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TABLE OF CONTENTS

THE INFLUENCE OF THE ARABIAN NIGHTS ON ENGLISH LITERATURE

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ABSTRACT

World literature represents an ocean of stories, experiences, poems and adventures, each filled with dazzling characters. Every society has produced its literary works through which they have expressed their view on life as witnessed by the eye of the writer. Some of these works continue to enlighten us even today with their far-reaching influence thanks to the unquestionable quality of their literary characteristics. There is no doubt that *The Arabian Nights* is at the forefront of world literature, especially when we consider its scope of influence. Our paper deals with the importance of this great work in the scheme of world literature in general and its impact on English literature in specific. Wehave tried our best to provide valuable examples which firmly support this topic in hoping it will be of benefit for further research in this field.

Keywords: The Arabian Nights, English Literature, frame story, a story collection.
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Introduction

The Thousand and One Nights or as it is often called *The Arabian Nights* changed the world of literature on a scale unrivalled by any other literary text. Over a period of some three hundred years is following its translation into French, a chain of editions, compilations, translations, and variations have circled the globe. The text emerged from the Arab heartland of today's Syria and Iraq and helped to inspire literary and ultimately cultural revolutions among the rising European powers.

European writers embraced the new world opened up to them by the *Nights* with unreserved enthusiasm. Indeed, English and French literature from the early to mid-eighteenth century onwards would not have taken the shape it did if it has not

been for the *Nights.* Even a partial list of English writers whose work was inspired in one way or another by the Nights includes a staggering array of authors.

A Cultural Treasure

The Thousand and One Nights, without a doubt have had a profound impact on all the cultures that it has encountered. It is interesting that the many authors got acquinted with the *Nights* during their childhoods; for example, the English poets Samuel Taylor Coleridge and William Wordsworth and Charles Dickens entertained themselves with tales of *The Arabian Nights*; on the other hand, both Marcel Proust and Edgar Allan Poe saw themselves as Shahrazadsin telling their tales. Many twentieth-century novelists have written modern versions of these dazzling tales— Salman Rushdie in *Haroun and the Sea of Stories* and Naguib Mahfouz in *Arabian Nights and Days.* There are critics who believe that *The Arabian Nights* is a great literary achievement which has no equality in the world of literature or in any culture. Its volume, diversity, and complexity are unrivalled. What is important is the fact that the work sheds light on the culture of those who created it, and, even nowadays, it still continues to inspire the imagination of new generations with its magical world and its premise that storytelling is the only sure way to achieve immortality (Boucquey; 2005, p. 326).

The Arabian Nights and the English-Speaking World

When British readers first encountered the tale sequence of the *Nights* in the early eighteenth century, what species of writing did they takeit to be? And what kind of expectations and contexts for successful reading of the tales were promoted by its first English "translators"? The first two volumes of the *Arabian Nights' Entertainments* in English were published in London in December 1705, as we know from notices appearing in the *Flying Post or the Post Master* (December 8 – December11, 1705, issue 1635) and the *Post Man and the Historical Account* (December 4 – December 6 1705, issue 1557).

It should be noted that the craze in England for the *Nights* was not only about something truly Oriental but rather a determination to follow the latest fad out of Versailles and Paris (considering the first translation in French) — not so very different then from the English enthusiasm for Montesquieu's *Lettres persanes* a decade or two later. If this is correct, then there is a parallel somewhat later in the

initial response to the *Nights* in Denmark and Japan, where it was treated as primarily a product of French or more broadly European culture (Kennedy, Warner; 2013, p. 167).

Influence on English Writers

It is a known fact that Jane Austen was well acquainted with fiction, her knowledge of plays, poems, and other non-fictional works was vast. She was a navid reader, thus, she continuously went through volumes of books belonging to a book club owned by one of her male relatives. Same as Fanny Price in *Mansfield Park*, she wasan eager lover of books and libraries. Allusions to novels by Richardson, Fielding, Smollett, and Sterne, to Goldsmith, Mme deGenlis, Rousseau, Frances Burney, Edgeworth, Charlotte Smith, Radcliffe, Robinson, More, Lennox, Lewis, Bage, Sarah Scott, and Walter Scott can be seen in her novels. Shewas reading many other genres such as children's literature – nursery rhymes, John Gay's *Fables* and the *Arabian Nights* (Poole; 2009, p. 112).

On the other hand, the Brontë children (especially Charlotte) educated themselves at home; they read widely and had a huge admiration of Byron, Sir W. Scott, *The Tales of the Genii* and *The Arabian Nights* (Drabble; 2000, p. 153).

On another note, Charles Dickens, when writing to thank his friend George Meredith for sending him a copy of *The Shaving of Shagpat: An Arabian Entertainment,* he wrote, 'I ... shall not be unworthy to enter on its perusal, as one of the most constant and delighted readers of those Arabian Entertainments of older date that they have ever had, perhaps. A new Arabian Tale is charming to me in the promise it holds out ... 'it has been known for a long time that Dickens was enjoying this favourite childhood classic of his and that the *Nights* had a very important role in the development of his imagination. 'Except for the plays of Shakespeare,' wrote K. J. Fielding in 1958, 'no other work so stirred his imagination, or is so constantly referred to in his works.' Harry Stone, recently, has explored Dickens' art of fairy tales, fables and legends, and he points to the particular appeal that the *Nights* would have had for children in the early Victorian period: 'Everything was exotic, yet somehow believable too, for the stories and all their trappings came out of a mysterious East where soft fountains and hanging gardens, harems and pleasure domes, sultans and scimitars, did most veritably exist.' (Caracciolo; 1988, p. 157).

William Makepeace Thackeray's had a great affinity with the eighteenth century. It is an affinity which he shared with Robert Louis Stevenson. Less obvious, but equally important, is Thackeray's association of the *Arabian Nights* with his fictional depiction of the Augustan Age. In *Henry Esmond* and *The Virginians,* we encounter English readers becoming acquainted with the *Nights.* We see that Esmond has not read the work in the mid 1690s, whereas his grandson, Harry Warrington, finds a 'translation (presumably Galland's) of an Arabian Work of Tales, very diverting' (Caracciolo; 1988, p. 221).

Both W. M. Thackeray and Robert L. Stevenson used narrators and frametales, Thackeray in *Esmond* and *The Virginians,* Stevenson in *DrJekyll and Mr Hyde* and *The Master of Ballantrae*. In this context, we should perhaps reconsider the apparently unsatisfactory and rambling shape of *The Virginians,* where event follows event until a point of monotony. One of Stevenson's first published works, *The New Arabian Nights* (1882), places a series of modern adventures into a narrative framework which consciously suggests the structure of the original source of inspiration. He does not bring in a Shahrazad figure, but the battle of wits between Prince Florizel of Bohemia and the President of the Suicide Club provides a similar framework for the series of stories (Caracciolo; 1988, p. 232).

H. G. Wells in the story *Aepyornis Island* (1895), takes things a step further. This story is a comic-scