect, love, compassion, understanding, loyalty, etc., are moral categories. From marriage comes the mutual obligation for loyalty, for moral and material help, for cooperation in the interests of family and coexistence.

The overvaluing of moral is what keeps a strong and standing on a marriage. When this moral dies, legal aid is sought and marriage as such has come to an end; only its legal solution is expected or its vain dragging without any impact on the rights and obligations arising from marriage.

Equality between men and women can also be understood as part of human rights. The male and female have the right to marry and create a family without any restrictions on race, sex, nationality or religion, and are equal when marrying, carrying on the marriage and its and resolving.

Key words: marriage, marriage bond, marital equality

The marriage bond and the purpose of common life

A marriage may be stipulated by two persons of different gender with a freely expressed will before a competent authority, in a manner stipulated by this law. (Article 15, Family Law of Republic of Macedonia)

The husband and wife who have reached the age of marriage have the right to marry and to create a family according to the national laws regulating the exercise of this right. (Article 12, Convention of Woman's rights).

Marriage is publicly bonded before the Civil Registrar, who has been asked for an annunciation.³⁰ On the day when the marriage is stipulated, the registrar, after being convinced of the identity of the future spouses, reads to the spouses in the presence of the witnesses, as well as of the future spouses, on the basis of the testimony and statements of the witnesses forthcoming articles of this Code that contain the rights and obligations of spouses, receives from each spouse the declaration that they want to marry and, after receiving their consent, announces their marriage. The marriage act is drafted immediately, signed by the spouses, witnesses and the registrar and is registered in the marriage register.

In addition to the common life that implies intimate relationships between spouses, marriage also assumes the purpose of childbirth and the creation of a family. The birth of children is not a necessary condition for marriage,

³⁰Civil Code of R. of Kosovo, n.28, nr. 134/2015

as spouses can live married without having children.² The positive right has stipulated conditions that spouses should fulfill to marry. Under these conditions;

- A person can not stipulate a new marriage, unless the previously stipulated marriage has terminated or has not been resolved.³¹
- A person who suffers from a mental illness or lacks the mental capacity to understand the nature of marriage cannot enter into matrimony.

Marriage between adoptive parents and their offspring, adopters and adoptive spouses is prohibited, between the adoptive parents of the adopted spouse, the adopted, the adopted and the children of the adoptive parent.

Persons who due to a manifesting form of mental illness with a presence of psychotic symptoms and residual sings of illness can not comprehend the marriage and the obligations that derive from it, and are at the same time incapable of reasoning, can not stipulate a marriage. The persons who are enlisted as persons with mild mental disabilities or with slight mental disabilities, as well as persons who have grave hereditary illnesses, may stipulate a marriage after a previously obtained opinion of the genetic construction by the Institution for Mental Health of Children and Youth Skopje or other adequate institution carrying out genetic research.³²

A person who has not reached 18 years of age cannot stipulate a marriage. The competent court, in a non-suit procedure, shall allow to a person who has reached 16 years of age to stipulate a marriage, if it has established that the person has reached the required the bodily and mental maturity for the exercise of the rights and duties which come to happen in a marriage, and upon previously obtained opinion of a Medical Institution and afforded professional advice in the Centre for Social Work. (Article 16, Family Law of Republic of Macedonia)

A person can not stipulate a new marriage, unless the previously stipulated marriage has terminated. (Article 17, Family Law of Republic of Macedonia)

The field referred to as the "family" law is extensive, which covers not only so widely considered issues such as divorce, alimony, child custody and the right to visit, but also affairs related to motherhood and paternity, recognition and sheltering children, adopting children, marriages, extramarital communities, annulment and issues related to brothers / sisters' relationships, between children and grandparents and other members of the wider family. A report that did not cover the entire sphere of the family law but instead focuses on a number of procedural issues in the trial of marital disputes and child custody cases in the courts in Kosovo. These include major delays in case resolution, gaps in witness hearing and evidence administration, shortcomings in the mandate management of the Centers for Social Work (CfSW).³³

The Law on Family of Republic of Macedonia defines cohabitation as as a factual relationship between a man and a woman living in couples, characterized by a common life that aims at stability and continuity. (Article 13).

Cohabitation is a factual union between a man and a woman living as a couple. The cohabitating individuals can sign an agreement in the presence of a public notary, whereby they determine the consequences resulting from cohabitation in relation to children and assets acquired during the cohabitation, characterized by a common life, which represents a character of stability and continuity. (Article 163, Family Code of the Republic of Albania).

³¹Family Law of R.of Albania, n.9

³²Family Law of R. of Macedonia, 2016, A.18

³³ OSCE-,Mission in Kosovo, Judgment of Family Cases in Kosovo, February, 2011

As a basic element of cohabitation is the common life of spouses in a community. The actual realization of cohabitation is through the links and actions between the spouses in coexistence. As actions through which cohabitation is manifested are: common housing, common children, common economy, etc.

The lawmaker at the time of settling cohabitation always thinks about the factual cohabitation where none of the spouses is in any marriage with another person. Cohabitation has been regulated by the Family Law in the Republic of Macedonia, whereas today it is equal to marital status in terms of rights and obligations for mutual care, mutual financial support, but also in property relations between spouses.

In our society, marriage and family enjoy special protection, which is also guaranteed by the constitution. The constitutional provisions of the Republic of Macedonia pay special attention to the family. (Article 40 of the Constitution of Republic of Macedonia).

Marriage in legal forms produces legal affects that are reflected in the legal status and the rights. Any person who, at the time of the marriage bond, is subject to change in his legal status. From the moment of marriage, the person is identified as a married person.

According to the principle of equality, at the moment of marriage, the rights and duties between spouses are divided into two groups: the rights and personal duties of spouses and the rights and wealth duties of spouses³⁴.

A marriage concluded without the full and free consent of one or both of the spouses is void.³⁵A marriage concluded based on a mistaken of one of the spouses is voidable. Mistakes occurs when one of the spouses concludes a marriage with a person, who is not the one s/he wishes to wed. The marriage may be declared void if the spouse would not have married this person if they had known of the mistake regarding the substantial qualities of the spouse.³⁶A marriage concluded by a person suffering from a grave mental illness or with impaired mental development so as to make him/her incapable of understanding the scope of the marriage, is void.³⁷

Marriage shall not be valid when the will has been obtained under coercion, threat or by mistake or any other lack of free will of the future spouses.(Article 18 of Civil Code of Kosovo, Comment).

Spouses in marriage are equal in all personal and property relationships.³⁸Marriage is bounded to the entire life span. Spouses are bound to be loyal to each other and mutually assist, respect and support each other financially, especially when one does not have sufficient material living resources. Spouses will develop and express the sense of mutual solidarity as well as solidarity with their children born in marriage or adopted.

With equality of spouses in marital relations according to the Family Law of Macedonian, we mean the regulation of spousal relationships equally. By law spouses in marriage are equal in all personal and property relationships. Spouses according to their abilities take care of meeting family needs equally.³⁹

Mutual relations between husband and wife are governed by equality between them, the position of spouses has not been the same in all stages of the historical development of marital affairs. The developments speak of a change in these relationships that arise from a more difficult position of women towards the empowerment of her position.

In many positive legal systems, the woman is legally equated with her husband.

³⁴ Abdullah Aliu&Haxhi Gashi, E Drejta Familjare, Prishtina, 2007 -pg.126.

³⁵Family Code of R. of Albania.33

³⁶Ibidem, A. 34

³⁷Ibidem, A.35

³⁸Civil Code of R. of Kosovo, n.42

³⁹Family Law of R. of Macedonia, 2016, A.33

Equality between men and women can also be understood as part of human rights. The male and female have the right to marry and form a family without any restrictions on race, sex,

nationality or religion, and are equal when marrying, carrying on the marriage and its and resolving.

Article 15 of the **Convention on the Elimination of All Forms of Discrimination against Women** deals with issues of equality of women in marriage. It also includes equal legal capacity and action, contractual equality, equality in the administration of evidence, equality in court proceedings. It is here that the importance of every legal system to guarantee men and women the same rights as regards freedom and choice of place of residence.

The Law on Family of Republic of Macedonia, except for defining the rights and obligations of spouses, also provides for mutual assistance of spouses, where by law spouses in their family relationships are obliged to assist one another reciprocally. Spouses, each of them is independent in choosing work and profession⁴⁰

Marriage⁴¹ relies on the moral and legal equality of spouses, in the sense of mutual love, respect and understanding, as the basis of unity in the family. Moral equality, respect, love, compassion, understanding, loyalty, etc., are a moral category. From marriage arises the mutual obligation for loyalty, for moral and material help, for cooperation in the interests of family and coexistence.

The overvaluing of moral is what keeps a strong and standing on a marriage. When this moral dies, legal aid is sought and marriage as such has come to an end; only its legal solution is expected or its vain dragging without any impact on the rights and obligations arising from marriage.⁴²

Spouses are not like in reports created as partners of a business organization. Their relationship is of great importance to harmony and understanding, the feeling of love. In this report, legal control leaves room for moral principles that nurture the marriage qualitatively and make the marriage a still-required institution. Otherwise marriage would be a burden and suffering. Reciprocity also has value. This reciprocity does not have 'pharmacy scales' but is governed by tolerance and understanding so long as the essence of equality is not violated.⁴³

A marriage obligates both spouses to maintain, edify and educate their children, bearing in mind the capacities, natural predispositions and the desires of the children. If the contribution by the spouses for marital obligations is not stipulated in the marriage contract, they shall contribute to the R. of Albania).

Spouses are joint owners in equal shares of common property unless they have agreed otherwise. The common wealth of spouses is the wealth earned during the marriage, as well as the reports that derive from this marriage. Common property may also include property rights and obligations.

Spouse's wealth is presumed to be common, unless the spouse proves its own personal character. The property of a spouse who is not part of the spouses is:⁴⁴

- assets, which prior to the marriage were jointly owned by one spouse and another person(s) or over which s/he was entitled to a real usage right;

- assets acquired during marriage through gift, inheritance or legacy, unless in the instrument evidencing the gift or in the testament it is stated that the assets were given to both spouses;

- assets strictly for the personal use of each spouse and assets gained as accessories from personal wealth;

⁴⁰Law on Family of R. of Macedonia, 2016, A.32

⁴¹ Arta Mandro, Diskriminimi gjinor në çështjet familjare e martesore, Tiranë, 2014,pg. 82

⁴² Ibidem

⁴³ Ibidem

⁴⁴Family Code of R.of Albania, A.77

- work equipment necessary for the performance of the profession of one of the spouses, except for those that have been specified for the administration of a trade activity;
- assets gained from an award of personal damages, except for pension funds obtained as the result of a partial or full loss of work capacity;
- assets gained from the disposal of the above-mentioned personal wealth;
- the exchange of assets, when this is expressly declared in a contract of sale.

Marriage should also be protected when resolving marital disputes.

The court and any person concerned with a breach of marriage shall have regard to the below mentioned general principles;⁴⁵

- the institution of marriage shall be preserved;
- spouses to a marriage which may have broken down are to be encouraged to take all practicable steps, whether by marriage counseling, reconciliation procedures foreseen by this law or otherwise, to save the marriage;
- a marriage which has irretrievably broken down should be brought to an end: with minimum distress to the parties and to the children affected; dealt with in a manner designed to promote as good a continuing relationship between the parties and any children affected as possible in the circumstances; that any risk of harm or violence to spouses and to children should be avoided.

The marriage union that may be divorced, respectively the factual life of the spouses (partners) has been stopped, should be advised for marriage.⁴⁶ Spousal counseling can be done at the appropriate counseling centers at Centers for Social Work. Through counseling offered by these centers, it is intended to clarify to the spouses the importance of preserving the marriage and the possible consequences in the event of its choice.

A final verdict for divorce or annulment of the marriage, shall be delivered by the court to the administrative authority competent for keeping the register of marriages, within 30 days at latest, for registration of the changes, as well as to the Centre for Social Work, provided that there are minor children or children to whom the parental right has been extended in the marriage.⁴⁷

Some of the principles of choosing a marriage are; the principle of equality; the principle of monogamy; the principle of legal protection of marriage.

The principle of equality

This principle implies that marital affairs must be guided by the principle of equality of men and women in all marital affairs. Respecting the equality of spouses means their equality in all personal and material relationships resulting from marriage.

Spouses choose by agreement, for example, their common residence. In case of disagreement, each of the spouses may address the court, who, after listening to the opinions of both spouses and, if appropriate, the opinion of the child who has reached the age of fourteen years, tries to reach a solution with good understanding. When this is not possible, the court decides the solution it considers most appropriate to family requirements.⁴⁸

⁴⁵Family Law of Kosovo, A.59

⁴⁶Ibidem

⁴⁷Family Law of R. of Macedonia, 2016, A.43

⁴⁸Arta Mandro, Diskriminimi gjinor në çështjet familjare e martesore, Tiranë, 2014,pg. 89

The principle of monogamy

The principle of monogamy is characterized by the contemporary family or otherwise called the monogamous family. According to this principle, the contemporary family is founded on marriage between a man and a woman. Almost all contemporary rights are the dominant form of the family created on monogamous marriage.

In the contemporary family, the legislation guarantees the rights and duties of both spouses based on the principle of equality. The regulation of family relationships is based on the principle of equality between a man and a woman, mutual respect and assistance between them and family members.

The principle of monogamy on itself contains two components:

1. Relationship of marriage between two persons of opposite sex, where according to this component, marriage can only be related between two opposite sexes (between a man and a woman). Marriage is valid if spouses are of opposite sex.
2. The existence of only one legal marriage at the same time, where according to this component, it is understood that only one legal marriage may be found and may exist at a certain time. Spouses can not found two or more marriages at the same time.⁴⁹

The opposite of monogamy is *polygamy* and *polyandria*. *Polygamy* means the marriage of a man with many women at the same time. While *polyandry* implies the marriage of a woman with many men at the same time.

The principle of legal protection of marriage

Marriage is an institution regulated and protected by law. Marriage has legal protection and is regulated by positive legal provisions. Marriage constitutes a basic foundation for creating family relationships, so it must be protected and regulated by law.

In cases where marriage is linked to the influence of fraud, misrepresentation or threat, this constitutes a violation of fundamental human rights.

Domestic violence, maltreatment of the spouse, marriage bond for the purpose of realizing any interest prohibited by law are reports that can not be left out of legal protection.⁵⁰

Conclusion

The family is a vital community of parents and children and other people in the genus. The family is the natural and fundamental nucleus of society and as such enjoys the right to protection.

Marriage is a common living between persons of opposite sex regulated by the Family Law. It is referred to the competent body in a manner determined by law, on a voluntary basis and in a completely free declaration.

⁴⁹Abdullah Aliu&Haxhi Gashi, E Drejta Familjare; Prishtinë, 2007,pg.78

⁵⁰Ibidem,pg.80.

Marriage, family and extramarital affairs that are regulated by law must be respected and protected from domestic violence, various violations, threats, fears, violence, fake marital founts, and fictitious divorces.

The Center for Social Work plays an important role in preserving the marriage.

At the request of the families, the Center for Social Work helps in the solving of their life problems, and in particular helps to normalize the relationship between the partners in order to protect the marriage. But the procedure for spousal reconciliation formally at the Center for Social Work begins with the notice by the court.

The Center for Social Work will insist that parents reach agreement on the child's feeding, respectively, to increase the contribution to the baby's feeding when the baby's needs are increased or the material condition of the feeder is improved.

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THE BOOK SHOULD BE READ, IT IS THE MAGIC KEY TOWARD KNOWLEDGE, EDUCATION AND NURTURE

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Abstract

In this paper, we will try to shed light on what society, our future, is undergoing an inevitable "epidemic", of replacing books with the use of technology by children, removing them from their childhood and magic forgive artwork. Books are such a source of warmth. It enriches the inner world and directly influences the development of the mind, expands the horizon and the imagination, forming a secure future with the values of knowledge and civic culture.

"Book, part of the virtual world," is our goal to handle with care, such a necessary requirement for today's society. We are all aware of the burgeoning technology developments where we are part of this virtual, digital world. The book actually looks like it is suffering, as it requires a hand to grab it and read it. But the challenge of the time has stopped reading for children and young people.

Digitalization of books - an indispensable requirement, we would emphasize; looking at the best experiences in the Western world, for a better understanding and reading of works, authors who write for children and young people, the "key" to success in education.

For the digitalization of books, it has to be the headline today when it comes to such big issues as disinterest in the book. It is a task of this time - The book should be read! To make a book known, you need to promote it, if you want to get to know the kids, become part of their online world. How many times have we cried or laughed at our beloved characters! We have been reading and reading the book for hours, maybe even years. Let's try to follow this beautiful tradition of reading.

Keywords: *knowledge, education digitization, reading, tradition.*

Introduction

The world becomes more interesting in the mind and imagination of children if they are involved within the literature, which develops the culture of reading, enriches the vocabulary, promotes creativity, creates ideas and history and develops skills, all in order to read and understand various kinds of texts. The most beautiful journey for kids is the book. The richest world for an individual is his library⁵¹.

Today's trend is not to read books and show them to your friends. It seems like the interest for books is lost, it is replaced quickly even frightfully with the use of technology, becoming a pandemic, not only for children, but also for adults too.

This rapid development has made it possible for the virtual world to conquer the book, by driving kids further away from childhood given by the artistic work. The books are a source of warmth, they enrich the inner world and directly affect the development of mind, widen the kids' span and imagination, by forming a safe future with values of knowledge and civil culture⁵².

The book, as part of the virtual world, needs to be treated carefully, such a needed request for the today society. We are all aware of the vigorous development in every aspect of technology, part of what we are. In fact, the book seems as it is suffering, as it is searching for a hand to abduct and read it, to include the reader-child in the

⁵¹ Toçe, D; *A journey for the lifetime!* – School portal, 15 November, 2019.

⁵² *That is why reading books is very important:* OPINION – Life and style, 15 February 2016.

amazing flow of events, characters, fantastic words, science, and fairy tales, dragons, heroes, unlimited images in the flying sky with rockets, cosmic aircrafts etc. But how can we solve the challenge of time, which has stopped reading for children?

Book Digitalization – a necessary need, we would stress; noticing the best experiences in the western world, for a better recognition and qualitative reading of texts and authors who write for children; “the key” to success for education and schooling.

The digitalization of books is not an opinion that is thought for the first time, efforts and discussions have been made before, not only in textbooks, but also in children's literature.

But what is the form of this word and the words that derive from it?

The word “*digital*” is a new word in Albanian language. It came as a term of informatics, being that this area has greatly developed especially after the ‘90s, and with it came the terminology related to it.

The word *digital* (adjective) is registered for the first time in “Albanian Language Dictionary” published in 2006 as a technical term with the meanings “*numeric; digits*”, with the example *digital camera, digital watch* – the watches and cameras that do not have a moving hand to show the values or time, but have a screen where the numbers are shown- states Professor Emil Lafi⁵³.

Digital,-e *adj.* tech. numeric; digit: *digital camera, digital watch.*

“Albanian Language Dictionary”, 2006.

The dictionary of 2006 does not contain the words *digitalize, digitalization, digitalized*, which are widely used today. This is because when the dictionary was written, these words were not used as often as we encounter them today.

Considering the year 2008 as the year of the digitalization, the Albanian government assessed and stressed the inauguration of the projects that offered the services in electronic forms. The year “Albania in Digital Age” poses as a task to promote and encourage the digital education in schools⁵⁴.

Furthermore, in 2015 the projects for school digitalisation continue, where the intelligent classes would be monitored from specialists of Education⁵⁵. As we notice, the concept of digitalization for education is part of meetings, discussions, and global issues. But what troubles us is that why didn’t these projects last for long? Why did they have no results? Were there any efforts made and up to where? Did the digitalization have an impact in pupils’ achievement?

The results noticed now is that the pupils continue to learn in classrooms, writing in blackboards, or one hour of digitalized learning is enough, so the digitalized school text, but not a complete digitalized hour, where the pupils are introduced to the art work, the writer, to listen or watch an artistic work, being it a well-known fairy tale, roman or a story. For example the story “*Hunting of the Highlanders*” of the linguistic and translator Kostandin Kristoforidhi comes as a visual digitalization, where the children may at the same time read both dialects of the Albanian language, Gegh and Tosk, and taste the elegance and art of the author’s pen.

The reader is presented with the digital editing of this work of art, the first prose story in Albanian language.⁵⁶

The most important thing today is the book digitalization, as it presents such a great problem, the loss of interest toward the book. Through book digitalization we should try to make children meet their writers and favourite

⁵³ Lafi, E; Agolli, S; Proper writing of Albanian Language. *Digital or Dixhital?* - School Portal, Tirana, 2018.

⁵⁴ arkiva.km.gov.al

⁵⁵ “*Digital School*”, *from September 60 high schools to be done with tablets*; Telegraph, 7 April 2015.

⁵⁶ *109 anniversary of Kristoforidhi's birthday* – School Portal, Tirana, 2017.

characters by using the audio platforms, which enable them to know, recognise, imagine and read according to their preferences. We can mention here a model given from the Albanian Archive-the biggest channel which presents the culture, tradition and national art. The reader is better introduced with the work when it comes digitalized and audio-visual, such as “*Ancient Albanian Stories*”- “*Ballads and folk rhapsodies*” rewritten by Mitrush Kuteli. Children may watch or listen one of the stories and in the meantime receive information about the reading technique, as the way of reading and interpretation affects directly the emotional state of the reader. A good part of the well-known fairy tales are put on stage from the Puppet’s Theatre for kids, for ages 3-6 year olds and 6-10 years olds. We can mention here the fairy tales such as: *Snowwhite*, *Redhood*, *Cinderella* (Sh. Pero), *Pinocchio* (C. Collodi), *Gjergj Elez Alia* (M. Kuteli), etc. These are tales or legends that children have heard in the kindergarten or read in school, but when they watch them on stage these legends become magical and unforgettable. These generations grow up remembering their favourite characters.

Efforts are also made even earlier, by making these works into cartoons such as:

The Artist Bear, *Çufo and Curly Doggie* (G. Bushaka), *The earth is gold* (S. Frasheri), or children movies such as *The Three Golden Hairs* (Grim Brothers), *A general is caught prisoner* (S. Hasko), etc, etc.

The children knew these characters as they had read about them during summer and winter vacations, but these characters become even more likable when realized so beautifully and with passion from the actors of the puppet theatres or children cartoons.

Nowadays, the children do not have characters in their dream world, but they have the characters created from the TV screens of lots of movies, where the world of art amazes them with the special effects, colours, and pictures.

We want to emphasize that children and young people select movies they want to see. In this case we do not have book selections, but it is also recommended that children read all kinds of books. If children read a wide range of books, they will be able to “meet” different characters and lifestyles. For example, if they prefer fantasy books, these books will help them develop more fantasy, while texts about traveling around the world can increase the desire to travel and get to know other cultures. This may serve the children to develop a wider perspective for the world around them⁵⁷.

This education on books should be earlier in life, including the period since birth of the child to the age of five. Since the sixth month of birth a child starts to show interest in books, as long as the books are filled with pictures, and with the passing of years the number of books is increased and also their quality, and throughout this period the kids are supported on:

- Common individual development
- The development of skills to communicate in native language, through actions that help the right pronunciation of words, the enrichment of the vocabulary and exercising skill of listening to others⁵⁸.

Universal and national values such as love for the earth, nature, peers who do not speak the same language, care for unknown elderly, are values that every child learns from adults⁵⁹. Understanding, respecting, cultivating the national values, the family tradition, cultivating and contributing in the enrichment of the cultural heritage of the area where the children live is what needs to be learnt.

⁵⁷ *The reasons why children should read all kinds of books*, Express, 20 May 2014.

⁵⁸ *Curriculum Guideline of the Preschool Education*, IZHA 2018, pg. 12.

⁵⁹ There, pg. 15.

Referring the goal of the pre-university education, the competencies of communication and expression, prepare the preschool child to effectively communicate⁶⁰. Meanwhile, in the Guidelines for Development of the Elementary Education Curriculum, the competencies and issues of the learning areas, especially in the area of listening various texts⁶¹, enable such skills that today relate to the concept of lifetime learning competencies, which make it possible to prepare individuals who can be active in today's society.

Reading helps understanding of content, dismantles and discovers the secret code of the reading piece -the life experience, language, art and source of knowledge. The efforts to read are promoted from curiosity. Since the first phases of education, elementary grades, the pupils face the experience of reading and feel the need to get information in the libraries, which are categorised in some types according to the function, actions and their dependence. This type of classification is in complete accordance with the categories of the users who use them; pupils of the elementary, middle and high school grades, students, intellectuals and others.

Regardless of availability of the materials with the sole goal of study promotion, often the results do not correspond to the expectations of the users. They require abundant information, fast, timely and valid. The question raises: How equipped are the libraries to offer this information to the readers?

Despite the efforts to help the readers with the reading process, the difficulty stands on the lack of interest, the absence of desire to touch the book. The importance and the message presented in: *"Books are aeroplanes, the train, and the way. They are the destination and the journey. They are home"* – Anna Quindlen, require more attention, awareness, mission from all of us.

The school does not have the magic formula, and in any case the education cannot be successful if it does not go along with the time trends, so the school aims an open library and equipped by the learning itself⁶². In one of the capital schools, some of the literature hours are realized in the school library. These are the efforts of the teachers to physically bring the students close to books, and make the library an attractive place, where apart from books the pupils can get the digitalized information.

We often hear for digitalized school texts. In fact this is an effort from the publisher to encourage the pupil toward the digital book. Digitalization of the school texts does not aim to replace the book as a text, but simply makes it possible that by using various didactic accessories such as audio and video, these books not only become digitalized but also become multimedia books – states Latif Ajrullai; Director of Albas Publishing House in a meeting with Tetove teachers.

Despite the efforts to digitalize various materials, texts, books, documents, journals, pictures etc, of this electronic web so called *"Protector of the cultural heritage"* all this information is easily vulnerable to be destroyed, get lost, and ruined. It seems as everything is so easy, in just a few minutes the information needed is available, but this e-form may be destroyed, because of careless actions or the impact of the external factors. This remains the time challenge. The last world theory: Block-out of information technology.

Taking into consideration the history of writing, the history of its beginning since the times of stone writings, parchments, papyruses, and the paper writings, works of art, writings in books, preservation in centuries, facts, events, phenomena, truths, narration on geneses, tradition, culture, preserving the culture heritage of a nation. The book, among its pages unfolds the truth, keeps the right of the author, and holds basic documents of the life truths.

⁶⁰ There, pg. 22.

⁶¹ *Guideline for Curriculum Development in Elementary Education*, IZHA, 2018, Grade I-V, pg. 6.

⁶² Brahushi, S; *Books, digitalization, library and the pupil* – School Portal, Tirana, 2018.

Nobody can stop it, change it, and steal it, there is no risk to writing, as it was and is preserved with zealotry, and it maybe even clean the dust of time, filled with knowledge, education, spiritual and cultural richness.

We stated earlier that Digitalization of books, a necessary need for the time, generations, to save the language, writing, tradition, the culture of a nation.

This is surely a duty of the time: The book should be read! A book should be promoted in order to be known; if you want children to read it, we should make it part of their electronic world. How many times have we laughed and cried with our favourite characters! We have taken the books and read for hours and hours, even after years later. Let's try to continue this beautiful tradition of reading books.

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THE SLIPPERY IDENTITIES IN *THE WASTE LAND*: ELIOT'S IMPERSONAL THEORY IN PRACTICE,

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Abstract

This work draws on the second part of Eliot's essay "Tradition and the Individual Talent" to investigate the concepts of individuality and impersonality in his poem *The Waste Land*. Eliot's impersonality arises from a series of paradoxes such as the immortality of the dead poets; the assertion of the poet's individuality through his surrendering to the tradition that implies the poet's depersonalization, as well as the insistence on the feelings of the poet who should be separated from emotions. Eliot argues that, rather than his personality, the poet expresses a particular medium, in which impressions and experiences combine in unique ways. He stresses the impersonality of the emotion of art. Eliot concludes that tradition makes the dead poets alive, to whom the personality of the new (living) poets should be sacrificed. The analysis of the characters in *The Waste Land* shows that they either have multiple identities or no identity at all. Each character merges with other characters and all of them seem to meet in the prophet Tiresius. However, Tiresias is deprived of emotions. Neither a man nor a woman, Tiresius cannot unite the identities constantly slipping away from the characters, as he himself embodies impersonality. Thus, Eliot succeeds in implementing his impersonal theory in practice through Tiresius's impersonality and detachment from emotions, as well as through the impersonality of all the characters whose identity cannot be pinned down. Thus, the slippery identities in *The Waste Land* implement in practice Eliot's idea of tradition and his theory of impersonality.

Key words: impersonality, individuality, multiple identity, dead poets, living poets, tradition, separation from emotions, the depersonalization of the poet, Tiresius, slippery identities

Introduction

The second part of Eliot's essay *Tradition and the Individual Talent* deals with the notions of individuality and impersonality. Eliot says "not only the best, but the most individual parts of (the poet's) work may be those in which the dead poets, his ancestors, assert their immortality most vigorously".⁶³ It seems that the author asserts his individuality through his surrendering to tradition. This paradox in fact leads to the topic of impersonality. Eliot's whole concept of impersonality in his essay is based on paradoxes. To relate theory to practice, we will attempt to point out a few of the paradoxes. The author, therefore, will be individual only if he is traditional, that is, if he completely surrenders his individuality to the literature of the past. This surrender, however, implies the poet's depersonalisation. Therefore, identifying individuality and impersonality, Eliot contradicts the very essence of impersonality. Eliot's impersonal theory depends on the relations between the poem and the "living whole of all the poetry"⁶⁴ and between the poem and its author. The right relation between the poem and its author can be realised only if the poet is completely separated from emotions. Instead of emotions, Eliot suggests that the "great poetry" should be "composed out of feelings solely".⁶⁵ In his opinion, the poet becomes "a more finely perfected medium in which special, or very varied, feelings are at liberty to enter into new combinations".⁶⁶ Hence, his emphasis is on the feelings. The medium, however, cannot have feelings, or, as Ellmann puts it, "feelings presuppose a feeler".⁶⁷ Eliot, nevertheless, argues that, "the poet has, not a 'personality' to express, but a particular medium, which is only

⁶³ Eliot, Thomas Stearns, "Tradition and the Individual Talent", *The Norton Anthology of English Literature*, fifth edition, Vol. 2, New York & London: W. W. Norton & Company, 1986, 2207.

⁶⁴ *Ibid.*, 2209.

⁶⁵ *Ibid.*, 2210.

⁶⁶ *Ibid.*, 2209.

⁶⁷ Ellmann, Maud, *The Poetics of Impersonality*, Brighton: Harvester Press, 1987, 40-41.

a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways.”⁶⁸ For Hume, however, the self is “nothing but a bundle or collection of different perceptions”.⁶⁹ Indeed the impressions and experiences are not incompatible with the personality, for we express our experiences through impressions. In fact, it seems that Eliot himself cannot escape emotions: “The business of the poet is not to find new emotions, but to use the ordinary ones”⁷⁰ Although he tries to separate the poet from emotions, it seems that they always resurge and therefore claim personality. At the end of the essay Eliot once more asserts the significance of the emotion, but, as he puts it, “the emotion of art is impersonal”.⁷¹ In order to reach this impersonality, Eliot explains, the poet should surrender completely to his work of art. And he cannot do that “unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of what is already living”.⁷² At the end of the essay he again certifies that impersonality is contingent on the tradition and resurrecting the dead, he finishes with a paradox. On the one hand, the dead from the beginning of the essay have become alive at the end, and on the other, the living should sacrifice their personality to the dead. Thus, Eliot breaks the taboo of the dead⁷³, and asserts the very essence of his theory of tradition and impersonality in this confusion between death and life.

Let us now see how the abovementioned paradoxes from Eliot’s theory of impersonality stand in the context of his practice. Turning to the topic of characters in *The Waste Land*, it is obvious that they are ambiguous. Some of the characters in the poem have dual identities, appearing both as part of the present and of the past, some of them even have triple identities. Eliot in fact says in his notes: “The Hanged Man, a member of the traditional pack ... is associated in my mind with the Hanged God of Frazer, and ... with the hooded figure in the passage of the disciples to Emmaus in Part V” (my ellipsis).⁷⁴ Phlebas the Phoenician merges with Mr. Eugenides, the Smyrna merchant, and they are both associated with the shipwrecked Ferdinand, whose presence is introduced through lines from Shakespeare’s *The Tempest*. Contrary to the multiple identities of the characters, the quester, for example, in the scene of the Chapel Perilous has no identity at all. Therefore, the characters have either no identity at all, or their multiple identities cannot be pinned down. Further, the limits between the allegedly separate characters are somehow blurred, for they are interrelated. Thus, the representatives from different classes are juxtaposed against each other. Mary, who stayed “at the archduke’s” (l. 12) when she was a child, belongs to the richer class, just as the aristocratic lady from the second section. They are both opposed to the female characters from the lower class, Lil and the Cockney women in the pub scene, but at the same time they are essentially the same in their fear and their hollow lives. The typist, with her sexual indifference, ironically offsets for the absence of Philomella, who, after the sexual violence enacted on her, has been reduced only to an “inviolable voice”. (l. 101) The Hyacinth girl and Isolda with their failed love contrast the aristocratic lady and the typist whose life is permeated by indifference to love. The merchant travellers, clerks, businessmen, “the loitering heirs of city directors” (l. 180), soldiers etc. are associated with each other because they are all devoured by the clock time, which measures only mathematical simultaneities.⁷⁵ The all-inclusive “I” who “was fishing in the dull canal” (l. 189) suggesting the Fisher King himself, might also be the link between the young and the old male characters in the poem, for he muses both “upon the king my brother’s

⁶⁸ Eliot, *The Norton Anthology of English Literature*, 2211.

⁶⁹ Hume, David, *A Treatise on Human Nature*, ed. L. A. Selby-Bigge, 1888, rev. edn. P. H. Nidditch, Oxford: Clarendon, 1978, 55.

⁷⁰ Eliot, *The Norton Anthology of English Literature*, 2212.

⁷¹ *Ibid.*, 2212.

⁷² *Ibid.*, 2212-2213.

⁷³ Ellmann, *The Poetics of Impersonality*, 40.

⁷⁴ Eliot, Thomas Stearns, *The Waste Land: A Facsimile and Transcript of the Original Drafts including the Annotations of Ezra Pound*, ed. Valerie Eliot, London: Faber & Faber, 1971, 147.

⁷⁵ 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, 100.

wreck” (l. 191) and “on the king my father’s death before him”.⁷⁶ (l. 191). All the prophets are also interrelated, being at the same time victims of their own power. The Sibyl from Cumae is condemned to prophesy in withered old age for ever. Madam Sosotris is a prisoner of fear: “Tell her I bring the horoscope myself: / One must be so careful these days”.⁷⁷ (ll. 58-59) Tiresias is condemned to foresuffer what he prophesies.

No matter whether we group the characters, according to their age, sex, or class, they are either juxtaposed, or are generally interrelated. Their identities somehow slip away from them. Thus, *The Waste Land* cast list becomes an enigma with endlessly many solutions. Eliot himself attempted to give the clue to his own riddle:

Tiresias, although a mere spectator and not indeed a “character”, is yet the most important personage in the poem, uniting all the rest. Just as the one-eyed merchant, seller of currants, melts into the Phoenician Sailor, and the letter is not wholly distinct from Ferdinand Prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias.⁷⁸

However, instead of a “personage” uniting the identity of the characters in the poem, Tiresias conveys, as Kenner puts it, “fastidious impersonality”⁷⁹. In fact, he is not present before the scene “at the violet hour” (l. 215) and it is not certain whether he is still present after his lines: “And walked among the lowest of the dead” (l. 246). Even if we assume that Tiresias is still present, witnessing, or “foresuffering” the further unfolding of the *Waste Land*, nevertheless, it does not make him unite in himself the slippery identities of the characters in the poem. We might as well assume that Madam Sosotris is still telling her fortunes, or that the Cumaean Sibyl is prophesying *The Waste Land*, “hanging in a cage”. What is interesting about this passage is that Eliot succeeded in realising the impersonality he elaborated in his essay through Tiresias. Just like Eliot’s “perfect artist” who uses emotions as his material, and yet is detached from them, Tiresias knows exactly what will happen between the typist and the clerk, for he has “foresuffered all” and yet he is not directly involved with it:

(And I Tiresias have foresuffered all
Enacted on this same divan or bed;
I who have sat by Thebes below the wall
And walked among the lowest of the dead.)

(ll. 243-246)

Tiresias is related to three principle stories, where, in Kenner’s words, “he is often the prophet who knows but withholds his knowledge”.⁸⁰ As Kenner explains, Tiresias’s “foresuffering” of the scene between the typist and the clerk is related to his change of sex in the *Metamorphoses* that he undergoes for watching the coupling of snakes.⁸¹ However, Tiresias’s original shape is restored to him, as Eliot explains in his note quoting Ovid’s text, only to lose his sight later for showing partiality in a quarrel between the two sexes, for which he is recompensed with the power to prophesy.⁸² Knowing the meaning of impartiality and being both a man and a woman, an “old man with wrinkled

⁷⁶ Williams, Helen, *T. S. Eliot: The Waste Land*, London: Edward Arndt, 1968, 29.

⁷⁷ Gish, Nancy K., *Time in the Poetry of T. S. Eliot*, London: The Macmillian Press Ltd., 1981, 48.

⁷⁸ Eliot, ‘*The Waste Land*’: *A Fascimile*, 148.

⁷⁹ Kenner, Hugh, *The Invisible Poet*, London: Methuen & CO Ltd., 1965, 145.

⁸⁰ *Ibid.*, 143-144.

⁸¹ *Ibid.*, 144.

⁸² Eliot, ‘*The Waste Land*’: *A Fascimile*, 148.

dugs" (l. 228), Tiresias can watch the scene from a distance, without involving his emotions. Thus, he becomes impersonal in three ways. Firstly, what he knows is only reprocessed through the protagonists of the scene, just like Eliot's "impressions and experiences" which combine in a new way. Secondly, being only a witness, he is not involved in the action and therefore he can stand detached from it. Thirdly, the scene itself, which is the substance of what Tiresias witnesses, is emptied of emotions, for the sexual act is reduced to a meaningless routine. Neither the typist nor the clerk shows any emotions. Thus, Eliot's theoretical paradox has worked in practice and his Odyssey of the emotion has been accomplished successfully through Tiresias with the result that the emotion has become impersonal.

Therefore, it is not only that Tiresias cannot unite the identity constantly fleeing away from the characters in the poem, but, just like the rest of the characters, he cannot assert a reliable identity for himself. "Throbbing between two lives" (l. 218), being neither a man, nor a woman, having no human emotions, he asserts himself through his impersonality, instead of his identity.

Therefore, the boundaries among the characters are either non-existent or they are blurred in *The Waste Land*. Instead of real personalities, what we have in the poem are spectres or shadows of people who constantly dissolve and glide away one into another. Hence, the process of depersonalisation applies not only to the author of the poem, but also to its characters. Neither dead nor alive, the depersonalised characters in the poem seem to embody the paradox between the dead and the living of Eliot's essay. Desdemona's departing words before her drowning at the end of "A Game of Chess", suggest that Lil, or the women from the pub, stand somewhere on the verge between life and death. The Unreal City which glides away into Dante's *Inferno* indicates the presence of death in the life of the modern citizens. The "hooded hordes" (l. 369) in the journey to Emmaus are neither alive nor dead: "We who were living are now dying". (l. 329) The constant preoccupation of the poem with death and the desperate expectation for resurrection, "He who was living is now dead", (l. 327) also imply the juxtaposition of death and life in the poem.

However, just as in Eliot's paradox between individuality and tradition, it seems that it is the identity of the characters (no matter how (un)reliable it is) that asserts the impersonality of the poem, for Eliot's "dead poets" speak through the characters. By the token of his own essay, we might say that Eliot has asserted himself as an individual poet through surrendering the identities of the characters in his poem to the tradition. Indeed, the whole poem is permeated with misquotations, distortions of passages of literature, or their presence in the wrong context. In this general confusion of death, life, spectres, impersonal emotions etc., the only thing that comes to the surface is Eliot's tradition. Thus, all the juxtaposed characters are ultimately reconciled, but not in Tiresias, or any other character in the poem. Lewis, in fact, complains that in the philosophy of time, "You become no longer one, but many ... What you pay for the pantheistic immanent oneness of "creative", "evolutionary" substance, into which you are invited to merge, is that you become a phalanstery of selves".⁸³ Instead, Lewis offers the allegation that the self actually depends only on itself: "I will side and identify myself with the powerfulest Me".⁸⁴ However, exactly the opposite takes place in *The Waste Land* because the fleeing identities of the characters in the poem are embedded in Eliot's tradition and his impersonal theory.

⁸³ Lewis, Wyndham, *Time and Western Man*, London: Chatto and Windus, 1927, 175.

⁸⁴ *Ibid.*, 6.

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PHONETIC AND GRAMMAR DIFFERENCES BETWEEN ALBANIAN DIALECTS- AGNIJA DESNICKAJA

DALLIMET FONETIKE DHE GRAMATIKORE MIDIS DIALEKTEVE TË GJUHËS SHQIPE- AGNIJA DESNICKAJA

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ABSTRACT

The purpose of this paper is to present the dialectological division of the Albanian language and the differences between dialects from the point of view of *Agnija Desnickaja (1972)* but also the opinions of other authors, especially in the points where there has been more discussion. The description of the division of two Albanian dialects: the northern dialect (Gheg) and the southern dialect (Tosk), the subdialects, and the phonetic and grammatical characteristics between them, will be the object of study of this paper, the basis of which is Desnickaja's study of the Albanian language and its dialects, which in addition to linguistic data has also used historical and ethnographic data at the time when Albanian dialectology had begun to develop as a science. For the solution of any problem in the field of phonetics, grammar and lexicology, the variety of dialectal forms is taken into account, therefore this issue should be discussed, especially as the study of dialects and subdialects over the years has become increasingly complex. Desnickaja was a soviet russian linguist, specialist in Indo- European languages, pedagogue, albanologist, germanologist and researcher of Albanian language, literature and folklore. Contributing to Albanian dialectology and her study in Albanian served her as a fundamental foundation for new ideas in a general field of language theory as well as in her works in Indo-European language and Balkanology. In this paper it is noticed that there are issues that have a solid basis, perhaps for some we reach conclusions and in some others research and other studies need to be done.

Keywords: *dialect, subdialect, phonetic characteristic, grammatical characteristic, geographical extent*

LINGUISTICS- DIALECTOLOGY

ABSTRAKT

Qëllimi i këtij punimi është të paraqesë ndarjen dialektologjike të gjuhës shqipe dhe dallimet midis dialekteve nga pikëpamja e *Agnija Desnickaja-s (1972)* por edhe mendimet e autorëve të tjerë, veçanërisht në pikat ku ka pasur më shumë diskutime. Përshkrimi i ndarjes së dy dialekteve shqipe: dialekti verior (gegërishtja) dhe dialekti jugor (toskërishtja), nëndialektet, dhe karakteristikat fonetike dhe gramatikore midis tyre, do të jenë objekt studimi i këtij punimi, baza e të cilit është studimi i Desnickaja-s për gjuhën shqipe dhe dialektet e saj, e cila përveç të dhënave gjuhësore ka përdorur edhe të dhëna historike dhe etnografike në kohën kur dialektologjia shqiptare kishte filluar të zhvillohej si shkencë. Për zgjidhjen e çdo problemi në fushën e fonetikës, gramatikës dhe leksikologjisë, merret parasysh larmia e formave dialektore, prandaj kjo çështje duhet diskutuar, veçanërisht pasi studimi i dialekteve dhe nëndialekteve ndër vite është bërë gjithnjë e më kompleks. Desnickaja ka qenë një lingviste ruse sovjetike, specialiste në gjuhët Indo-Evropiane, pedagoge, gjermanologe si dhe studiuese e gjuhës shqipe, letërsisë dhe folklorit shqiptar. Kontribuoi në dialektologjinë shqiptare dhe gjithashtu studimet e saj për shqipen i shërbyen si një temë themelore për ide të reja në fushën e përgjithshme të teorisë së gjuhës si dhe në punimet e saj në gjuhësi indoevropiane dhe në ballkanologji. Në këtë punim vërehet se ka çështje që kanë një bazë solide, mbase për disa arrijmë në disa përfundime dhe në disa të tjera propozohet të bëhen kërkime dhe studime të tjera

Fjalët kyçe: *dialekt, nëndialekt, karakteristikë fonetike, karakteristikë gramatikore, shtrirje gjeografike*

Gjuha shqipe ashtu si të gjitha gjuhët e tjera indoevropiane është e ndarë në dialekte me kufij hapësinorë pak a shumë të përcaktuar. Ajo ndahet në dy krahina të mëdha dialektore: gege (në veri) dhe toske (në jug). Në mes tyre shtrihet zona mjaft e gjerë e të folmeve kalimtare, në të cilat paraqiten veoritë e së folmes gege dhe toske. Kufiri jugor i krahinës gege kalon përgjatë rrjedhës së lumit Shkumbin, i cili pret territorin e Shqipërisë në pjesën qendrore të saj, në drejtim nga lindja në perëndim. Zona e të folmeve kalimtare shtrihet në anën e majtë të lumit Shkumbin dhe gradualisht bashkohet me të folmet e krahinës toske. Secila nga këto dy krahina të mëdha dialektore ndahet në rajone të veçanta, nganjëherë në të folme shumë specifike. Për nënndarjet e mëtejshme të shqipes nuk ekziston ndonjë klasifikim i pranuar nga të gjithë studiuesit, megjithëse studiuesit më të njohur në fushën e dialektologjisë, siç janë *Jorgji Gjinari (1966, 2000)*, *Gjovalin Shkurtaj (2000)*, *Agnija Desnickaja (1972)*, *Shaban Demiraj (2003)*, *Bahri Beci (2017)* e *Rexhep Ismajli (2019)* kanë ardhur në përfundime të ngjashme.

Desnickaja (1972) propozon ndarjen për gegërishten e cila është ruajtur sipas veçorive gjeografike: 1. Të folmet gege të veriut, 2. Të folmet gege të mesme dhe 3. Të folmet gege të jugut dhe për toskërishten ndarjen:

1. Zona dialektore toskë e veriut dhe 2. Zona dialektore toske e Jugut, që më tutje i ndan edhe në grupe të folmesh. Ndërsa në jug të rrjedhës së Shkumbinit, shtrihet shiriti i krahinave me të folmet e tipit kalimtar: E folmja e pjesës veriore të rrafshinës së Muzeqesë, të krahinave të Dumresë, Sulovë, Vercë, Shpat, Polis, Bërzeshtë, Domosdovë.

Desnickaja (1972) thekson një kompleks dallimesh, dhe që sipas saj ato përcaktojnë marrëdhëniet e dy tipeve kryesore dialektore të së folmes shqipe. Më të qarta i konsideron dallimet fonetike, 9 prej tyre dhe 2 dallime gramatikore, ndërsa sipas saj veçoritë e tjera dalluese janë më të parëndësishme si kritere për përcaktimin përkatësisë dialektore të fakteve të ndryshme gjuhësore. Ndërkohë, sa i përket veçorive dalluese ka edhe autor që në disa pika dalin në tjera përfundime apo edhe bëjnë një tjetër renditje të tyre siç janë *Jorgji Gjinari (2008)*, *Gjovalin Shkurtaj (2000, 2016)*, *Shaban Demiraj (2003)*, *Idriz Ajeti (2017)* e *Bahri Beci (2016)* dhe autorë q janë marrë edhe me zhvillimet e përafrimeve të dialekteve si *Gjovalin Shkurtaj (2009)*, *Gjovalin Shkurtaj e Jorgji Gjinari (2000)* e *Bahri Beci (2002)*

Desnickaja (1972) kishte diskutuar edhe për kushtet që kishin ndikuar në krijimin e hartës linguistike të Shqipërsë, për kohën e krijimit të ndarjes dialektore, që u diskutua edhe nga *Eqrem Çabej (1968)*, *Bahri Beci (1995)*, *Shaban Demiraj (2003)* e *Rexhep Ismajli (2019)* dhe për kohën e dukurive që përbëjnë dallimet specifike, edhe këto të diskutuara nga dialektologët e cekur më lart.

Pra. vepra e Desnickajës “*Gjuha shqipe dhe dialektet e saj*” (1972) është baza teorike mbështetëse për këtë punim me karakter përmbledhës, metodat e të cilit janë: metoda historike, metoda deskriptive dhe analiza kualitative.

DIALEKTI I VERIUT, DIALEKTI I JUGUT DHE TË FOLMET KALIMTARE

Ndarja sipas veçorisë gjeografike në: të folmet gege të veriut, gege të lindjes dhe në të folmet gege të jugut (ose të shqipes së mesme) është pranuar qysh më 1900 edhe nga *Ëëigandi e Jokli*. Disa përpjekje për përcaktimin e klasifikimit të të folmeve gege i ka bërë M. Lamberci qysh më 1916, pastaj një skemë më ektakte ashtu siç e cilëson Desnickaja, Lamberci e propozoi në shqyrtimin e tij mbi dialektologjinë e shqipes, të botuar më 1943. Grupin dialektor të gegërishtes Lamberci e kishte ndarë në: grupet e gegërishtes së veriut, të gegërishtes së verilindjes, të gegërishtes së mesme dhe të gegërishtes së jugut. (1972: 40- 45)

Desnickaja, vëren se ((1972: 40- 45): a) e folmja e Mirditës, e cila në variantin e parë ka qenë e bashkuar më të folmet shumë të afërta të Matit dhe të Lurës, në variantin e dytë është vënë në të folmen e gegërishtes së veriut,

b) në grupin e gegërishtes së mesme nuk është përfshirë e folmja e Dibrës dhe c) nuk është theksuar domosdoshmëria e karakterit kalimtar të disa të folmeve. Ndërsa J. Gjinari, thekson Desnickaja se më vonë kishte propozuar klasifikimin e ri të të folmeve gege, sipas të cilit dialekti gegë ndahet në dy nëndialekte: a) në dialektin e veriut dhe b) në gegërishten e Shqipërisë qendrore. Secili nga këto dy dialekte ndahet në dy nëndialekte kryesore. Gjinari brenda gegërishtes së veriut përfshin grupet e të folmeve të veriperëndimit dhe të verilindjes e brenda gegërishtes së Shqipërisë qendrore, gegërishten qendrore dhe gegërishten e jugut.

Ndërsa Desnickaja propozon ndarjen e cila është ruajtur sipas veçorive gjeografike (1972: 45- 79): 1. Zona dialektore e g. së veriut: a. Grupi veriperëndimor: E folmja e Malësisë së Madhe, Të folmen e popullsisë shqiptare të krahinës së Krajës në Malin e Zi, Të folmet e malësorëve të pjesës qendrore të Alpeve të Shqipërisë së Ceriut dhe të folmet e Dukagjinit, Të folmet e rajoneve të rrafshita rreth Shkodrës dhe E folmja e qytetit të Shkodrës dhe b. Grupi verilindor: Të folmet kalimtare të pjesës lindore të basenit të Drinit të Bashkuar dhe Të folmen e Kosovës dhe të Metohisë, 2. Zona dialektore e gegërishtes së mesme: E folmja e Matit, E folmja e Krujës, E folmja e Mirditës, E folmja e Lurës, E folmja e Dibrës, E folmja e Lumës dhe Të folmet gege të Maqedonisë dhe 3. Zona dialektore e gegërishtes së jugut: E folmja e Elbasanit, E folmja e Tiranës së vjetër dhe E folmja Krahinës së Peqinit.

Desnickaja toskërishten e ndan në 2 zona (1972: 80- 100): 1. Zona dialektore toskë e veriut, ku përfshihen: a. Rajoni veriperëndimor: e fomja e Beratit, e folmja e Skraparit, e folmja e Mallakastrës, e folmja e pjesës së poshtme të Myzeqesë dhe e folmja e Vlorës dhe e rajonit të saj të afër, b. Rajoni verilindor: e folmja e Oparit, e folmja e Devollit dhe e folmja e qytetit të Korçës., c. Rajoni juglindor: krahinat e Dallngësisë, e Shqerit, e Kolonjës, e Lëksovikut, që shtrihen në jug të fushës së Korçës. dhe d. Rajoni dialektor i Vjosës së Mesme (Rajoni jugor) dhe 2. Zona dialektore toske e Jugut: a. Krahina e gjerë e të folmeve të Labërisë dhe b. Çamëria. Ndërsa, për të folmet toske të vendbanimeve shqiptare (1972: 155) konsideron se në Greqi flitet toskërishtja e jugut, në Bullgari flitet toskërishtja e verilindjes, në Ukrainë flitet toskërishtja e veriut dhe në Itali flitet toskërishtja e jugut.

Në jug të rrjedhës së Shkumbinit, shtrihet shiriti i krahinave me të folmet e tipit kalimtar: E folmja e pjesës veriore të rrafshinës së Muzeqesë, të krahinave të Dumresë, Sulovë, Vercë, Shpat, Polis, Bërzeshtë, Domosdovë. Dhe sipas Desnickajës, faktorët përcaktues historikë që kanë kushtëzuar krijimin e të folmeve të përziera në këtë zone janë: pozita gjeografike e rajoneve përkatëse, lidhjet ekonomike dhe administrative, ndikimi i qendrave të qyteteve, lëvizja dhe përzjerja e popullsisë.

DALLIMET FONETIKE

Desnickaja thekson se (1972: 36) për periudhën kur ajo ishte duke e bërë këtë studim, mund të veçohej një kompleks dallimesh dhe se më të qarta ishin dallimet fonetike. Në numrin e dukurive diferenciale që kanë përhapje me diapazon relativisht të gjerë (brenda secilës prej të dy krahinave dialektore) ajo renditi këto që vijojnë:

1. Gjatësia e zanoreve në gegërishte:

Shembuj: *mī prej ind. *mūs, mjek prej lat. me(d)ic(us), kōn < kohë, dīt < ditë. bār, shqiptār.*

2. Në dialektin gegë, ekziston një varg i posaçëm i vokaleve nazale, që gjithmonë janë të theksuara. Në toskërishte kjo dukuri nuk është realizuar.

Krahaso: *zā, zānni- zë, zëri, shkām, shkāmi- shkēmb, shkēmbi, vën (ë), vēna, verë, vera, etj.*

Ndërkohë që Rrahman Paçarizi (2008: 102) thekson se Gjinari kishte cituar Dilo Sheperin të ketë thënë se zanore hundore ka edhe në disa vise të Shqipërisë Jugore, por të dhënat dialektore të asaj kohe nuk e kanë vërtetuar këtë, si në Kurvelesh e në Himarë. Ndërkaq, Menela Totoni thotë se ka vërejtur fenomenin e hundorësisë edhe në një të folme të skajshme jugore, në katundin Borsh.

3. Nazaliteti a të gegërishtes në krahinën dialektore toske i përgjigjet zanorja ë

Shembuj: *hān(ë), hēnë, āsht, ēshtë, bāj, bēj, kāngë, kēngë.*

Mirëpo, rëndësia absolute e kësaj vecorie zvogëlohet për arsye se në pjesët e ndryshme të areales gege zanorja **a** e nazalizuar ndërron shqiptimin e vet, tërhiqet shumë prapa dhe labializohet, gjersa të kthehet në **o**. Në të njëjtën kohë, edhe fonema e toskërishtes **ë** ka variantet e saj lokale **e**, për nga kualiteti i saj gjithashtu afrohet me zanoren **o** të hapur (pjesërisht në të folmet e Labërisë).

4. G. ue, ū- t. ua

Diftongizmi i vokalit **ō** në rrokjet e mbyllura para likuideve dhe konsonanteve nazale, si rezultat i të cilit janë diftongjet g. **ue t.ua**, është dukuri e periudhës së parashkrimit- mund të ndodhë që u përket proceseve fonetike të kohës së vjetër të shqipes.

5. Në krahinën dialektore gege procesi i reduktimit të zanores **ë** të patheksuar ka shkuar më larg se në dialektin toskë.

Karakterit relativ i këtij dallimi vërehet plotësisht më tepër kur kemi parasysh se në dekadat e fundit në të folmen gege të Veriut vërehet një zhvillim intenziv i procesit të përmendur.

6. Përputhshmëria historike e g. vo- t. va.

Vërehet vetëm në një numër të vogël fjalësh. Krahaso: g. *voj- t. vaj*, g. *vorr- t.varr*, g. *votër- t. vatër*.

Madje, si vecori diferenciale e ndarjes kryesore të dialekteve, ky dallim ka rëndësi absolute, sepse ligjësia e përputhshmërisë historike nuk shket me variantet lokale.

7. Trajtat e rotacizuara të toskërishtes dhe trajtat e parotacizuara të gegërishtes.

Ndryshimi **n> r**, që ka marrë emrin rotacizëm, është zhvilluar dhe ka vepruar gjer në periudhën e paraçlirimit, si duket, që në epokën e vjetër të shqipes. Për datimin e saktë nuk ka të dhëna, mirëpo me rëndësi është se huazimet sllave në pjesën më të madhe të tyre nuk janë përfshirë me këtë ligj fonetik. (Ajo citon këtu nga E. Çabej). Për ndarjet e sotme të dialekteve, siç vëren E. Çabej, është karakteristike se “në toskërishte prania e rotacizmit bashkohet me mungesën e nazalitetit të vokaleve”. Rotacizmi ka përfshirë si elementet e leksikut të vjetër me prejardhje indoevropiane, ashtu edhe huazimet më të vjetra- latine dhe të greqishtes së vjetër.

Shembuj: *venë- verë, rana- rërë, syni- syri, mullini- mulliri, i tyne- i tyre etj*

8. Në krahinën dialektore gege gjatë qindvjetshve të fundit është zhvilluar dhe përhapur ndryshimi **mb> m, nd> n**.

Shembuj: *maj- mbaj, nder- ner etj.*

9. Në dialektin tosk është karakteristik shurdhimi i konsonanteve të zëshme në mbarim të fjalës, e gjithashtu në mes të fjalës para konsonanteve të pazëshme.

Kjo dukuri vërehet edhe në të folmet gege të Jugut, për këtë arsye rëndësia diferenciale e tij është relative.

Vecoritë e tjera dalluese fonetike, janë më pak të rëndësishme si kritere për përcaktimin e përkatësisë dialektore të fakteve të ndryshme gjuhësore.

Edhe Jorgji Gjinari më 1966 përmend këto dallime, duke mos i klasifikuar për nga rëndësia diferencuese e tyre, madje, asnjërin nga këto elemente. Mirëpo, për dallim nga Desnickaja, Gjinari përmend edhe një element tjetër dallues në sferën e fonetikës ndërmjet dy dialekteve kryesore - theksin. Sipas tij, në dialektin verior në përgjithësi është ruajtur ligji i rregullimit mekanik të theksit në fjalët e huazuara prej turqishtes: *tenëqe – teneqë, shishe - shishë, tenxhëre - tenxherë, penxhëre – penxherë etj.*, ku te fjala e huazuar nuk ruhet theksi oksiton i turqishtes, por vihet theksi paroksiton që përkon me natyrën e gjuhës shqipe. Dhe ashtu siç thekson edhe Paçarizi (2008: 104- 105) Gjinari vëren se edhe në toskërishten fjalët *bòjë, séfte* dhe *òdë*, kanë theks paroksiton, ndërkohë që edhe disa fjalë të huazuara turke, në gegërishten përdoren me theks oksiton si *kalà, dynjà, sini etj.*

DALLIMET GRAMATIKORE

Desnickaja konsideron se janë 2 dallime gramatikore mes dy dialekte të shqipes (1972:40):

1. Në gegërishte ekziston trajta speciale e infinitivit: *me hap(ë), me luftue (me luftu).*

Në toskërishte kuptimet përkatëse shprehen me anën e trajtave të mënyrës lidhore. Trajtat e infinitivit gegë, sipas gjasave, dikur janë përdorur edhe në toskërisht. Psh, sintagma *domethënë* prej *do me thënë*. Ky dallim mund të numërohet si dallim më esencial gramatikor i të dy dialekteve kryesore të shqipes.

2. Dallimi shfaqet edhe në të formuarit e trajtave të kohës së ardhme.

Në gegërishte paraqitet tipi i ashtuquajtur i Evropës së Perëndimit: kombinimi analitik i trajtave të kohës së tanishme të foljës ndihmëtare *kam* me infinitivin- *kam me luftue (luftu)*, në toskërishte paraqitet “tipi ballkanik”: kombinimi analitik i trajave të mënyrës lidhore të kohës së tanishme të foljes që zgjedhohet me pjesëzën *do- do të luftoj, do të luftosh etj.*

Ky dallim nuk është absolut, sepse në të folmet gege të Jugut, më të përhapura janë trajtat e tipit të dytë, që u përgjigjen atyre toske. Kombinimi analitik: *t. kam për të luftuar, g. kam për të luftue*, përdoret gjithkund, më tepër në toskërishten, por në përgjithësi jo aq gjerësisht.

Përveç këtyre dy dallimeve, Jorgji Gjinari më 1966, Gjovalin Shkurtaj më 2013 dhe Idriz Ajeti më 2017, kishin përmendur dhe dallimet të tjera gramatikore si: Prania e përemrave pronorë vetvetorë në gegërishten (*e vet, të vet etj.*), e keyra e dytë dhe e kryera e plotë e dytë (*kam pas vojt, kisha pas vojt*), paskajorja *me shkue*, mjaft emra mashkullorë në dialektin gegë që mbarojnë me bashkëtingëllore e formojnë shumësin me mbaresën **a**: *brina- brirë, dembela- dembelë etj.*

RRETH KRIJIMIT TË HARTËS LINGUSTIKE

Sipas Desnickaja-s (1972: 41), duke u nisur nga të dhënat e dialektologjisë historike, harta lingvistike e Shqipërisë, në pjesën më të madhe të dukurive dhe të marrëdhënieve të saj është formuar gjatë shek. 15- 19 (në periudhën e sundimit të turqve në Ballkan). Ndërsa kushtet që kanë ndikuar në formimin e kësaj harteje lingvistike janë të lidhura me mënyrën e jetesës së përbashkët shoqërore dhe ekonomike gjatë një kohe të gjatë. Marrëdhëniet e vjetra farefisnore me tipet e tyre të posacme të të folmeve dhe bashkimi me karakter territorial, që kanë hyrë në kushtet e rendit feudal, të braktisurit e blegtorisë dhe rritja e qyteteve- të gjithë këta faktorë nga ana e tyre kanë përcaktuar proceset e zhvillimit dialektor në territorin realtivisht të vogël por të shumëllojshëm për nga kushtet e natyrës.

Eqrem Çabej (1987: 22) mendonte se ndarja e dy dialekteve nuk është krijuar përnjëherë por është krijuar gradualisht. Ndërsa Rexhep Ismajli më 2019 kishte përmendur se Ivan Popovic dhe Selishevi mendojnë se kur erdhën në Ballkan ata nuk gjetën shqiptarë por vetëm romakë. Ata thoshin se shqiptarët janë të ardhur këtej rreth shek 12/13 . Shaban Demiraj (2013: 322) dhe Bahri Beci më 2016 kanë thënë se ndarja e dialekteve është krijuar para ardhjes së sllavëve dhe pas ardhjes së Romakëve. Ndërsa Victor Friedman (2018: 42) konsideon se janë 3 mendime kryesore përse i përket kronologjisë së ndarjes së toskërishtes dhe gegërishtes: 1. Ka qenë e kryer para para kontaktit me gjuhët sllave (Gjinari, 1989), 2. Ka filluar para por ka vazhduar edhe gjatë kontaktit me gjuhët slave (Hamp, 1994) dhe 3. Ka filluar pas kontaktit me gjuhët sllave (Janson, 1986).

REZULTATE

Në këtë punim përmledhës është analizuar në mënyrë kritike studimi i Desnickajës për ndarjen dialektologjike të gjuhës shqipe, kështu duke paraqitur edhe këndvështrimet nga autorë të tjerë për çështje të ndryshme, ndër të tjera kemi gjetur:

- a) Për ndajren e gjuhës shqipe në dy krahina të mëdha dialektore: geqe (në veri) dhe toske (në jug), dhe shtrirja nw mes tyre e të folmeve kalimtare, në të cilat paraqiten veoritë e së folmeve geqe dhe toske, si dhe për nënndarjet e mëtejshme të shqipes, studiuesit më të njohur në fushën e dialektologjisë kanë ardhur në përfundime të ngjashme me Desnickajën.
- b) Sipas Desnickajës, në dialektin gegë, ekziston një varg i posaçëm i vokaleve nazale, që gjithmonë janë të theksuara, ndërsa në toskërishte sipas saj kjo dukuri nuk është realizuar por kemi mendimin e Gjinarit që kishte cituar Dilo Sheperin të ketë thënë se zanore hundore ka edhe në disa vise të Shqipërisë Jugore, por të dhënat dialektore të asaj kohe nuk e kanë vërtetuar këtë, si në Kurvelesh e në Himarë. Ndërkaq, Menela Totoni thotë se ka vërejtur fenomenin e hundorësisë edhe në një të folme të skajshme jugore, në katundin Borsh.
- c) Edhe Jorgji Gjinari më 1966 përmend dallimet fonetike që kishte përmendur Desnickaja, duke mos i klasifikuar për nga rëndësia diferencuese e tyre, mirpëpo, për dallim nga Desnickaja, Gjinari përmend edhe një element tjetër dallues në sferën e fonetikës ndërmjet dy dialekteve kryesore - theksin. Sipas tij, në dialektin verior në përgjithësi është ruajtur ligji i rregullimit mekanik të theksit në fjalët e huazuara prej turqishtes: *tenéqe – teneqé, shìshe - shishé, tenxhère - tenxheré, penxhère – penxheré* etj., te fjala e huazuar nuk ruhet theksi oksiton i turqishtes, por vihet theksi paroksiton që përkon me natyrën e gjuhës shqipe. Gjinari vëren se edhe në toskërishten fjalët *bòjë, séfte* dhe *òdë*, kanë theks paroksiton, ndërkohë që edhe disa fjalë të huazuara turke, në gegërishten përdoren me theks oksiton si *kalà, dynjà, sinì* etj.
- d) Përveç dy dallimeve gramatikore që thekson Desnickaja, Jorgji Gjinari, Gjovalin Shkurtaj dhe Idriz Ajeti kishin përmendur dhe dallimet të tjera gramatikore si: Prania e përemrave pronorë vetvetorë në gegërishten (*e vet, të vet* etj.), e kryeyra e dytë dhe e kryera e plotë e dytë (*kam pas vojt, kisha pas vojt*), paskajorja *me shkue*, mjaft emra mashkullorë në dialektin gegë që mbarojnë me bashkëtingëllore e formojnë shumësin me mbaresën **a**: *brina- brirë. dembela- dembelë* etj.

- e) Sipas Desnicakjës, duke u nisur nga të dhënat e dialektologjisë historike, harta linguistike e Shqipërisë, në pjesën më të madhe të dukurive dhe të marrëdhënieve të saj është formuar gjatë shek. 15- 19 (në periudhën e sundimit të turqve në Ballkan) ndërsa Eqrem Çabej mendonte se ndarja e dy dialekteve nuk është krijuar përnjëherë por është krijuar gradualisht. Rexhep Ismajli kishte përmendur se Ivan Popovic dhe Selishevi mendojnë se kur erdhën në Ballkan ata nuk gjetën shqiptarë por vetëm romakë. Ata thoshin se shqiptarët janë të ardhur këtej rreth shek 12/13 . Shaban Demiraj dhe Bahri Beci më 2016 kanë thënë se ndarja e dialekteve është krijuar para ardhjes së sllavëve dhe pas ardhjes së Romakëve. Ndërsa Victor Friedman konsidron se janë 3 mendime kryesore përse i përket kronologjisë së ndarjes së toskërishtes dhe gegërishtes: 1. Ka qenë e kryer para para kontaktit me gjuhët sllave (Gjinari, 1989), 2. Ka filluar para por ka vazhduar edhe gjatë kontaktit me gjuhët slave (Hamp, 1994) dhe 3. Ka filluar pas kontaktit me gjuhët sllave (Janson, 1986).

PËRFUNDIME

Kontributi i Agnija Desnickajës për dialektologjinë shqiptare është i pashmangshëm, edhe për faktin se kur ajo u mor me studimin e dialekteve të shqipes, harta linguistike e shqipes ende nuk ishte studiuar si tërësi, pra ishin disa pjesë ende të papërkshkruara. Ajo ishte mbështetur në gjurmimet e linguistëve të Shqipërisë, e që dy dekadat e fundit në atë periudhë ishin zhvilluar intenzivisht, sidomos të folmet e Shqipërisë së jugut që pjesa më e madhe e tyre ishte përshkruar, ndërsa Desnickaja kontribuoi sidomos në të folmet e Shqipërisë së Veriut.

Gjuha shqipe ashtu si të gjitha gjuhët e tjera indoevropiane është e ndarë në dialekte me kufij hapësinorë pak a shumë të përcaktuar. Ajo ndahet në dy krahina të mëdha dialektore: geqe (në veri) dhe toske (në jug). Në mes tyre shtrihet zona mjaft e gjerë e të folmeve kalimtare, në të cilat paraqiten veoritë e të folmeve geqe dhe toske. Për nënndarjet e mëtejshme të shqipes nuk ekziston ndonjë klasifikim i pranuar nga të gjithë studiuesit, ashtu edhe për dallimet fonetike dhe gramatikore. megjithëse studiuesit më të njohur në fushën e dialektologjisë kanë ardhur në përfundime të ngjashme me Desnickajën.

Ndërsa ka vend për përcaktimin e kohës së dukurive të vjetra gjuhësore, në çfarë treva fliteshin dialektet kur u zhvilluan dukuritë e vjetra gjuhësore si dhe a përkojnë ato, në vija të përgjithshme, me trevat ku sot fliten dialekti i veriut dhe dialekti i jugut të shqipes.

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The subjective element of criminal offenses

LLM Dea Toçi

Abstract

This paper will elaborate upon the subjective element of criminal offenses, carefully explaining the different interpretations of each individual law in Kosovo's Constitution. With this in mind, through this paper, I will be showing how each distinct and individual law within the Constitution of Kosovo can be represented differently, in order to accomplish different individual objectives in the court of law. A thorough analysis of the different laws concerning criminal offenses, will be presented in detail throughout this research journal, thus describing the interconnection between each law and how they can be used in different settings to accomplish different goals.

Key Words: Criminal Offense, Constitution, Kosovo, English, Law.

Introduction

In order for a person to be punished for his offense, the offense must be unlawful and to be foreseen as a criminal offense and must also be carried out by his own guilt. This definition comes from contemporary criminal law, as in the Middle Ages, the persons who committed the offense without their guilt were punished, but were only criminally responsible. So, the principle of objective responsibility is applied. Without a fault the person cannot have criminal responsibility. A person is considered to have committed a criminal offense in cases when he knew that by his act or omission would result in a forbidden effect in the outside world, as a consequence that the law is foreseen as a criminal offense. Psychic Relationship to Criminal Offense is called guilty. The fault has a personal character and must be verified during the criminal process. The guilty problem is closely related to the principle of legality and the principle of the presumption of innocence. "Concerning the act of a criminal offense, the fault exists when the person is aware of and desires the action or when he is aware and does not want to take the action when the act of committing the offense is committed. Concerning the consequence, it is considered that a person is blameworthy in cases when he is aware of and wants to cause perverse consequences in the outside world, but guilt is a whole that involves action and consequence."⁸⁵

In the Criminal Code of Kosovo, under Articles 21 and 23, guilt has two main forms, intent and recklessly. In cases where the criminal offense is committed intentionally, the perpetrator is always considered criminally liable because the will is the most severe form of guilt. Complaint is the easiest form of guilt and for offenses committed negligently, the perpetrator is punished only in cases when by law it is expressly foreseen that he will be punished for offenses committed by negligence.

1.Intent

According to the science of criminal law and judicial practice, intent is considered to be the most common form of guilt with which the offense is committed. According to the provisions of Article 21 of the Criminal Code of Kosovo: "A criminal offense was committed intentionally when the perpetrator was aware of the offense himself and wanted to commit, or was aware that due to his action or inaction he may cause a forbidden effect, but it is agreed to cause that consequence. " From this definition it turns out that the Criminal Code of Kosovo recognizes two types of intent: direct and eventual intent.

1.1 Direct Intent

Direct intent (*dolus directus*) occurs in cases when the perpetrator is aware that by his action or inaction he / she will commit a criminal offense that will result in a forbidden consequence. In the Criminal Code of Kosovo, Article 21, paragraph 2, the direct meaning is defined as follows: "A person acts intentionally when he is aware of his own deed and desires to do so." "From this it appears that the will consists of two elements, the

⁸⁵ B. Petrovic, E drejta penale, AAB PRESS, Prishtinë, 2006, fq. 75.

intellectual one or the conscious and the voluntary one, that is, the person who has committed the work want to commit the offense and be aware of it."

Intellectual or awareness element

In direct terms this element is distinguished in cases when the perpetrator is aware of the offense and consequences that will be caused by that offense and the relationship that exists between them. "In this form of intent, the perpetrator must be aware of the other features that make up the figure of a certain criminal offense, such as the object of the offense, the time, the means, the means of committing the offense and all the circumstances"⁸⁶ If the perpetrator was not aware of any of the real circumstances that is a feature of the criminal offense, then there is no such thing as such to the perpetrator. For example. if a person does not know that he is still in marriage and concludes a marriage with person B, then he cannot be considered to have committed a criminal offense of bigami.

The will or desire element

The willpower element of direct will is expressed when the perpetrator has wanted to cause the consequence with his action or inaction. The person has desired the commission of the act when he or she has taken the action in order to cause the consequences, which is a feature of the particular offense.

For example: "Person A, in order to deprive person B of his life, shoots from the revolt in his direction and kills him. However, it will be considered that the person has desired the commission of the offense even when the taking of an unlawful act is indispensable because it serves to accomplish its purpose, for example: kills another person in order to receive the money, or when someone kills his neighbor in order to inherit his property. "⁸⁷

In the above examples, money, inheritance is a goal, while deprivation of life is the means of achieving the goal. Also, a person is considered to have acted intentionally even when he or she wants to cause that effect, but he knows it will certainly cause another harmful consequence.

1.2 Eventual appeal

According to article 21, paragraph 3 of the Criminal Code of Kosovo, eventual will exists when the perpetrator has been aware that due to the act or omission may be a prohibited consequence, but it is consciously agreed to cause it.

"Eventual affinity is similar to direct intent, but there are also differences in the sphere of will and in the sphere of desire regarding the effect that has been caused. In the event of a possible deviation from the direct will, the perpetrator by his actions is not intended to cause the particular effect, but is aware that with the undertaking of his action there is the possibility that a prohibited act will be performed and will also be caused the consequence, which he foresees as possible but which he does not want. In any case, the perpetrator does not want the determined outcome, but he counts with a great opportunity that the offense will be caused and will be followed by the negative event in order to achieve the goal itself."⁸⁸

For example: Person A shoot with a shooter in order to kill the person B driving the car in which is also C person. Here A person is aware that he can also hit Person C or that the person's death will also cause the death of the person C due to the roll of the car. This form of guilt is also composed of two elements: the intellectual element or the consciousness and the element of will or desire.

An intellectual element or consciousness to eventual intent

The element of consciousness exists when the perpetrator is aware that actions or omissions may result in prohibited consequences. If the perpetrator does not see it as possible, the perpetrator does not perceive the possible consequence, but for carelessness without consciousness. So the most clearly stated eventual meaning is expressed when the perpetrator is aware that with the action enterprise there is a danger that the perpetrated

⁸⁶ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 297.

⁸⁷ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 297.

⁸⁸ I. Salihu, H. Zhitija, F. Hasani, Komentari i Kodit Penal të Kosovës, GIZ, Prishtinë, 2014, fq.96-97.

consequence will be caused and even afterwards it will not give up action. Possible affiliation exists even when the perpetrator has no clear idea of any criminal offense, but foresees it only as feasible. "For example: In a criminal offense of sexual abuse of persons under the age of sixteen, the perpetrator is not certain that the minor is 16 years old, but foresees the possibility and calculates that even if he is not 16, he commits the offense".⁸⁹

If the perpetrator is confident that the forbidden consequences will be caused, he may not be sure, but foresees as possible his action through his action. The possible consequence is not the one he wants, but he counts, assumes with great probability, with a great chance that the offense will be caused and in spite of this he agrees, accepts to cause that consequence in order to achieve its ultimate goal.

Element of will or desire to eventual intent

Intent at

any event is expressed when the perpetrator accepts, gives consent or allows for the forbidden consequences. The perpetrator is aware of the possibility of causing a harmful consequence which he does not want but accepts as a kind of price in order to achieve his main purpose. The eventuality does not refer to carelessness or to any erroneous assessment; on the contrary, the perpetrator in the event of action or omission accepts the uncertainty, the state of danger and the eventual consequences that will arise.

1.3 Special forms of Intent

The Kosovo Criminal Code foresees two types of intent, direct and eventual. In theory, there are also other special forms of will that are relevant to court practice and are taken as aggravating or mitigating circumstances when measuring the sentence. "They are the forbidden will, the general will, the alternative intention, the deliberate or premeditated will, and the forbearance or surprise. Dolus determinatus-certain will occurs when the perpetrator has foreseen the consequences and other features of the criminal offense. This form of intent coincides entirely with direct intent. The General Dolus generalis is expressed in cases when the perpetrator commits the offense with an indefinite intent and in order to cause the consequence which in his consciousness is not specifically defined. The premeditated Dolus praemeditatus exists in cases when the decision to commit a criminal offense is born long before it is done. Dolus repentitus - this will happen when the perpetrator makes an immediate decision to commit the offense. Alternative Dolus is a special kind of undetermined intent when the perpetrator foresees the possibility of realizing two or more consequences, but depending on the course of the event can only be realized one or the other consequence."⁹⁰

1.4 Criminal liability and punishment of offenses committed directly and eventually

According to the Criminal Code, the perpetrator is always criminally responsible, regardless of whether the offense was committed directly or by chance, even the code does not make any principle difference in terms of punishment for the offenses committed with these two intentional forms. But in theory and practice, offenses committed directly are considered to be more serious than offenses committed by chance. "In judicial practice, we also encounter cases where a perpetrator who acts as a potential perpetrator because of his attitude to the consequences, and especially because of the unscrupulousness and rudeness manifested to the victim, is far more dangerous than the person who commits a criminal offense deliberately, therefore deserves even more severe punishment."⁹¹ Direct and eventual intent, as features of the criminal offense figure The criminal code does not foresee the direct or eventual intent with which a particular offense may be committed, for example, the murder says: "Whoever deprives others of their lives shall be punished". From this it turns out that there is no mention of any kind of intention, with this the direct and eventual cover is covered. However, there are some

⁸⁹ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq.301.

⁹⁰ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 305.

⁹¹ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 302.

special cases, such as the offense of receiving a foreign object, theft, false criminal offenses that can only be committed directly, criminal offenses of illicit medical treatment or non-delivery medical helpers who can only be carried out by chance. Otherwise, if the perpetrator intended to deprive someone of their lives, then we would have to deal with the features of the murder act

2. Recklessly

This is the easiest type of guilt and exists when the perpetrator does not want the consequence to be caused, so the consequence is caused against his will. Carelessness is caused by a criminal offense that could not be caused if it was the most prudent perpetrator. "In criminal law, negligence is determined according to objective and subjective criteria. Under the objective criterion, it is considered that a person commits a negligent offense in cases where he does not respect the demands of the company to be sufficiently cautious. According to the subjective criterion, it is considered that a person commits a criminal offense of negligence in cases where he did not respect the requirements of the company to be cautious although he could have been careful with mental and physical abilities and thus not to cause forbidden consequences " ⁹². According to Article 16, paragraph 1 of the Criminal Code of Kosovo, two types of negligence, neglect knowingly or foolishness and neglect without awareness or neglect are known. These two types of carelessness are distinguished by the element of consciousness or intellectual element. While they differ from intent as in no form of carelessness, there is no desire or willingness to cause the forbidden effect in society

2.1 Awareness with consciousness

"Conscience is in the cases where the perpetrator has been aware that a forbidden consequence may occur, but has believed that it will not appear or can be avoided. This carelessness consists of two elements: awareness of the possibility of the occurrence of the consequence, and the conviction that it will not appear or that its appearance may be prevented by the perpetrator. The first element is positively defined - the existence of awareness of the possibility of having consequences, and the other negatively-not the desire to present it." ⁹³

According to Article 23, paragraph 2 of the Criminal Code of Kosovo, neglect with consciousness or whimsicality is defined according to this wording: "The person is aware that the forbidden consequence can be caused as a result of his action or inaction, but he deliberately thinks that it will not be caused or that it will prevent its causation. The carelessness is that the perpetrator does not want the forbidden effect, nor does he accept it, disagrees with its causation. The perpetrator in the case of negligence consciously takes the action with the conviction that it will avoid the consequence, will prevent it.

This form of guilt consists of two elements:

From awareness of the possibility of causing the consequence and the hope or conviction that it could prevent causing the consequences, or that the consequences will not be caused at all. Awareness of the possibility of causing the forbidden consequence should include all the features of the offense. It is considered that the person has acted with negligence knowingly when he was aware that the action taken may result in a forbidden consequence, so a criminal offense may be committed. The hope or conviction of the perpetrator that they may be able to prevent the occurrence of the consequence or that the consequence will not be caused is a voluntary element of carelessness, which is manifested by the negative attitude of the perpetrator to the offense. Hope or

⁹² I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 307.

⁹³ B. Petrovic, E drejta penale, AAB PRESS, 2006, Prishtinë, fq. 83.

conviction that the consequences will not be caused or causing the consequence will prevent, should be based on two assumptions:

- a. In the fact that the perpetrator hopes that with his abilities he will be able to prevent causing the consequences, and*
- b. in the hope that according to the logical course of action and the circumstances of the specific case, the forbidden consequence will not be caused. This hope or assumption that the consequences will not be caused, must be based on real circumstances.*

2.2 Unwillingness

Undocumented negligence or neglect exists when the person is unaware that the forbidden consequence can be caused as a result of his act or omission, even though he may have been aware of this possibility under his circumstances and personal qualities 23 paragraph 1 of the Criminal Code of Kosovo). In the case of unconscious carelessness, two sets of circumstances must be taken into account. The first group belongs to the objective conditions in which the person has acted. the time, the weather, the means that the perpetrator had in the disposition, while the second group pertains to the qualities and abilities of the perpetrator such as mental ability, health, age, experience, occupation.

"In the literature of criminal law, especially in foreign law, the scaling of negligence in: a. Heavy sorrow (culpa lata where the damaging effect could be distinguished from any average man). b. Light craving (culpa levis, where harmful consequences could be seen by the cautious man). c. Very easy retribution (culpa levissima where the damaging consequence could be distinguished from the particularly cautious man). This kind of separation our criminal legislation does not recognize, but this circumstance can be taken into account when measuring the sentence. " ⁹⁴

2.3 Professional negligence

Professional negligence is the carelessness of a person who, during the exercise of his profession, is obliged to be more cautious than other people. It is considered that the offense was committed by professional negligence if the person during the exercise of the profession did not show the care needed and due to lack of due care was caused the forbidden consequences. Our penal code does not foresee special norms that regulate the issue of criminal liability for offenses committed by professional negligence, but the perpetrator may be taken into account as an aggravating circumstance when measuring the sentence.

2.4 Criminal liability for acts committed by negligence

For offenses committed intentionally, the perpetrator is always held criminally liable and punished. While the offense is committed by negligence, the perpetrator is usually not punished, but is punished only exceptionally only when by law it is expressly provided that the perpetrator will be punished for criminal offenses committed by negligence. Under our Criminal Code, perpetrators of criminal acts against human health are punished, against the general safety of people and public traffic, as well as for the criminal offenses of neglect of persons exercising important functions as well as offenses against life and body.

Our criminal code makes no difference whether a criminal offense has been committed with negligence consciously or unconsciously, but differences can only occur when measuring the sentence. Obedience is consciously considered the worst form of neglect, but sometimes unconsciously neglect can be far more serious than it is consciously

⁹⁴ I. Salihu, E drejta Penale, pjesa e përgjithshme, Universiteti i Prishtinës, Prishtinë, 2015, fq. 317.

3. Responsibility for Qualified Forms of Criminal Offenses

In practice there are known cases that a perpetrator commits a criminal offense and from that offense is causing the worst consequences of what he / she was supposed to cause and which is usually caused. Criminal law divides those cases from which to the most serious consequences, respectively characterized by special circumstances and for those cases, it imposes severe penalties. Hi. when someone causes serious bodily injury to the other, then the death of the injured can result in this offense. In these circumstances, the consequence is worse than what is usually caused. On the other hand, if someone commits a criminal offense. during wartime or mobilization, then this offense was committed in exceptional circumstances. From this definition emerges that in criminal law are recognized two types of qualified criminal offenses. Qualified criminal offenses with more serious consequences and criminal offenses qualified under special circumstances

The cases of qualified criminal offenses with more serious consequences, principally as a general institute, are foreseen in Article 24 of the Criminal Code of Kosovo, which states: "If the commission of a criminal offense causes consequences beyond the perpetrator's intent and for this the law provides for a more severe punishment, the worst punishment may be imposed if the consequences are attributed to the perpetrator's negligence." The format of the most seriously qualified offenses may be different.

Criminal Code recognizes these combinations:

- a. Cases when the basic work is done intentionally while the most serious consequence is caused by negligence.*
- b. Cases where the fundamental criminal offense is committed by negligence but also the most serious consequence is caused by negligence.*

In some cases, if the offense is committed under the specified circumstances provided for by law, that offense acquires the attribute of the most dangerous, most serious offense, which in criminal law is considered a criminal offense qualified in special circumstances. A specially-qualified offense is usually done intentionally, but can also be done by negligence either consciously or unconsciously. A criminal offense qualified under special circumstances is intentionally committed when the perpetrator in addition to the fundamental offense has been aware of the circumstances that make it more dangerous and has desired that the offense be carried out precisely in those circumstances. Observefully, consciousness occurs when the perpetrator assumes that the offense is committed in any circumstance that makes the work dangerous, but it is easy to think that the circumstance does not exist or by negligence without consciousness when it is not aware that the offense is committed in such circumstances.

4. Dynamics of commission of criminal offenses, volume.

The practical side of this work, apart from the theory, was developed in the Kosovo Judicial Council, where I received statistics on the crime of murder in the territory of the Basic Court of Prishtina for the years 2011-2015. More plainly I got the number of killings committed intentionally and negligently and the way they were judged. The criminal offense of Murder is divided into four categories, in murders, serious murders, murders committed in a state of mental illness and neglect. The statistics show that the largest number of murders took place in 2012, followed by 2014, to be followed from 2011, 2015 and 2013.

It is worth mentioning that the number of pending cases at the beginning of the respective year is quite large and likewise the number at the end of the year. Despite the number of murders that vary from year to year, the murders committed by negligence are very scarce, even in 2011 and 2012 their number is zero. In the cases of the presence of this type of murder, the sentence has been in jail, suspended or remained pending at the end of the year. Most killings are considered as serious murders and most of them have remained unsolved by the end

of the reporting period. For a more accurate reflection, the bottom line will follow with their presentation in graphics.

4.1 The number of intentional killings and punishments imposed on perpetrators

Intentional killings are much more frequent than neglect. In 2011 a total of 189 murders were received at work, out of which 98 serious murders. For these 189 murders, 34 cases have been sentenced to prison, 2 on parole, and 1 case was solved in a different way outside the trial. So 2011 has been closed with 37 solved cases and 152 unsolved. In 2012, 248 cases were received at work. Among them 138 seriously qualified murders. 65 cases were closed with imprisonment and 2 cases in another way. As a result, 2012 closes with 67 resolved cases and 181 unresolved cases. The year 2013 begins with a total of 180 cases, with 95 serious murders. 9 of the cases are closed with imprisonment, 1 in other ways, and altogether 10 cases resolved and 170 unsolved. Year 2014 starts with 223 cases at work, from which 112 cases are serious murders. 28 cases are closed with imprisonment, 2 are conditional sentences, 1 with acquittal verdict, 5 cases are solved in another form and altogether 37 cases are solved. 186 cases remain unresolved. In 2015 there are 242 cases at work, with 128 being serious murders. 34 cases are closed with imprisonment, 1 case with fine, 1 case receives conditional sentence and 3 are solved in other forms. So at the end of the year, 39 cases are solved and 195 cases remain unresolved.

4.2 Number of murders committed by negligence and penalties imposed on perpetrators

In 2011 and 2012, out of a total of 189 and 248 cases, none were considered negligent. In 2013, out of 180 cases, only 2 are negligent and remain unsolved at the end of the year. In 2014, out of 223 cases, only 3 are negligence and one case receives a conditional sentence and two remain unresolved. In 2015, out of 242 cases, 3 are negligent and 2 of them are sentenced to imprisonment, and one case remains unresolved.

Conclusions

The subjective element of criminal offenses or otherwise *Mens rea*, the mental part of the crime, is precisely the basis from which a crime starts.

I chose to study the subjective element of criminal offenses because every criminal act has a *mens rea* that affects *actus reus*. So a subjective side that affects the objective side and if it is well studied, the latter is better fought

Here I want to mention a cannibal statement, rapist, serial killer Albert Fish, where he says: "I always had a desire to pain in others and others to cause pain in me. The desire to cause pain, this prevails. "

Through this statement we understand that Fish from committing crimes was gaining pleasure and this is directly related to mental illness and the hard life that he and his family have had over generations.

This example brought me to the fact that care of mentally ill persons should be greater in order to prevent similar crimes.

Other examples would bring other conclusions, and concrete cases set out a guide for tracking new potential cases.

Concrete life examples make a better reflection of the situation, and recently as a point of closure I also made a look at the data of the Basic Court in Pristina for the murder act in 2011-2015. Exactly what are the forms that these killings have been rated, how they were judged, and how many of them have remained unsolved at the end of the reporting period. This is a look to understand that the number of casualties committed is negligent compared to those deliberately made. The whole purpose is aimed at informing for deterrence, rather than trials. With his realization, I tried to summarize: — the internal factors of criminality and the subjective element of criminal offenses; — when one is found guilty of a criminal offense and what is the guilty plea; — What are the sentences that the state of law gives to these guilty parties, both in the continental and English systems; — how was the criminal act of murder at the Basic Court in Prishtina for 2011-2015.

Try to better know the factors that lead to the perpetration of a crime and its forms. Knowing, preventing, action that personally I love much more than judgment.

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MARRËDHËNIA E FËMIJËVE ME AFTËSI TË KUFIZUAR NË SHKOLLAT E ZAKONSHME

TOPIC: RELATIONSHIP BETWEEN CHILDREN WITH

DISABILITIES IN ORDINARY SCHOOLS

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Abstrakt

Nëse në vitet 50-60 në shoqërinë shqiptare trajtimi i fëmijëve dhe i të rinjve me aftësi të kufizuara njihet shumë pak, për të mos thënë fare si fenomen sepse vetë zhvillimi shoqëror, arsimor dhe mentalitar ishte i ulët. Kjo për faktin se jo më parë kemi nuk kanë ekzistuar këto problem por por ndërgjegjsimi i shoqërisë përballë këtyre problemeve është rritur. Shoqëria shqiptare jo vetëm që di dhe hulumton por di dhe se si të veprojë me këta individë duke gjetur metoda, mënyra, teknika për t'u ardhur në ndihmë këtyre individëve.

Arsimi si një e drejtë qytetare për të gjithë individët e saj pa dallim feje, krahine, ideje, race pozicioni shoqëror apo aftësish që kanë është një e drejtë legjitime.

Fjalë kyç: Sjellje, bashkëpunim, gjithëpërfshirje, mësimdhënie, nxënës me aftësi të kufizuara, bashkëpunim, integrim.

Abstract

If in the years 50-60 in the Albanian society the treatment of children and young people with disabilities was known very little, not to say at all as a phenomenon because the social, educational and mental development itself was low. This is due to the fact that not before we have not had these problems but but the awareness of society in the face of these problems has increased. Albanian society not only knows and researches but also knows how to act with these individuals by finding methods, ways, techniques to come to the aid of these individuals.

Education as a civil right for all its individuals regardless of religion, province, idea, race, social position or skills they have is a legitimate right.

Keywords: Behavior, cooperation, inclusion, teaching, students with disabilities, cooperation, integration.

HYRJA

Vlerësohet se një në dhjetë fëmijë lindin ose pësojnë gjatë jetës një dëmtim serioz për të cilën nëse nuk arrijmë të kujdesemi, janë të gjitha mundësitë që zhvillimi i tij të pengohet. Dikur ekzistonin vetëm disa shkollat special në disa qytete të Shqipërisë. Por këto institucione krijojnë një vetëizolim të individëve, gjë që nuk të çon në fitimin e pavarësisë së tyre për t'u përballur me jetën reale. Mungesa e modeleve positive çonte në regres, jo vetëm kërkesat e personelit si rrjedhojë e përshtatjes. Duke u gjendur përballë një fakti madhor, për të respektuar të drejtat e fëmijëve, për të marrë një edukim sa më të plotë, për t'u përballuar vështirësive vështirësive e për t'u aftësuar për vete, janë bërë përpjekje për krijimin e kuadrit të nevojshëm politik dhe ligjor në mbështetje të tyre për t'i arsimuar pranë shkollave të zakonshme, për t'u ofruar një mjedis të sigurt dhe jo të dhunshëm. Një mjedis gjithëpërfshirës dhe efikas për të gjithë dhe një mësimdhënie të suksesshme. Arsimi i fëmijëve me aftësi të kufizuara është një çështje në perspektivën e garantimit të të drejtave të njeriut. (OKB, 2006) Fëmijët me aftësi të kufizuara vlerësohen në numër si një ndër grupet më të përjashtuara nga përfitimet që mund të gëzojnë prej sistemit arsimor, sikurse i gëzojnë dhe bashkëmoshatarët e tjerë me aftësi normale. (UNESCO, 2016) Deklarata e Salamankës nen 2 thotë: “Fëmijët me aftësi të kufizuara duhet të kenë akses në shkollat e zakonshme dhe këto

duhet t'u sigurojnë akomodimin, të përshtatur përmes plotësimit të nevojave dhe ofrimit të qasjes pedagogjike me në qendër nxënësin”.

Mësimdhënia lidhet ngushtë me përshtatjen e përmbajtjes së programeve mësimore në qasjet pedagogjike në strukturat e strategjisë me qëllim plotësimin e nevojave specifike të të mësuarit të fëmijëve. (Dr. Veronika Duci, Dr. Marina Ndrio, Prof. Dr. Edmond Dragot, Prof. Asc. Irida Agolli (Nasufi), Dr. Emanuela Ismaili, 2016. Gjithë këto përpjekje e ndryshime thelbësore janë bërë për të mbështetur e ndihmuar në mënyrë të organizuar këta fëmijë. Por mes përpjekjeve të shumta ka edhe dështime, të cilat rrjedhin nga faktorë të ndryshëm. Në nuk na mbetet gjë tjetër veçse të përpiqemi të gjejmë mundësi të reja në dobi të këtyre fëmijëve, të bëhemi fleksibël dhe të kuptojmë që jeta është një sfidë.

MËSIMDHËNIA

Sfidat kryesore që përball sot marrja e arsimit bazë lidhet me:

- Gjithëpërfshirjen e nxënësve në arsimin parauniversitar, veçanërisht me frekuentimin e fëmijëve me aftësi të kufizuar
- Stafin pedagogjik jot të kualifikuar për punën me fëmijë me aftësi të kufizuar
- Shërbimin e specializuar të psikologut
- Infrastrukturën sipas standarteve për fëmijët me nevoja të veçanta.

Kurrikula duhet të njohë, të pranojë, të respektojë dhe t'u përgjigjet nevojave, përvojave, interesave arsimore dhe vlerave të të gjithë grupeve të nxënësve, pavarësisht nga prejardhja ose veçoritë e tyre. Ky parim synon të ndërtojë mundësi të barabarta për sukses të çdo nxënësi.

Mësimdhënia është një proces, një veprimtari ndërpersonale mes mësuesit dhe nxënësit, i cili planifikon dhe organizon zhvillimin e procesit mësimor të të nxënëtit dhe ka për qëllim analizimin dhe vlerësimin e tërësisë së procesit mësimor të zhvilluar. Për të pasur një orë mësimi të mirëpër një mësues është shumë e rëndësishme të krijojë raporte të mira me të gjithë anëtarët e klasës, përfshi dhe nxënësit që kanë AK, duhet që së pari të krijohen marrëdhënie të mira mes mësuesit dhe nxënësit. Trajtimi i nxënësve sa më i mirë nuk duhet të mungojë. Në shumë raste nxënësit kanë admirim për mësuesit e tyre, sepse ata mund të jenë të sjellshëm me ta dhe nxënësi të ndjejë një lirshmëri kur flet me mësuesin e tij. Mësimdhënia lehtëson procesin e të nxënëtit nëpërmjet realizimit të strategjive të përshtatshme, të shumellojshme, më të frytshme të nxjerra gjatë eksperiencave personale apo të mësuesve të tjerë, me qëllim që procesi mësimor të kryhet sa më i suksesshëm, ashtu sic e paraqet kurrikula e re me bazë kompetencash e ndërrime rolesh mes mësuesve dhe nxënësve. Mësimdhënie do të thotë ti përshtatësh cdo individ në klasë, të cilët janë sat ë njëjtë aq të dallueshëm. Të dallueshëm nga njëri tjetri, nga zhvillimi psikofizik, nga kushtet familjare, pozicioni shoqëror, nga kërkesat dhe interesat e ndryshme që kanë, nga stili e këndvështrime të ndryshme. Ndaj duhet theksuar që klasa nuk ka individ prerjesh të njëjta apo grumbuj nxënësish “kukulla” që të trajtohen të gjithë njëjloj. Sikurse thekson një shkrimtar finlandez: **“Cdo individ mund të jetë si gjithë të tjerët, mund të jetë si disa, por mund të jetë si asnjë tjetër.”**

MENAXHIMI I MIRË, MËSIMDHËNIË E SHËNDETSHMË.

- Të menaxhosh mirë klasën do të thotë që e gjithë veprimtaria jote si mësuese të ketë si synim orientimin e nxënësve në përvetësimin e njohurive dhe në formimin e shkathtësive e shprehive praktike në përputhje me nevojat e tyre.
- Të menaxhosh mirë klasën do të thotë të njohësh mirë psikologjinë e moshës së nxënësve, me të cilët merresh dhe ligjësitë kryesore të zhvillimit psikik.
- Të përdorësh metoda e teknika të thjeshta mësimore (për vetë moshën e fëmijëve) që vënë në lëvizje të menduarit e tyre që rrisin shkallën e pjesëmarrjes aktive në mësim, që formojnë tek ata mundësinë shkallë-shkallë të pavarësisë me të menduar, gjykuar e vepruar dhe që cdo nxënësi në klasë, tipikë e jotipikë, të pajisen me elementët e shprehive dhe shkathtësive praktike.
- Të jesh fleksibel ndaj të papriturave të orës së mësimi, ndaj sjelljeve të pakëndshme të fëmijëve me AK:
- Të dish të menaxhosh vëmendjen, përqëndrimin e cdo individi të klasës, që të shmangësh fenomenin e braktisjes së fshehtë tek ata nxënësi që nuk shfaqin interes për mësimin dhe sidomos ata nxënësi që kanë vështirësi në të nxënë apo me AK. Të zbatojme parimet e Kounin për menaxhimin e grupit. (Dushku 2017)

- Strukturimi fizik I klasës, që do të thotë të sistemosh nxënësit me AK dhe gjithë fëmijët e tjerë në pozicionin e duhur në bangë.

STRATEGJITË E NJË MËSIMDHËNIEJE TË MIRË:

Bashkëpunimi në grup I nxënësve të grupit me fëmijët AK: Kur mësuesja u ngarkon të gjithëve një projekt, detyrat ndahen sipas mundësisë së aftësive që kanë nxënësit. Në fund të projektit apo detyrës të gjithë mbeten të vlerësuar, të kënaqur nga puna e bërë. Më të vlerësuar ndihen fëmijët me aftësi të kufizuar. Puna dyshe, aktivizimi, nxitja, ndërveprimi pozitiv I nxënësit aktiv me nxënësin me AK sjell mundësira shumë të mira për sukses, ose thënë ndryshe marrje patronazh e shokut.

Përdorimi i materialeve vizuale dhe I muzikës që tërheqin vëmendje sidomos të fëmijëve me AK, të cilët e kanë të zhvilluar vizualitetin dhe tingujt(gjithmonë aty ku dëshirohet).

Mësimi i pavarur, mësim i bazuar në bërjen e detyrave apo leximi i tekstit.

Mësimdhënia e drejtpërdrejtë ku përdoret për dhënien e njohurive bazë gjatë ekzekutimit të programeve kurrikulare. Në këtë rast mësuesi e copëzon temën në pjesë të vogla e të mirërenditura , me qëllim që mësimi të përvetësohet me më pak vështirësi nga të gjithë anëtarët e grupit.

Ana vizuale grafike, njëkohësisht është një tjetër lehtësim për nxënësit me vështirësi në të nxënë, kur nëpërmjet vizatimeve e grafikëve ata bëjnë lidhjet me konceptet e marra gjatë mësimi.

Përfshirje e nxënësve në identifikimin e objekteve të ndryshme. Kjo përfshirje kontribuon shumë në përqendrimin, aktivizimin e vetë nxënësve me AK dhe në arritjen e sukseshme të objektivave të orës së mësimi. Gjithmonë duhet patur parasysh që shfrytëzojmë pikat e forta të gjithësecilit fëmijë(Doën Syndrome Albania, kanë të drejtë dhe potencial të arsimohen.)

Perfshirja e fëmijëve me AK në shkollat e zakonshme: është shumë e rëndësishme që fëmijëve me aftësi ndryshe tu krijohet një mjedis I përshtatshëm që ata ta ndjejnë veten të sigurt, ta pranojnë e të bëhen pjesë e këtij mjedisi. Përshtatja e gjithëpërfshirja e tyre është një mjet vetëreflektimi për tu arritur përfshirja e tyre në të gjitha planifikimet e ndërmarra nga shkolla.

Për këtë duhet:

- Një mjedis fizik I përshtatshëm për ta. Sigurimi I të gjitha mjeteve të nevojshme për ta bërë më të lehtë punën e të dyja palëve, sit ë mësuesit edhe të këtyre nxënësve.
- Një frymë mbështetëse në rradhe të parë nga vetë mësuesit, të cilët do të jenë të parët që do të realizojnë afrimin e këtyre fëmijëve me grupin.
- Një bashkëpunim I ngushtë mes prindit, mësuesit dhe shkollës.
- Një pjesëmarrje të madhe të të gjitha palëve të interesuara në arsimin gjithëpërfshirës.

Të gjitha politikat gjithëpërfshirëse duhet të reflektojnë në të gjitha aspektet e jetës së shkollës:

- Në mesimdhënie dhe në marrëdhënie në klasë, në mbledhet e shkollës, në mbikqyrjen e mësuesve, në trajnimin e herëpashershëm të tyre, me qëllim që të jenë të përditësuar me informacionet globale, me metodat e teknikat me të frytshme bashkëkohore.
- Të ndergjegjësojnë prindin për një bashkëpunim të shpejtë dhe të suksesshëm.
- Të ndergjegjësojnë komunitetin që të hedhi një frymë të ngrohtë bashkëpunimi e perkrahje ndaj përfshirjes së këtyre fëmijëve në jetën shkollore, të mos jenë shkak për fenomenin e “**bullizmit**”apo të mos ndjejnë keqardhje, por të ndjejnë “**empati**” ndaj këtyre individëve të prekur nga aftësia e kufizuar. Përfshirja e këtyre fëmijëve në mjediset e shkollave të zakonshme është një nevojë e domosdoshme.

CILAT JANË VËSHTIRËSITË E NJË ORE MËSIMI?

Mësuesit përballen me detyrën e frikshme të të adresuarit të sjelljes-ruptive të nxënësve. Pakënaqësitë, mospërgatitja dhe sjelljet e pavëmendshme të manifestuara nga këta nxënës shpesh cojnë në rrëmujë në klase. Në vend të të qenurit I aftë të lehtësosh zhvillimin akademik dhe social, mësuesit I kushtojnë një pjesë të madhe të kohës dhe të energjisë korrigjimit të këtyre sjelljeve disruptive. Si pasojë ora mësimore dhe arritjet akademike janë të shtrira negativisht. Duke pranuar gjithashtu se diskriminimi ndaj cdo personi për shkak të AK është dhunim i dinjitetit dhe vlerave të personit. Duke pranuar më tej diversitetin e personave me AK. Duke pranuar

nevojën për të nxitur dhe mbrojtur të drejtat e njeriut të të gjithë personave me AK, përfshirë këtu edhe ata persona që kërkojnë mbështetje më intensive.

SI PARAGJYKOHEN FËMIJET ME AK? SI SHIKOHEN ATA NË KOMUNITET?

Aftësia e kufizuar shihet si një “fatkeqësi”, si “tragjedi” në komunitet. Ndaj edhe vetë këta individë plus përpjekjeve Brenda vetes, ndeshen edhe me përbuzjen, zbatimin nga grupi, bullizmi. Kjo ndjenjë e ulët, poshtëruese forcohet edhe nga fryma që u japin prindërit fëmijëve që e kanë këtë fëmijë mes tyre. Ka patur plot raste kur sa kanë marrë vesh prindërit që mes fëmijëve të tyre ka një fëmijë të tillë, kanë mbetur të pakënaqur, të frikësuar, sikur do të behej edhe femija i tyre si ai. Këto “frikëra” sigurisht e kishin një shpjegim, mungesa e informacionit të mjaftueshëm për këto problem sillte mendimin e ulët, paragjykes të këtyre fëmijëve. Plus këtyre vështirësive të faktorit të jashtëm, fëmijët me AK ndikohen edhe nga vështirësi të brendshme.

KONKLuzioni

Mendoj që nxënësit i nevojitet shumë që të jetë e gjithëpërfshirë me nxënësit tipikë të klauës, pasi fiton çdo moment eksperiencë të reja pozitive. Elementët socialë, akademikë, fizikë, emocionalë i merr më shpejt në grup me bashkëmoshatarët e vet. Përcaktimi i një ecurie të programuar e i objektivave të thjeshtuara, në bazë të një disipline pune të rregullt, duke kontrolluar çdo arritje të saj, krijon modelin e një pune të dëshiruar

REKOMANDIME

Nëse do të mendohej një planifikim, një strukturim të punës në tërësi, do të nxirrnim rezultate të tjera. Kurrikula është ndërtuar për t’iu përgjigjur nivelit mesatar të nxënësve, duke stimuluar me punën ekstra të nivelit mbi mesataren. Por për nxënësit me vështirësi në të nxënë dhe ata me aftësi të kufizuar mbetet akoma punë. Duke filluar që nga godina, sa e përshtatshme është ajo për secilin fëmijë, sadopak të jenë ata në numër. Edhe ata kanë akses në shkollë. Ambjentet burimore duhen menduar, por të jenë funksionale sepse tek e fundit këto ambjente do t’iu shërbejnë atyre për të qënë të pavarur në sigurimin e jetës. Trajnimi i mësuesve lëndorë dhe i mësuesve dytësorë bashkë me prindin është një nevojë për t’iu përballur vështirësive, për të fituar metoda e teknika të reja të përditësuar. Ndërgjegjësimi i këtyre mësuesve për punën që duhet të bëjnë. Ndërgjegjësimi i gjithë shoqërisë shqiptare, i prindërve që kanë këta fëmijë, të marrin terapi që në moshë të hershme, se që aty fillon mrekullia. Sigurimi i mjeteve didaktike për çdo orë mësimi. Vetëm kështu sigurojmë një shoqëri të shëndetshme, duke trajnuar çdo individ të saj me të drejtat që i takon gjithësecilit.

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DEVELOPMENT AND TRENDS OF DEGENERATISM IMPACT ON THE ISSUES OF SOME CRITERION DETERMINATION TO DISTINGUISH SPEECH PARTS

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Abstract

Grammar of a language is a system of principles that are the basis of the grammar sentences of a language. The grammar itself generates the sentences of a language. The first request directed to grammar is to characterize the language that it describes which means that the grammar should be able to distinguish those word groups that form sentences from those that do not form sentences in that language.

Generative linguists will try to characterize the knowledge for a language, focusing on two issues: a) defining that which characteristics of the language are universal and b) defining that which characteristics are specific for a language and how they relate to the universal grammar. Based on these two issues, we can say that the study analysis of languages in generative grammar is a comparing analysis.

Following Chomsky's steps by his followers such as Jackendoff, Baker, Burzio, Levin etc. we think that Generativism is already developed as a linguistic discipline, with its object, subject and methods. Analysis and results of these linguists have served as a base for researches of the Albanian grammarology in the area of generative syntax, an area that sets tasks and challenges for the implementation of generative methodology in the linguistic material of Albanian language.

All words of a language are divided in parts of speech according to their common features. There are two main perspectives that classify the words in parts of speech depending on the criteria of classification a) traditional and b) contemporary. According to the traditional perspective the meaning and grammar features are two main characteristics to distinguish words groups of as parts of speech. Based on these features, in various grammars, are also defined the distinguishing criteria of parts of speech, respectively the semantic criterion and grammar criterion. The lexical meaning and the grammar features are put on the same plan.

A traditional perspective of the description of the parts of speech is encountered on the Albanian grammarology. Historically, the parts of speech are described according to the meaning and their grammar, morphological and syntax features. The issue raised is that which of the criteria is more important in defining the parts of speech. Naturally, the theory of speech definition in Albanian language has been getting better in two main directions: a) firstly, is clearly defined the number of groups of words as parts of speech. For example, on one hand are not included as parts of speech the articles of the adjectives and the articles of genitive case, and on the other hand are included as parts of speech articles: secondly, are performed detailed descriptions on the semantic and grammar features and is emphasized that there is no single criterion in distinguishing the parts of speech and it cannot be determined which criterion has priority, but they take turns.

Key words: parts of speech, grammar features, linguistic competency, generative grammar.

INTRODUCTION

Among various studies on Generativism, Chomsky has drawn attention on the distinction between the competency (unconscious linguistic knowledge) and performance (what people say or understand in a conversation with a determined context) [1]. Competency is the unconscious knowledge of the speaker-listener for the language, while the performance is the actual use of the language in a certain situation. Often the performance is an unclear reflection of the competence: there may be some grammar slip ups of the language and incorrect interpretations during the process of speech. However, this does not mean that the speakers do not know their native language and they are not competent on it. Speech of wrong interpretation are mistakes of performance, which come from a series of performance factors such as tiredness, laziness, disorientation etc. The grammar of the language itself shows what to know in order to have native competence of that certain language (fluent speaking of a language as a native), so it is clear that grammar is more linked to competence than performance.

But this does not underestimate the performance as an area of study, but performance is mainly needed to be studied from another discipline (regardless the close relation) – from psycholinguistics, which studies the psychological processes in development and speech understanding. Chomsky's terminology when studies the grammar competency of a native speaker of a certain language, also studies the internal cognitive system in the brain of the speaker: the final goal during the competency study is to determine the features of the internal

linguistic system (stated by Chomsky) which makes the speakers able to speak a certain language. Such an approach of recognition has a significant meaning for the descriptive linguist who analyses the grammar of this language [2].

Thus, a feature of generative grammar within all its variations is the attention given to the characterization of the linguistic competency. Many linguists of the generative grammar would want to develop models of linguistic performance, but most of them believe that a theory focused on competence would be more than necessary for such models [3]. Said differently, is it widely accepted that by explaining how a language is really used, means to understand how the speakers understand this language? In fact, the native speaker does not think about the grammar of a sentence: he uses the intuition to decide if speaking is acceptable or not. It is the duty of linguists to determine the case when this type of sentence construction is unacceptable, and if it comes as a result of grammar principles or other factors.

Also, the linguist determines the amount of unacceptance of a sentence construction: keeping in mind the grammar principles.

According to Haegeman, the duty of the linguist is to describe the interaction of the internal grammar of the speaker and other factors [4]. An approach in the development of a language grammar would be if we supposed that the internal knowledge of the Albanian speaker be not more than a collection of ready to use grammar sentences. Having this competence, the speakers can control each sentence they encounter in the daily speech. Keeping this logic in mind, the sentences that agree with the sentences in "the list" are grammar sentences, while the ones that do not agree are not grammar sentences.

Depending on this, we would state that the grammar of a language is just a list of sentences. In fact, this statement is not true, as the listing of the grammar sentences of a language is an impossible task; furthermore, listing of all grammar sentences of a language is endless. We mentioned that linguistics is the study of a language, as a result the listing of the linguistic data is not enough. So, in order to explain the linguistic data general principles are needed. The generative linguist tries to ensure a presentation of the internal knowledge of the speaker for a certain language, and the listing of such sentences would never bring a proper language description. Human beings, in our case Albanian speakers, have limited memory: it happens that the heard speeches are forgotten. Being that the memory capacity is limited, it would be absurd to pretend that human beings are able to remember all possible sentences of a language. For this reason, the statement that the internal knowledge of people is simply a sentence inventory, is not convincing.

Furthermore, based on generative studies, Haegeman states that human beings are in a way equipped with a limited system of knowledge, which enables them to build and interpret an unlimited number of sentences [5]. It is this limited system of principles that is called the internal grammar of the language. The generative linguist will clarify this system that constitutes the speaker's competency of a language.

Among the most important concepts of Chomsky is the survey that there are unlimited well-developed sentences in each natural language [3]. This is immediately followed by the fact that each imposed limit on the sentence length may be arbitrary. On the other hand, a grammar conceived as a description of a language, should have an end.

But how can we give a final description on something that does not have an end? Inspired from the previous work on the math logics and the studies on fundamentals of computer sciences, Chomsky answered this question supposing that grammar is like an equipment that connects pieces of sentences together according to proper rules, in this way are "generated" well-developed sentences. If grammar rules are applied on their results (technically if the rules are "recursive") then it is possible that the limited grammar generates an unlimited language. Grammar of a language is a system of principles that are the basis of the grammar sentences of a language. The grammar itself generates the sentences of a language. The first request directed to grammar is to characterize the language that it describes which means that the grammar should be able to distinguish those word groups that form sentences from those that do not form sentences in that language.

Through Generativism, Chomsky has motivated the linguistic research during the last fifty years, achieving many challenging results. Moreover, this linguistic program is still developing, having as a final goal not the detailed description of a certain language, but development of the principles, which define the grammar of the human languages. Generative linguists will try to characterize the knowledge for a language, focusing on two issues: a) defining that which characteristics of the language are universal and b) defining that which characteristics are specific for a language and how they relate to the universal grammar. Based on these two issues, we can say that the study analysis of languages in generative grammar is a comparing analysis.

Following Chomsky's steps by his followers such as Jackendoff, Baker, Burzio, Levin etc. we think that generativism is already developed as a linguistic discipline, with its object, subject and methods. Analysis and results of these linguists have served as a base for researches of the Albanian grammarology in the area of generative syntax, an area that sets tasks and challenges for the implementation of generative methodology in the linguistic material of Albanian language.

All words of a language are divided in parts of speech according to their common features. There are two main perspectives that classify the words in parts of speech depending on the criteria of classification a) traditional and b) contemporary. According to the traditional perspective the meaning and grammar features are two main characteristics to distinguish words groups of as parts of speech. Based on these features, in various grammars, are also defined the distinguishing criteria of parts of speech, respectively the *semantic* criterion and *grammar* criterion. The lexical meaning and the grammar features are put on the same plan.

A traditional perspective of the description of the parts of speech is encountered on the Albanian grammarology. Historically, the parts of speech are described according to the meaning and their grammar, morphological and syntax features. The issue raised is that which of the criteria is more important in defining the parts of speech. Naturally, the theory of speech definition in Albanian language has been getting better in two main directions: a) firstly, is clearly defined the number of groups of words as parts of speech. For example, on one hand are not included as parts of speech the articles of the adjectives and the articles of genitive case, and on the other hand are included as parts of speech articles: secondly, are performed detailed descriptions on the semantic and grammar features and is emphasized that there is no single criterion in distinguishing the parts of speech and it cannot be determined which criterion has priority, but they take turns. In Albanian grammarology, we encounter the full study of the speech parts in Albanian in the work of Science Academy of Albanian Republic "The grammar of Albanian Language" Tirana, 2002. Fatmir Agalliu wrote his ideas about the distinctive criterion of parts of speech in 1972 [6].

Parts of speech and the distinctive criteria take special part in the academic grammar. It is emphasized here that all the words of a language, according to the lexical and grammar common features, are divided into groups or grammar categories which are called *parts of speech* [7]. This definition is not enough for these classes, as it does not offer complete information, but fragments or incomplete roles in the sentence, and in some more specific cases they are not there at all.

The definition of "parts of speech" is used in here as a synonym of "lexical-grammar category", which means that each word or part of speech has its own meaning and grammar, without mentioning the role or function in the family formation. So that the definition of each word class in the academic grammar is supposed to include both the meaning information and the grammar features.

As a result, based on the semantic and grammar criteria, their distinction should be done according to the lexical and grammar criteria, and should be presented in the definition of each part of speech.

The definition given in grammar for each part of speech initially contains the meaning information and then continues with the information on the grammar features.

However, if we follow the method of defining the parts of speech based on this grammar, we see that the model changes. For some word classes the definition of part of speech starts with the semantic information and then follows the grammar information. For some other word classes, the grammar criterion is a priority.

The definition, first of semantic information and later the grammar information is noticed in the definition of parts of speech such as: noun, adjective, verb and adverb. In each definition it is given first the semantic criterion, the ability of these words to name for example *humans, items, features* or to generally show the words without labeling them, humans, items, features. More specifically, the definition given in grammar is as follows:

Noun- *part of speech* that **labels** human beings and items and has gender, number, case and it is also definite and indefinite [8].

Adjective- *part of speech* that **labels** a characteristic of an item and follows the gender and the number of the item; in some cases it follows the case of the name of this item [9].

Pronoun- *part of speech* that **shows** in general without labeling humans, items, features or unassigned amounts [10]

Verb- *part of speech* that labels an action as a process and it has the grammar features of person, number, mood and tense [11].

Adverb- *part of speech* that **modifies** a characteristic of an action or state, the circumstances in which this action is verified, or it shows the quality degree of a circumstance, manner or the intensity of an action [12].

As we see, the determination of the *noun, pronoun, verb and adverb* starts with the description of the semantic features, the ability of these words to label or show and later follow the grammar features. This means that in distinguishing these parts of speech from each other the most important is the semantic criterion.

On the contrary, the definitions of the unchangeable parts of speech, specifically *prepositions, conjunctions, particles and interjections*. In the definition of the prepositions, conjunctions, particles and interjections as parts of speech first is given the grammar feature and then the semantic feature as follows:

Preposition – *unchangeable part of speech* which expresses syntax dependable relation between a noun, number or a pronoun and another part of speech in a word group [13].

Conjunction - *unchangeable part of speech*, which connects two sentence parts or two sentences and expresses various syntax relations between them [14].

Particle - *unchangeable part of speech*, which serves to express meaning or emotional features that complete a word or a full sentence [15].

Interjection - *unchangeable part of speech* which emphasizes feelings, senses or the will of a speaker, without labeling them [16].

What is noticeable is that in defining the *prepositions, conjunctions, particles and interjections* as parts of speech is given a very important grammar phenomena, which is the ability of these words not to change their forms. Contrary to the definitions mentioned earlier in this grammar for the *nouns, adjectives, pronouns, verbs and adverbs*, without being given any morphologic information for their changeable or unchangeable forms, the definition about *prepositions, conjunctions, particles and interjections* includes first the grammar features, so that is their ability not to change their forms.

It is clearly noted that there is a lack of coherence in the definition criterion for parts of speech. Once is more important the grammar criterion, and then the semantic criterion takes its turn. At least, starting from the definition stated in this grammar for the object of morphology, the priority in defining the parts of speech should be given to the distinction of the words according to their ability to change or not.

In our judgement, we agree to the statement that “*the real meaning of the words should not be taken as a primary criterion to define the parts of speech, consequently, the lack of coherence noted in the academic grammar related to real parts of speech*” [17]. The academic grammar states that such words as *good, bad* etc, which label qualities, are very close to the meaning of *goodness, badness*. Also, gerunds forms like *reading and speaking* which label actions, are not easily distinguished from their base verbs such as *read and speak*. As a result, the only means to define the parts of speech in these cases are grammar features [18].

Such a statement in this grammar is very important, but is in contrast with the statement formulated for the verbs and nouns, as they start with the information of the real meaning of the words. Starting from the definitions, it is supposed that the student should surely know the meaning of the word to define the part of speech.

Apart from that, taking into consideration the semantic criterion during the definition of parts of speech practically would require that the students of pre university level as Albanian language speakers, should know without a doubt the meaning of all words during the analysis of the speech parts in order to define the category of the words. But such thing does not really happen, not knowing the semantic features is not an obstacle to distinguish the parts of speech.

A native speaker during the education period, becomes aware of the grammar features of the words in a sentence, such as the morphologic structure or the functions of words in the sentence, so he/she has the information about the words function in a sentence, is able to define the part of speech even when they do not know the meaning of the word. The following examples express this aspect:

Let's analyze the following sentences (1a) and (1b), separated from their meaning, where the students need to define the parts of speech for the words: *fitorja (victory) and gëzimi (joy)*, which meaning is unknown for the student:

(1) a. *The victory was not late.*

b. *Joy was not felt at all.*

If an Albanian native student would be required to define parts of speech of the words: *Victory* and *Joy*, taken out of their meaning, he would be right and state that these are nouns, even though their real meaning is unknown for the student. The student is able to define parts of speech based on some grammar features of the word such as *victory*- noun, singular, female, third declension, definite, nominative case, ending -y; *joy* – noun, male, first declension, definite, nominative case. If the student had to replace them with the word *for* this is impossible as these words are not joined with a verb to start the action. The same thing would be done for scientific words which are unknown to the student.

The student has this ability to distinguish parts of speech not only when confronted with the analysis of a sentence with unknown Albanian words, but also with words that do not sound Albanian at all, for example: (2)

Krytesikrasoríndgzi i tij (his) krukrazdlulói hapur (*open*).

To distinguish the parts of speech in this sentence, this would be easy: the word ***krytesikrasoríndgzi*** is singular male gender noun, nominative case, first declension, used as a subject; while the word ***krukrazdlulói*** (*work*) is the third person singular form of a verb, present perfect, which goes with the subject. So even though the student may not know the meaning of these two words, if they are names of *people, items, animals, concrete, abstract* etc., or if it is a verb which shows *action, condition* etc., the student can describe the grammar features of these unknown and foreign words to Albanian lexicon, because the grammar features are in concordance with the Albanian grammar structure.

If we notice a sentence in a foreign language, where naturally the lexical issues are bigger than in a native language, the Albanian student is able to define the parts of speech is he gets the proper information for the grammar features and their expressive means in words of the given language.

The speaker is able to define parts of speech in this sentence, but for the noun *Victory*, he cannot decide if this word is a proper or general noun.

Apart from this, the class division is given separately from the function that the words have in a class. Actually, the division in classes or word groups is done because each class defines the grammar rules of the sentence

structure. Moreover, there is little importance given to the morphological structure of the word. As an example, the distribution of morphemes is conditioned from their word forming role.

The syntax features are only treated occasionally, and it seems that regarding to the grammar aspect, the syntax aspect is not taken into consideration.

Related to this issue, in his analysis Carnie states that the criterion to define the parts of speech is not only supported on the lexical meaning of the words, but also on their distribution and the contents of their structure. The speaker has two types of distribution in defining the units of speech, the morphological and syntax distributions [19].

In the grammar of the Academy the idea of distribution is found with the expression of the syntax relations which are morphological and syntactical [20]. The morphological distribution deals with the use of morphologic means that characterizes the word structure and the way the morphemes are set in the sentence structure for example: *endings, prefixes, suffixes*. The distribution of word morphemes is an important indicator of the word relevance to a certain speech part. An example of the morphological distribution is the use of case endings of the definite nouns such as: in the sentence (*Djali lexoi broshurën*) (*The boy read the leaflet*). In this sentence, the ending of the nominative case of the definite noun *djal-i* clearly shows the speech part of this word, also the ending of the word *broshurë-n* in the accusative case, singular, definite, expresses the lexical -grammar relevance of this word as a noun.

Distribution of suffixes *-im* or *-je* is also an indicator of relevance of a word in the noun class [21].

Syntax distribution deals with the way the words are set in a sentence to connect with each other. The syntax distribution is characterized by the use of morphologic means, the syntax means of setting close the units related to semantic aspect. In this distribution, the syntax relations among the joined units neither are expressed with grammar conditions depended on the leading units, nor with the auxiliary grammar words that join the units.

Defining conditions of this form of syntax relation are the semantic dependency of one word from another, their closeness in position and morphologic invariability of the depended word. For example, the prepositions are polisemantic most of the time, so with a noun of the nominative case the preposition *from (nga)* can show *causative, positional, time, and objective relations*, according to the cases:

(3) Shfrynte *nga inati*. (blowing with anger); U largua *nga shtëpia*. Left the house); Do të vijë *nga e marta*. (will come by tuesday)

Note: the examples are left in Albanian to better present the meaning of the example.

The grammar of the Academy groups the words in parts of speech based on two main criteria: lexical – categoric criterion and grammar criterion. The lexical criterion is the meaning of the word in: a) general lexical meaning which means that the word should mark something from the reality

for example, an item, a feature or an action etc.; b) lexical – categoric meaning, which is expressed with the ability that a class of words has to mark something that the class words have in common which varied from other classes such as nouns mark items, adjectives show a feature or quality, verbs show an action or condition etc.; c) individual lexical meaning or the lexical content presented in the vocabulary.

CONCLUSIONS

Grammar of a language is a system of principles that are the basis of the grammar sentences of a language. The grammar itself generates the sentences of a language. The first request directed to grammar is to characterize the language that it describes which means that the grammar should distinguish those word groups that form sentences from those that do not form sentences in that language. Generative linguists will try to characterize the knowledge for a language, focusing on two issues: a) defining that which characteristics of the language are universal and b) defining that which characteristics are specific for a language and how they relate to the universal grammar. Based on these two issues, we can say that the study analysis of languages in generative grammar is a comparing analysis. All words of a language are divided in parts of speech according to their common features. There are two main perspectives that classify the words in parts of speech depending on the criteria of classification a) traditional and b) contemporary. According to the traditional perspective the meaning and grammar features are two main characteristics to distinguish words groups of as parts of speech. Based on these features, in various grammars, are also defined the distinguishing criteria of parts of speech, respectively the *semantic* criterion and *grammar* criterion. The lexical meaning and the grammar features are put on the same plan.

A traditional perspective of the description of the parts of speech is encountered on the Albanian grammarology. Historically, the parts of speech are described according to the meaning and their grammar, morphological and syntax features. The issue raised is that which of the criteria is more important in defining the parts of speech. Naturally, the theory of speech definition in Albanian language has been getting better in two main directions: a) firstly, is clearly defined the number of groups of words as parts of speech. For example, on one hand are not included as parts of speech the articles of the adjectives and the articles of genitive case, and on the other hand are included as parts of speech the particles: secondly, detailed descriptions are performed on the semantic and grammar features and is emphasized that there is no single criterion in distinguishing the parts of speech and it

cannot be determined which criterion has priority, but they take turns. There is a lack of coherence in the definition criteria for parts of speech. The semantic criterion is more important sometimes, and then the grammar criterion takes its turn. Considering the definition of this grammar for the morphology object, the priority should be given to the word distinguishing according to their ability to change or not their forms.

We agree to the statement that *“the real meaning of the words should not be taken as a primary criterion to define the parts of speech, consequently, the lack of coherence noted in the academic grammar related to definition of real parts of speech”*

The grammar of the Academy groups the words in parts of speech based on two main criteria: lexical – categoric criterion and grammar criterion. The lexical criterion is the meaning of the word in: a) general lexical meaning which means that the word should mark something from the reality

for example, an item, a feature or an action etc.: b) lexical – categoric meaning, which is expressed with the ability that a class of words has to mark something that the class words have in common which varied from other classes such as nouns mark items, adjectives show a feature or quality, verbs show an action or condition etc.; c) individual lexical meaning or the lexical content presented in the vocabulary.

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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.⁹⁵

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 the 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.

⁹⁵ Curricula of Albanian language, MAS, Tirana, 2015

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 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.⁹⁶
- b. *Pronunciation* norm⁹⁷ 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*), *elektricit* (*electrician*), *incizoj* (*tape*), *klasicizëm* (*classicism*), *konciz* (*concise*), *recension* (*recension*), *Sicilian* (*Sicilian*), *suficit* (*surplus*) etc.⁹⁸

And words that come from Greek, Latin and Roman languages that have a *g* followed by an *e* or *i*, are written with *gj*:

⁹⁶ Rami Memushaj, *Phonetics of Albanian language*, “Toena’ Publishing, Tirana 2011, pg. 185

⁹⁷ B.Beci, *Phonologic System of the today literature language and phonetic norms*, pg. 93-94

⁹⁸ *Proper writing of Albanian Language*, Tirana 1973, pg. 94.

*Gjen (gen), gjenocid (genocide), gjenital (genital), gjips (gyps), gjibon (gibbon), gjirafë (giraffe), agjensi (agency), agjent (agent), algjebër (algebra), angjinë (Angine), digjital (digital) etc.*⁹⁹

The linguist Rami Memushaj emphasizes that the users of Albanian language often use the wrong form in foreign words which he labels “*linguistic ugliness*”¹⁰⁰. 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), *defekt* (defect), *eliminim* (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.
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 intonation¹⁰¹ 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.”¹⁰²

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

⁹⁹ Proper writing of Albanian Language, Tirana 1973, pg. 96

¹⁰⁰ Rami Memushaj, Standard Albanian, “Toena” Publishing, Tirana, 2008, pg. 112

¹⁰¹ Rami Memushaj, Phonetics of Standard Albanian, “Toena” Publishing, Tirana 2011, pg. 186

¹⁰² Proper writing of Albanian Language, Tirana 1973, pg. 1-2

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 *gjen* - *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 *direkt* (*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.

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*) *fillestar* (*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*), *interesohej* (*care*), *marr pjesë* (*participate*) for the word *aplikoj* (*apply*); *prekje* (*touch*), *ndihmë* (*help*) for the word *impact* (*impact*); *aftësi* (*skill*), *provoj* (*try*), *veprimtari* (*activity*) for the word *eksperiencë* (*experience*); *veçanti* (*feature*) and *vullnet* (*willpower*) for the word *priority* 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 Comsky¹⁰³ *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.

¹⁰³ 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.”¹⁰⁴

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.¹⁰⁵

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.¹⁰⁶ 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.¹⁰⁷

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

¹⁰⁴ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 187

¹⁰⁵ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 188

¹⁰⁶ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 246

¹⁰⁷ G. Graffi, Sintaksa- Structures of speech, Dituria Publishing, Tirana, 2003, pg.125

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.”¹⁰⁸

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.¹⁰⁹

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Appendix

ANKETË

MOSHA _____

SEKSI _____

KLASA _____

SHKOLLA _____

VENDLINDJA _____

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

Eleminim – eliminim

Dixhital – digjital

Difekt –

¹⁰⁸ Rami Memushaj, Introduction to linguistics, “Toena” Publishing, Tirana, 2014, pg. 47

¹⁰⁹ Rami Memushaj, Introduction to Linguistics, “Toena” Publishing, Tirana 2014, pg. 187

defekt

Gjen – gen

Liçensë – licensë

Boljer – buljer – boiler

Dakord- dakort

3. Zëvendëso fjalën e dhënë me ekuivalentin përkatës.

Promovoj -

Insistoj

Impakt -

Prioritet

Eksperiencë

Maxhorancë

Ekzagjeroj -

Deciziv

Live -

Aplikoj

4. Plotëso vendet bosh me fjalët përkatëse (I adoptuar, live, eksperiencë, 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.

INDIVIDUAL AND COLLECTIVE IDENTITY IN BETWEEN THE ACTS

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Abstract

This work studies the question of identity in Woolf's novel *Between the Acts*. Each character has his/her own identity and at the same time he/she is part of the audience, watching the historical pageant that constitutes the novel's central setting. Thus, the individual identity of each character occasionally merges with the collective identity of the audience. Woolf experimented with stream-of-consciousness so that the narration is mainly rendered as third-person interior monologue. However, it frequently shifts from one character to another or changes from singular to plural. Kristeva's semiotic seems to be constantly surfacing in the language of the novel. The intrusions, omissions, and interruptions make the narration additionally blurry. It is often impossible or very difficult to assign the scraps of thoughts and words to a particular person and identify specific character/s in the crowd. Metafictional references also crop up in the novel, implying the process of writing. The alterity of characters contributes further to the dissolution of personality. Not only individual characters have public and inner selves, but the otherness appears also to be projected on the whole audience. Each character seems to be related to a specific time. However, all characters embody more times. They are all simultaneously different and alike in the novel. The "I" and "We", as the inner and public self respectively, alternate between one another. The cacophony of voices, fusing into order and then again into chaos shows the individual singled out from the community, only to be fused into its collective identity again.

Key words: individual identity, collective identity, stream-of-consciousness, Otherness, semiotic, scraps, fragments, cacophony of voices, chaos, order

Introduction

The characters in Woolf's last novel *Between the Acts* are rather complex. Each of them stands both for a separate individual and merges into the collective stream of the audience. Hence, the issue of identity in *Between the Acts* may be treated in two ways. On the one hand, each character has a separate identity, and on the other, he/she also fuses with the collective identity of the audience in the novel, given that all the characters are also part of the audience. Each character occasionally asserts his/her identity. Even the minor characters from the audience, such as Lynn Jones, are not always merged in its collective stream, so that from time to time the narration shifts to their words and thoughts.

It is Woolf's narrative technique that makes the identity of the characters identifiable or not. Thus, depending on the narration we recognise or not who is speaking. Woolf experiments with the stream of consciousness in the novel which appears to be rendered mainly in third-person interior monologue, but the narration frequently merges with the words or thoughts of various characters and occasionally shifts to a different person. The narration in the excerpt below begins in first and continues in third person singular:

"I remember," the old man interrupted, "my mother ... " Of his mother he remembered that she was very stout; kept her tea caddie locked; yet had given him in that very room a copy of Byron. It was over sixty years ago, he told them that his mother had given him the works of Byron in that very room. He paused.

"She walks in beauty like the night," he quoted. (9)

In this passage, focusing on Mr. Oliver's memories of his mother, it is very difficult to distinguish between thoughts and spoken words. Sometimes, the focus of the narration slides from one character to another in a mixture of words and thoughts so that the characters can hardly be identified.

The narrative technique focusing on the audience is especially interesting. When referring to the audience, Woolf's narrative constantly shifts to unidentifiable person or persons and changes from singular to plural and from plural to singular. The presence of the audience is also conveyed by words and thoughts, but with even more intrusions, interruptions, and omissions:

"They are not ready ... I hear 'em laughing" (they were saying) " ... Dressing up. That's the great thing, dressing up. And it's pleasant now, the sun's not so hot... That's one good the war brought us - longer days ... Where did we leave off" D'you remember? The Elizabethans ... perhaps she'll reach the present if she skips ... D'you think people change? Their clothes, of course ... But I meant ourselves. (87)

The "scraps and fragments" from the audience are either comments on the play, or ordinary conversation about the weather, the war and so forth. As Ferrer puts it, "the fragments of discourse float, indeterminate, not assignable to some particular subjects. It is as though the depersonalisation operated by cliché were itself depersonalised."¹¹⁰ The audience thus becomes a depersonalised entity conveying the voice of the community.

For Miss La Trobe this formless cacophony of voices coming from the audience has a special meaning: "Over the tops of the bushes came stray voices, voices without bodies, symbolical voices they seemed to her, half hearing, seeing nothing, but still over the bushes, feeling invisible threads connecting the bodiless voices" (177). Miss La Trobe is a creator, just like Lily Briscoe in *To the Lighthouse*, and she therefore depends on the response from her spectators. Thus, Miss La Trobe might be taken to convey the author's own endeavours as a novelist, and the voices of the audience might be associated with the response of the readers. Woolf, in fact, was herself preoccupied with the effect of her writing. In 1938, when she was still writing *Pointz Hall*, she records in her Diary:

Yet wrote *The Waves*; yet am unlikely to write anything good again; am a second-rate and likely, I think to be discarded all together. I think that's my public reputation at the moment. It is based largely on C. Connolly's cocktail criticism: a sheaf of feathers in the wind. How much do I mind? Less than I expected. But then of course; it's all less than I realised ... Yes I used to be praised by the young and attacked by the elderly. (my ellipsis)¹¹¹

It is obvious that Woolf was concerned with her reviewers and readers. Miss La Trobe's anxiety seems to be of a very similar nature. Hidden behind the bushes, she constantly overhears fragments of the conversation coming from the spectators.

The distracted voices of Miss La Trobe's audience have another meaning as well. According to Julia Kristeva, the constant undermining of rational discourse is due to the interference of the semiotic with the symbolic. Whereas the symbolic is associated with the paternal, the realm of Lacan's Name-of-the-Father, the semiotic is linked with the maternal.¹¹² As Ferrer argues, maternity is a subject which is very relevant in Woolf's fiction, and although it is not omnipresent in *Between the Acts* (as it is, for example, in *To the Lighthouse*), it occurs from time to time in the novel, always breaking the discourse.¹¹³ In this context Lacan argues that before becoming a social and speaking subject through the intervention of the Name-of-the-Father, the child lives in the realm of the Imaginary. The Imaginary is the order in which the ego strives to see itself reflected in its relations to the *other*, written with small "o". The other acts as a kind of mirror for the child's newly formed ego¹¹⁴.

Consequently, if we accept Ferrer's argument, the preoccupation with motherhood and the lack of Lacan's Name-of-the-Father in Woolf's fiction, might imply that her novels are embedded in the semiotic, rather than the symbolic. However, motherhood does not prevail in *Between the Acts*, and throughout the narration the language alternates from broken fragments coming from the audience to a normal word order.

¹¹⁰ Ferrer, Daniel, *Virginia Woolf and the Madness of Language*, London and New York: Routledge, 1990.

¹¹¹ Woolf, Virginia, *A Writer's Diary*, ed. Leonard Woolf, London: The Hogarth Press, 1954, 33.

¹¹² Kristeva, Julia, "A Critical Science and/or A Critique of Science", *The Kristeva Reader*, ed. Toril Moi, Oxford: Basil Blackwell, 1986.

¹¹³ Ferrer, *Virginia Woolf and the Madness of Language*, 108.

¹¹⁴ Bowie, Malcolm, *Lacan*, London: Fontana Press, 1990.

It is interesting that the characters perceive themselves in the context of the *Other* and therefore they are analysable from the point of view of Lacan's poststructuralist psychoanalysis.¹¹⁵ Both Isa and Miss La Trobe are obsessed with their mirror-image. Thus, Isa views her feelings in relation to others, to Mr. Haines and her husband respectively, meditating before her mirror early in the morning: "Inside the glass, in her eyes, she saw what she had felt overnight...But outside...was the other love" (19, my ellipses). In the scene with the mirrors not only does Miss La Trobe break the limits between representation and reality, but she also projects the Otherness of the whole audience:

Ourselves! Ourselves!

Out they leapt, jerked, skipped. Flashing, dazzling, dancing, jumping. Now old Bart ...he was caught. Now Manresa. Here a nose ... There a skirt ... Then trousers only ... Now perhaps a face. ... ourselves? But, that's cruel. To snap us as we are, before we've had time to assume ... And only, too, in parts That's what's so distorting and upsetting and utterly unfair. (214)

This preoccupation of the characters with the Other in fact points to their divided identity. Isa meditates on her feelings, attempting to find her real identity. The word "[i]nside" indicates her inner self that is locked for the others, whereas "outside" indicates her public self, as the mother of her children and as Giles's wife. The spectators who see their images reflected in the mirror are terrified, for their inner selves are publicly displayed.

The identity of the characters of the novel, especially of those representing the individual, is interrelated with the concept of time. The prehistoric in the novel mainly centres on Mrs Swithin and her reading of the *Outline of History*. Further variations are played on the character of Lucy Swithin. Together with her brother Mr. Oliver, she also represents the past, for they are bound by their shared memories. However, her musing on the past is often interspersed with flights into the present and future: "Tempted by the sight to continue her imaginative reconstruction of the past, Mrs Swithin paused; she was given to increasing the bounds of the moment by flights into past and future". (14) Isa, as Giles's wife and mother of her children, might stand for motherhood and womanhood in the novel. Although she claims to represent the future, Isa is also related both to the present and to the past, in the library scene and at the end of the book respectively. 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) In the last scene of the novel Isa is related to the prehistoric past:

Isa let her sewing drop. The great hooded chairs had become enormous... And Isa too against the window... It was night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks." (256, my ellipsis)

Little George might embody the future because his whole life is in front of him. However, he also represents the prehistoric: "The little boy had legged and was grouting in the grass". (16) Therefore, the characters assert their identity through their musing on time, and through the different times that they embody.

The relations among the characters are complex and multiple. While Isa is a lover of books, her husband Giles, the stock-broker, represents the very opposite values. He is down-to-earth and aware of the moment in which he lives. Throughout the novel, Isa's feeling towards him are a mixture of love and hatred:

"He is my husband," Isabella thought... "The father of my children." It worked, that old cliché ... It was a shock to find, after the morning's look in the glass, and the arrow of desire shot through her last night by the gentleman farmer, how much she felt when he came in, not a dapper city gent, but a cricketer, of love; and of hate. (60, my ellipses)

However, at the end they are brought together in the final scene embodying both the prehistoric and the future. Although the end of the novel is uncertain, for Isa and Giles it means reconciliation in the primeval relationship between a husband and wife.

¹¹⁵ Ibid. For Lacan, the *Other*, (written with capital "O"), has a specific meaning. It only functions in the symbolic register, in the context of language, authority, law, transgression and sanction.

Not only Isa and Giles, but all the characters in the novel, are at the same time different and alike. Mrs. Swithin and her brother, with their little quarrels, are also set one against the other. Despite their different temperaments, they are bound by their shared memories from the past. Giles and Mrs Manresa, who is a vulgarian and a child of nature, are brought together during the play, as opposed to Isa and William Dodge, both lovers of books and art.

Ferrer argues that, “the juxtaposition of the individualities, of separate, individual egos, gives way to a collective ego. - ourselves went forward ... all enlisted (131)”¹¹⁶ However, in addition to fusing into community, the “I” which represents the individual, is also juxtaposed to the “We” which conveys the collective identity.¹¹⁷ The narrative shifts in the novel make the “I” and “We” reciprocate each other. The cacophony of voices, fusing into order and then again into chaos and so on, ironically represents the community. The individual is singled out from the community, only to be fused into its collective identity once more in what seems to be an endless alternating process. As the pageant is brought to its close, even Miss La Trobe becomes part of the community. Although she exercises control over her spectators, she is dependent on their response, and at the end of the novel she identifies with her audience and therefore fuses into the collective identity.

Thus, Miss La Trobe both exercises power over the audience and is overpowered by it. Isa and Giles’s relationship alternates between love and hatred. Mrs Swithin and Mr Oliver, as well as all the major characters, are both different and alike. It can be concluded that the individual and the collective identities reciprocate each other. The narration shifts from the chaos of the cacophony of voices to the normal order of speech. The individual occasionally fuses into the collective identity, that is, his/her inner and public selves alternate each other.

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¹¹⁶ Ferrer, *Virginia Woolf and the Madness of Language*, 138.

¹¹⁷ Woolf, Virginia, *A Writer’s Diary*, 289-290.

TIME AS JUXTAPOSITION OF OPPOSITES IN T. S. ELIOT'S *THE WASTE LAND*

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Abstract

This work studies T. S. Eliot's poem *The Waste Land*, drawing on "duration", as central concept in Bergson's doctrine of time. Duration is a dialectical flux, the time inside us, that both distinguishing between our present and former states and implies their simultaneous presence. It also incorporates the past and the future into the changing present. The clock (mathematical) time, present in Eliot's 1917 poems and only sporadically in *The Waste Land*, measures simultaneities. Eliot's poems, published in the 1920s, expose more complex understanding of time. *The Waste Land* (1922), reveals that both the past and the present are marked by deprivation and baseness. All the characters occupying the two periods show that they share the overwhelming sense of spiritual and physical futility that will potentially prevail in the future as well. The unattainable future leaves no hope that rebirth will ever happen. The inner process of "durée" conceives of the simultaneities as notes. Fragmented notes, loaded with memories of the past, permeate *The Waste Land*. The poem's brightest moment is "the pleasant whining" at the end that evokes a glimpse into an ideal world, unfixed in time and space. At this point Bergson's time turns into Kristeva's monumental temporality. However, the same "whining" simultaneously implies sorrow, futility, and loss in the poem. As a conclusion, Bergson's duration, although fragmentary present in *The Waste Land*, is not authoritarian time in the poem's whirlpool of juxtaposed times, as it constantly transforms into something else and cannot be given a precise definition.

Key words: doctrine of time, duration, flux, juxtaposed times, clock time, simultaneities, monumental temporality, harmony, authoritarian time, time whirlpool

TIME AS JUXTAPOSITION OF OPPOSITES IN T. S. ELIOT'S *THE WASTE LAND*

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This work views Eliot's poetry, focusing on his groundbreaking poem *The Waste Land*, through the prism of Bergson's philosophy of time. In the chapter entitled "'Time' upon the Social Plan and in Philosophy", Wyndham Lewis talks about a "cult of time", which has spread from philosophy into literature.¹¹⁸ According to Lewis, Bergson's doctrine is the starting point of the cult of time. The fundamental concept in Bergson's philosophic doctrine of time is that of "duration". Consequently, it would be worth explaining what Bergson's duration means:

Pure duration is the form which the succession of our conscious states assumes when our ego lets itself *live*, when it refrains from separating its present state from its former states. For this purpose it need not be entirely absorbed in the passing sensation or idea; for then, on the contrary, it would no longer *endure*. Nor need it forget its former states: it is enough that in recalling these states, it does not set them alongside its actual state as one point alongside another, but forms both the past and the present states into an organic whole, as happens when we recall the notes of a tune, melting, so to speak, into one another.¹¹⁹

Clarifying Bergson's concept of "duration", Lewis says: "'Duration' is what occurs when we completely telescope the past into the present, and make our life a fiery point 'eating' like an acetylene flame into the future."¹²⁰ Duration is therefore an incorporation of past and future into the moving and changing present. It is a flux, which implies both the separation of our present and former states, and their simultaneous presence, felt all at once. According to Bergson, the concept of duration is the time inside us. Clock time is the so-called mathematical time. It measures only simultaneities. Thus, the counting of the movements of the clock is a mere counting of simultaneities. The process of "durée", going on inside us, organizes those simultaneities in such a way that the memory of all the past oscillations of the clock is held and they do not resemble numbers, but are conceived of as notes of a melody. Whereas Time in Bergson's philosophy arouses veneration, the clock, as Lewis puts it, is irretrievably spatial, and Space evokes in Bergson a feeling of disdain.¹²¹

¹¹⁸ Wyndham, Lewis, *Time and Western Man*, London: Chatto and Windus, 1927, 218-219.

¹¹⁹ Bergson, Henry, *Time and Free Will: An Essay on the Immediate Data on Consciousness*, trans. F. L. Pogson, Muirhead Library of Philosophy, London: George Allen & Unwin, Ltd., 1910, 100.

¹²⁰ Lewis, *Time and Western Man*, 437.

¹²¹ *Ibid*, 438.

Bergson's philosophic doctrine had its influence on Eliot, after he had attended Bergson's lectures in Paris during the winter of 1910-1911. However, this influence was only temporary. Although Eliot rejected Bergsonism later in his career, his influence is present especially in his 1917 poems. In *The Love Song of J. Alfred Prufrock*, the overwhelming presence of the clock time through the "restless nights in one-night cheap hotels" (l. 6), "all the works and days of hands" (l. 29), the minute of "decisions and revisions" (l. 48), the futile routine of "evenings, mornings, afternoons" (l. 50), the constant reiteration of the phrase "there will be time", emphasize the absence of inner duration in Prufrock's life. To his despair, Prufrock is aware of his inability to attain the significance of the inner duration, but at least he acknowledges its absence.

The same preoccupation with the clock time is also present in Eliot's poem *Portrait of a Lady*, with the yearly cycle providing its structure and at the same time ironically indicating the absence of real significance in the lady's life. Like Prufrock, she is aware of the existence of some other concept of time which is the inner time of duration, but she fails to attain it.

While the 1917 poems are mostly preoccupied with the clock time, the eponymous old man Gerontion in Eliot's poem published in 1920, seems to be tossed about by "windy spaces" in the void of history. The wind, according to Gish, appears very frequently in Eliot's poetry.¹²² However, rather than being a "constant symbol of emptiness",¹²³ it symbolizes time and Eliot's constant preoccupation with it. In *The Hollow Men*, 1925, the "I" of the second stanza wants to be left "in the field / behaving as the wind behaves" (ll. 34-35), that is, left in his static despair to the realm of time. In the opening of "The Fire Sermon" the wind "crosses the brown land, unheard" (l. 175), thus indicating the transience of time. In his final temptation in the last section of *The Waste Land*, 1922, the quester finds out that the passing of time has left the chapel empty and derelict, for it is "only the wind's home" (l. 389)". In *Gerontion* the wind blows through the "cunning passages" and "contrived corridors" (l. 35) of history.

Although T. S. Eliot's preoccupation with time is obvious in *The Waste Land*, which is permeated by the entire literary tradition, including the great classics of the past, still it would be an oversimplification to sum up the complexity of the whole problem of time in the poem to acknowledging the past as the central temporal concept. All the grandeur of the tradition and everything that enlarges the spirit has been degraded and parodied in *The Waste Land*. "Fishing" no longer symbolizes seeking for salvation, but it is debased to an activity in "the dull canal" (l. 189). Mrs. Porter and her daughter, who sell their bodies for money, are an ironic

¹²² Ibid, 36.

¹²³ Ibid, 36.

reference to Diana, the chastity goddess, who turned Actaeon into a stag when he saw her bathing naked with her nymphs. The reiteration of references to Spenser's *Prothalamion*, set by the Thames, are only ironic echoes of the modern sordidness of the river which has lost all its beauty and meaning. There is nothing exalted or sacred in the Waste Land. Even Shakespeare has lost his meaning. The parodying and jazzing up of his work, which has been reduced to a "rag" (l. 128), denotes the ultimate degeneration of culture.

However, this does not mean that Eliot in fact opposes the repellent present to the exalted past, for he implies that degradation and loss mark all times. The allusion to Wagner's opera *Tristan and Isolde*, and the reference to Elizabeth and Leicester in *The Fire Sermon*, for example, do not evoke the exalted past. Rather, they imply wasted love opportunities and therefore futility. It is the same futility which is present in the everyday routine of the typist, or the aristocratic lady in *The Game of Chess*. The only difference is that the typist and the rich lady have not only lost their opportunities for love, but they cannot perceive them any longer.

Thus, the sense of fruitlessness is reinforced through the juxtaposition of the past, (manifested in the poem through myth, rituals of the past¹²⁴, allusions to and quotations from the works of the past), to the present routines of modernity. Both convey the same feeling. The present and past are not only juxtaposed, but they appear to coexist. The specific examples below show how the present and past can appear at the same time in *The Waste Land*.

Madam Sosotris merges the mysteries of ancient myth and rituals with fashionable fortune-telling, so that the characters she introduces with her "wicked pack of cards" (l. 46) are both modern and ancient. They appear in the poem as part of the sordid present, and at the same time evoke Weston's fertility myths and rituals, which ironically don't bring rebirth in the Waste Land. Madam Sosotris herself is both ancient and new; she has a mock Egyptian name, but the way in which she is addressed is modern. The nightingale's song reminds the reader not only of the Greek myth of the rape of Philomela, but also of the sexual sterility of modern people, reduced to a loathsome routine. Stetson, appearing in the section of the Unreal City, is both modern businessman and a character of the past that fought "at Mylae" (l. 70). The dog at the end of *The Burial of the Dead* is not only an ordinary stray dog digging up bones in some suburban back garden, but it might also suggest the ancient Dog Star from Egyptian mythology. The modern Thames also suggests the ancient river of Babylon of the exiled Hebrews. Tiresias is both ancient and new. He had "sat by Thebes" (l. 245) and prophesied in

¹²⁴ The references to Weston's *From Ritual to Romance* and Frazer's *Golden Bough*, especially the two volumes *Adonis, Attis, Osiris*, are some of the crucial ways in which the concept of the past is conveyed in *The Waste Land*. Ancient myths and rituals from these two works pervade the whole poem.

ancient times, but he is also a witness of the scene of the modern abuse of sex between the typist and the clerk. The allusions to the past therefore either reinforce the present rigidity, or they suggest the ancient myths and rituals but only in fragments and without realizing their ultimate purpose of rebirth or regeneration. On the contrary, the general feeling conveyed by the allusions to the past is that of sterility and fruitlessness. The meaningless and aimless present modernity brings about the same sensation.

Therefore, the present and past reciprocate each other; with the past invading the present, and the present also interpenetrating the past. Eliot's *Waste Land* is present in all times, and there is no change, for the same hollowness permeates both the past and the present. Thus, the hope for the future remains in doubt. Sexual and spiritual futility creates the prevailing mood in the poem, and the salvation through renewal, which is the original goal of Weston's and Frazer's works, although more clearly envisioned at the end of the poem, remains unfulfilled. Thus, the past and present, existing within the same situations and the same characters, are ultimately reconciled, not through regeneration, but through futility as their uniting point.

A paradoxical union of change and permanence is present in *The Waste Land*. On the one hand, the past and present interact with and change each other; and on the other, in their interaction they evoke a sense of something both timeless and temporal. Thus, Eliot's historical sense, which incorporates both the timeless and the temporal, is brought to the fore.¹²⁵ Through the juxtaposition of the present and the past, Eliot has succeeded in involving the historical sense in his poem. Although the present and past constantly interact with each other, there is no change on a larger scale for the same futility and bareness are present in all times, evoking the sense of a permanent status-quo.

Whereas the interspersing of past and present permeates the whole poem, the issue of the future is not given equal treatment. Just like the shadow in "The Burial of the Dead", which is "rising to meet you" (l. 29), the future remains unattainable. The message of the thunder and the benediction at the end of the poem bring solely a clearer vision of the situation in the *Waste Land*. Instead of rebirth, only the urge for it remains. It seems that the prevailing futility of the past and present does not leave much room for the future. Hence, although not eliminated entirely, the future is left in doubt, for it is pushed aside by the weight of the past and present.

It is worth viewing Eliot's preoccupation with time in *The Waste Land* through the

¹²⁵ 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.

prism of Bergson's concepts of inner and clock time. There is something unusual about time in general in the poem in which the myth is interspersed with the modern, and the same characters and situations appear in all times. The dominant mood of futility permeates both the present and the past.

Clock time exists in *The Waste Land*, but it is not the prevailing concept of time as it is in *The Love Song of J. Alfred Prufrock*. It serves, as Gish puts it, to "hold back chaotic emotions by concentrating on the outer crust of existence".¹²⁶ The aristocratic lady in "A Game of Chess" surrenders completely to the clock time in a desperate attempt to find meaning out of the futility of her life:

"What shall I do now? What shall I do?"
 "I shall rush out as I am, and walk the
 street With my hair down, so. What
 shall we do tomorrow?
 What shall we ever do?"
The hot water at ten.
 And, if it rains a closed car at four. (11. 131-5)

Lil, the woman from the lower class who looks "antique" (1. 156) and is only thirty-one years old, is as oppressed by the clock time as is the woman from the aristocracy. The "crude existence" of the clock time is also present in the daily routine of an ordinary working day. People cross London Bridge to work in the city "on the final stroke of nine" (1. 68) in the first section of *The Waste Land*, and they come back home "at the violet hour" (1. 214), that is, after five o'clock, in the third section of the poem. The barman's cry, "HURRY UP PLEASE ITS TIME", both indicates the monotonous repetition of the simultaneities of the clock time and appeals that it is high time to do something about the situation in the Waste Land. This appeal, just like the scattered pieces of Weston's fertility myth, remains with no response.

Unlike the *Portrait of a Lady*, the seasonal cycles are not related to the structure of the poem, but they appear sporadically. At the opening of the poem they occur in an abnormal sequence. April, traditionally related to spring and renewal, is "the cruellest month" (1. 1). Winter is the following season after the spring, and contrary to April, it is comfortable and "warm" (1. 5). Summer, usually related to sun, surprises the reader with a "shower of rain" (1. 9). "The Fire Sermon" opens with autumn on the Thames, because "the river bears no ... testimony of summer nights" (1. 177, 1. 179). Although the seasons appear in their normal

¹²⁶ Gish, Nancy K., *Time in the Poetry of T. S. Eliot*, London: The Macmillan Press Ltd., 1981, 55.

annual sequence, they are either distorted or present in a wrong focus in the third section. The autumn scene is accompanied by the blowing of the wind, implying the passing of time and ultimately death. Thus, the meaning of the seasons is distorted. The inclusive “I” “was fishing in the dull canal / on a winter evening” (ll. 189-190) and therefore desperately looking for rebirth in the season when all of nature is dead. The impossibility for rebirth is doubly reinforced with “was” indicating past activity, which although finished, remains unfulfilled. The ironic reference to the chastity goddess shifts the focus away from the spring. In the last section the “thunder of spring” (l. 327), which might bring rebirth, is somewhere in the “distant mountains” (l. 327), unattainable for the inhabitants of the Waste Land.

According to Bergson, the process of “durée”, that is, the time inside us, organizes all the memory of the clock time in such a way that it resembles the notes of a melody. Indeed, the notes, whether from Wagner, a nightingale’s song, or a record, do appear in the Waste Land in fragments. They bear in themselves memories of the past. Thus, “Weialala leia / Wallala leialala” is either a reference to the tragic love from the past between Tristan and Isolde, or it suggests the lost beauty of the river. The lines, “Twit twit twit / Jug jug ...” (ll. 203-204) are a reference to a nightingale’s song and therefore to the ancient myth of the rape of Philomela, who was turned into a nightingale. The music from the record, after the scene of the modern abuse of love and sex, is not only an ironic allusion to a character in Goldsmith’s novel *The Vicar of Wakefield*, but it is also another reference to the ancient myth of Philomela. The notes of the record glide away from the music that Ferdinand hears after the shipwreck in Shakespeare’s *The Tempest*, into “the pleasant whining of a mandolin” (l. 261), which is a momentary glimpse into some ideal world of real values. The images of this world are perhaps the brightest point in the poem, otherwise permeated by death and futility. This ideal world, although in the city, is not strictly fixed in space, for it can be found “along the Strand, up Queen Victoria Street” (l. 258), but also “beside a public bar ...” (l. 263), or in the splendid church. It also surpasses the boundaries of time, for it is not certain which age it belongs to. This momentary glimpse into the ideal transcends time and space and resembles Kristeva’s world of monumental temporality.¹²⁷ Thus Bergson’s music has turned into Kristeva’s time. However, besides the exalted vision of the past, Wagner’s music or the nightingale’s song can

¹²⁷ Julia Kristeva, “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.

also imply futility and violence. In the third section, the sounds of “the rattle of the bones” (l. 186), also suggesting music, are in fact sounds of death, the very opposite of Bergson’s ideal harmony. Therefore, on the one hand music in *The Waste Land* might imply Bergson’s time inside us, and on the other, it does not.

It can be concluded from the above analysis that the past and the present are the authoritarian times in the poem. However, even they are not reliable, for they constantly interact and turn into each other. Bergson’s duration is either present fragmentary, or it glides into another concept of time. Hence, like the “whirlpool” (l. 318) into which Phlebas has thrown himself, the Waste Land is plunged into the whirlpool of time which cannot be given a definition, or a specific concept. Not only are the existent concepts of time fragmentary, and one concept glides into another, but, in its general distortion, time constantly transforms itself and becomes something else.

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Expressionist Art in Kosovo

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ABSTRACT

Expressionism like art was widespread in Balkans in the early twentieth century, as a very special form of individual art as a specific and emotional art. The way this art describes and reveals the individual soul of M. Mulliqi and his artistic expression. The focus of this study is the divergences between Expressionist art in Europe and that in the Balkans and especially in Kosovo. So, the relationship and influence of expressionism in the culture of the Balkans and their mutual relations. Given the fact that expressionism has also developed in painting and literature. The topic and focus of this paper-work in the context shown are stated above. We are in the art works of Muslim Mulliqi and Edwar Munch, Oskar Kokoshka and Egon Shile. I tried to offer to the readers near the genesis of the development of expressionist culture in its impact on our culture and the art of the time.

Keywords: Expressionism, Balkans, Culture, Art, Style, Movement, Nuance, Muslim Mulliqi

Expressionist Art in Kosovo

"Cezanne did not want to copy reality. He wanted to discover new symbols to express this reality".¹ In the history of modern art in Kosovo in the twentieth century, which begins with Muslim Mulliqi and his generation friends and later colleagues and students. Gradually began to embrace the art that brought to light Mulliqi, it became a connection of well imaginary with the works he produced and exhibited in the former Yugoslavia and in the World.

Always looking in retrospect the developments of the arts in Kosovo and their movements had a tendency of professional and aesthetic cultivation of themes that underwent major changes in the framework and the amount of works of art created by our artists in the years 1950 - 1990. Seeing the chronology of flow of artistic development currents there was a freedom or democratization of the themes they used in their works, and it was precisely these individual expressions that were based on the inspiration of various European schools such as the French and German ones. In these aesthetic influences the individuality is also observed, creators of the first generation who created their art based on their idea-professional views of the themes of the works they realized during this period.

These art schools could not resist even Kosovar art, and which were dominant in many countries of the world. Realism, impressionism, expressionism and analytical cubism. The art works of many creators found their artistic inspiration in themes, history, landscapes, and portraiture. The expressionist style in Kosovo gradually began to change both the themes and the way of making art. Mulliqi placed three main elements in the autochthonous expressionist art, that he realized in his creative works being one of the main representatives of art in Kosovo, these are the new evolving elements of expressionist art such as architecture, figuration (Nudo), and folklore elements. So Mulliqi did not focus only on source topics but advanced them by putting them in the function of an approximation to the Yugoslav art of the time. "It is true that most historians and art critics and theorists include Paul Cezanne in the group warriors of modern art of the twentieth century".²

If modern art starts with impressionism and light in painting is a key element in painting. For us in Kosovo, Mulliqi was the only light that made the division of thematic and stylistic art in courageously manner changing the content and figurative language in our country.

¹ Charlotte Willard, famous modern artists, ('ALSA', Tiranë, 2007), 8.

² Hivzi Muharremi, Metamorphoses of Figurative Language, ('Rilindja', Prishtinë, 1986), 41.

The beginnings of expressionist art date from the years 1885-1900, Van Gogh, Tolus Lotreku, Edvard Munku, etc. The most influential was Van Gogh. Expressionism developed and spread to other European countries as well as in Germany with the group of painters. 'Ura' 'around 1905. Although in Kosovo at that time there were no parallel representatives that could be the continuation of expressionist art in Kosovo. The main representative is Academic, Muslim Mulliqi.

If in Norway, Sweden and Finland, their subject in expressionist art it was major, distinctions like moral degradation, family tragedy, depression, alcohol, hatred, drugs. Muslim in Kosovo builds his main theme in expressionist art by empowering color, drawing, figuration and form is the aesthetic starting point emphasizing the rhythm in drama in the works of the Kosovar painter. In most of the first art works of the Mulliqi are:

" Sharragjinjët " Hamalli " represents the man of the time that the struggle for existence and the historical sufferings of Kosovo, Albanians were deeper dramas that reflects the artist's childhood imagination such as family poverty, lack of living conditions lack of education in Albanian language as well as historical injustices against the Albanian people of Kosovo in Yugoslavia. Later over the years the amount of works of the artist increased where he presents family and architectural motifs, where he realizes some paintings such as: " Junik Tower, " Halil and his Family ", " Under the Hearth " etc.

Begins to develop painting with less power in short strokes by clearing tonalities in the colors obtained in painting, turning architecture as one of the main evidences of the newest historiography of our people. Today when we are talking, we cannot find a picture of those towers as they really were but we find them proven today in the monumental works of the painter Muslim Mulliqi. Rexhep Ferri says "The tower of the Gjakova and Dukagjini Highlands was presented by Muslim first as Realism, then as history, and finally as Legend ".³ Mulliqi for the first time in Kosovar painting presented the contrasts and forms within a compositional figure also the movements of the figures expressing the contrasts between themselves. These works of art call the artist with a completely new cycle appearing in new themes such as the cycle "Invasion" of Spaces " and together with the other group that embraced the artistic movement together Mulliqi were: Tahir Emra, Nebih Muriqi, Gjelo Gjokaj, Hilmija Qatoviqi, Muhamed Shala, Daut Berisha, Sabedin Etemi etc. Under the Organization of the Association of Fine Arts of Kosovo is organized Collective exhibition " Third Biennial of drawings "opened at the Art Gallery of Kosovo in the Youth Palace" Boro and Ramizi. "⁴

³ Zeni Ballazhi & Rexhep Ferri, Drawings by Muslim Mulliqi, Kosovo National Gallery,("Viprint", Prishtinë, 2019), 16.

Had exhibited as: Ibrahim Kodra, Muslim Mulliqi, Dragan Lubarda, Musa Miketic, Nysret Salihamigijiqi, Maresh Mira, Hamdi Terzic, Agim Qavdarbasha, Burim Berisha, Esat Valla, Fatmir Zajmi, Mustafa Ferizi, Hysni Krasniqi, Xhevdet Xhafa, Rexhep Ferri, Svetomir Arsic, Tahir Emra, Nebih Muriqi, Zharko Jakimovski, etc.

In this exhibition, the art work of Muslim Mulliqi, Hysni Krasniqi, Ibrahim Kodra stands out.

"Herself the artist Marina Abramović shocks the world with her extreme performance. Abramović perpetuates patience and the existence of truth with the accompaniment of art." ⁵ When we take two parallels of artistic events in Europe and compare them with the Balkans, then we clearly see that it is an attempt to imitate and approximate their art with the artistic events that took place in the world at that time. "So, in expressionism the main common feature of anti-naturalism, where the role of the creative artist is avoided in order to imitate nature strictly in order to copy it.

Klim, Gogen, Van Gogh, Munku and Erson, stamp the primitive Japanese art.

These artistic movements that happened in Europe like "Die Brücke (Ura) in Germany, then "Blaue Reiter" with Max Peshtan, Vasil Kandinski, Gabriela Munter, A. Kubin etc. Then it's spread in the Paris school is considered as the period of expressive potential after the "White Period" with Erson and Munkun while Ruoh is the only French expressionist at the Paris school. "⁶

The beginning of the twentieth century was a real marathon of artistic styles and currents." ⁷

If we analyze the works of foreign painters, we see a summary of themes and artistic reflection, the way these artists organized their works of art had two main elements come with fury and color as the main factor of the works treated, from these artists to give emotional perspectives with strong contrasts in their painting. The same artistic emotion is brought to us by Mulsim Mulliqi in most of the above-mentioned works focusing and presenting in the foreground of emotions, figure, portraits, tower, or even other elements in nature.

It is an attempt to imitate as accurately and as well as possible the way they developed this style of modern art. Norwegian artist Edward Munch (1863 - 1944) in his work "**Ulurima**" (Crying) presented the human drama of human psychology in different spaces like that of the seaside. The whole line of drawing and the forms of pictorial realization have the form of a common point of perspective of collection of painted lines at a single point where then the human figure is central and is mareralized with the strong contrast of colors such as black and dark gray.

⁴ Hivzi Muharremi, po aty , 91.

⁵ Ilir Muharremi, misunderstandings, ("Drita Press",Prishtinë,2016), 15.

⁶ Silvana Nini & Ermir Hoxha , figurative art 10 ("Pegi",Prishtinë,2019),179.

⁷ Edmond Gjikopulli, Twentieth Century Art Adventures ("Cape Diem",Tiranë,2004), 238.

Within the artistik composition of the Works divided the painting into two parts sky colored orange and the part of the earth with blue color and the figure of a man was the blackest roar.

If we analyze Mulliqi's art work "Junik Tower" 110x130cm 1977 always presented in the form of horizontal composition of the way of painting while in the middle stands the tower that today we have nostalgia for him as Mulliqi grew up and had experienced those towers since his childhood, precisely the nostalgic and tragic emotion pushed the painter himself to present the Junik tower as a resistance and historical and patriotic force of the Kosovo Albanian people.

He realized other works with the same theme as "Halil's Tower", "Forgotten Tower", "Before Tower I, II," "White Tower", "Yellow Tower" etc .

Mulliqi had three phases of its artistic development wich dates from 1952-1968 second phase 1968-1981 third phase 1981-1994. Mulliqi in January 1960 became a member of SHAFS (association of artists of Serbia) while one year later also Masters in painting in the class of Prof. Zora Petrovic in Belgrade ".⁸ I mentioned this fact because this year Mulliqi goes to specialize in Paris, where for the first time he had the opportunity to see the works of friends of the time and it was probably the most important period in his artistic life being inspired in the cradle of isms. In the Louvre and Paris museums he saw for the works of the great painter as: Van Gogh, Paul Gogen, Branch, Renuar, Sisle, Picasso, Brak, Ruu, etc.

We can conclude that the first two phases are the most important in his visual career.

The interpretation given to expressionism is identified by vivid images of human beings, perhaps they may seem grotesque from the horrors of war, and what is the message that the art of expressionism really conveys, it passes through the victims of the First World War. The images we see today are terrible many times man presented as sick from the very diseases that left as a consequence the soul who opposed the war. And we have the next stage after the war where artists developed their art to social expressionism where the focus is the theme of the social man with their fate the great artists already took. " In order for a work to be defined as a work of art, it is necessary to do it in advance we have the notion of art. How the notion of art can be achieved only on the basis of knowledge of the properties and nature of works of art, and how we find ourselves constantly in a secret danger of defining a work of art on the basis of the notion of art, and yes we equate the field of art with the extension of the notion of a work of art,

⁸ Hivzi Muharremi, Muslim Mulliqi life and artistic creativity, Kosovo Academy of Sciences and Arts, ('Dukagjini', Prishtinë, 2000), 29.

It is clear that from the beginning, the notion of art has emerged as one of the fundamental philosophical problems ”.

Awareness of the difficulty of conceptually defining the phenomenon of art is already evident in Plato. "He defines art as a pure illusion and from a philosophical point of view, it is something insignificant, and this is explained by the fact that the idea of beauty is above all other ideas and every idea above a real object" (do not immediately imagine this above to someone spatial meaning). "⁹. Plato defines art as a sensory phenomenon, which causes pleasure to the spectator.

As such, art does not have a high philosophical degree, but this does not exclude the possibility that art may endanger man more than it may benefit him. Enthusiasm leaves the man of an idea, of an attempt to weigh and harmonize his life in relation to ideas.

However, the arts are directed towards the idea that Plato further the followers of Plotinus, but, much later, in German idealism, occupy a special place in the world of ideas. On the idea of good and truth is the idea of beauty as the culmination point where other ideas come together. So it can be shown how art is the realization of the idea of beauty which is more closely related to the ideas of good and truth. This consequence was given neither in antiquity nor in the Middle Ages. It is in the late reception of Platonism, namely in the philosophy of German idealism” ¹⁰ .The message that expressionist art is today in itself is certainly hypotheses arising to study culture, the history of expressionism in a historical, theoretical, cultural, artistic, and practical context.

Cure I judge whether these works are successful in the art of expression at the same time and in parallel with Fauvism in Central and Western Europe was developing.

Expressionism. "

The expressionism of these artists stemmed from protests against social and political injustices. In the works in which they protested against the injustices of their time, they endeavored to reflect as directly as possible the power of their creative impulse. This creative impulse, combined with the desire to protest, became the foundation of a whole series of different movements in German Art., The artistic forms that were created as a result of this condition they have acquired qualities of savagery, drama, cruelty and even bigotry that, for example, in "French 'reasonable' art, despite the then perception of Fauvism as a 'wild' artistic expression, never fully appeared." "¹¹

⁹ Uzelac M., Introduction to Aesthetics, ('Versac ', 2011) str. 28.

¹⁰ at the same page . 32-33.

For example, Emil Nold's art is similar in perception and feeling to the mysticism of medieval art, while Edward Munk based many of his works on medieval and primitive artistic tradition. " Expressionism begins with the pre-1885-1900 period, from which introducing artists Vincent Van Gogh, Paul Gogen, Edward Munk and James Ensor.

Their work represents the abandonment of the joy of impressionist sensuality, the focus on the person's own problems. Van Gogh has already questioned the chromatic in his paintings an expression of color practiced by the Impressionists, elevating it to a specific expressive expression. Gauguin's contribution is a synthetic articulation of rhythm on canvas through those decorative shapes in support of the overall experience. This new way of expression is coming to Germany partly through the art of Toulouse-Lautrec ". ¹² "Van Gogh - expressionism - abstract expressionism Van Gogh is considered to be the creator of the expressionist current in painting. Using color as the basic means of expression and the emphasis on his expressive function, characteristic of his creativity, he becomes a role model and inspiration for many modern artists and the basic feature of the whole expressionist direction in painting. Wide strokes, Van Gog is applied to a pure colored canvas, often directly from a tube; using

contrast sets of basic composition and organizes the image; color is for him a symbol of human destiny and a means to express the deepest feelings and experiences of the artist ".¹³

In Nordic painting, the forerunner of expressionism is Edward Munk, in whose speech he sprays dark compositions, sometimes mostly dark tones, and sometimes strong, almost aggressive colors, color also has an expressive function. The use of color in Gog and Munk's Van Paintings made a major impact on German expressionists, who in their works wanted to present their experience of social reality and with it the associated rebellion, fear and anxiety. Strong, clear colors and sharp strokes expressionists portray reality as overly distorted and distorted, creating disturbing compositions, wanting to wake up and shake with this cruel and crude observational expression.

The further evolution of the expressionist current in painting continues in the work of Kandinsky, the creator of abstract painting and the leading representative of abstract expressionism.

11.<http://modernpaintings.blogspot.com> (parë më 02.10.2017.në 12:00 h).

¹² www.world-stativ.com (parë më 02.10.2017 në 12 : 00 h).

¹³ L.Trifunovic, Painting directions of the XX century (,Prosveta,Beograd,1989) str, 552.

Through completely abstract composition, without elements that favor concrete objects from reality, Kandinsky wants to achieve absolute freedom of artistic expression.

As with the expressionist-ancestor, color is the primary means of expression, and to make it with these meaningless compositions he expressed his states, experiences, feelings, Kandinsky develops a complex system of metaphors: green is spiritual extinction, white is silence is not dead, but eternal black silence without opportunity and hope. In his color paintings, therefore, they were not spontaneously and arbitrarily poured into the canvas, but were used intentionally, in the function of structuring the composition and achieving an ideal visual and semantic balance.

One of the directions that is developing within the framework of abstract expressionism in painting is informal, ie action painting, whose representative is Jackson Pollock. Unlike Kandinsky and the early expressionists, in whom he is the bearer of the expression of the painting artist, i.e. the product of artistic creation, in the action of painting it has the very act of creating the expressive function. By painting, through a completely spontaneous, uncontrolled process releasing a stream of the artist's feelings, he achieves the merging of the artist with that work of art. Using his entire body and other, unusual tools for painting (trowel, sticks, liquid jets), the artist applies canvas and smears of paint and other materials.

Today we can all judge, including our painter Mulsim Mulliqi and his works together with the group that represents the art of expression in Kosovo, but we will focus on our judgment of whether Mulliqi's works are successful being one of the first artists.

Kosovars who crystallized and became part of the art of expression in Kosovo, we can say that in the Albanian space the works of Mulsim are well known and especially those works that are related to the history of our people and its socio-economic situation, the work "Tower" e Junikut " is as successful as the life and work of academician

Muslim Mulliqi. Therefore, in terms of aesthetics, Mulliqi is contemplative in the culture of making art in Greek art, religion influenced the realization of beautiful sculptures in Kosovo in the time of Muslim Mulliqi we have the greatest development of art and that thanks to the opus of the creator of expression of art who made an extraordinary contribution by quoting Dr. Hivzi Muharremi who says "Mulliqi is the emperor of paintings in Kosovo".¹⁴

¹⁴ Radonjic A & Markovic S, Subjective Experience, Faculty of Philosophy, Belgrade, 2004, pp. 44-46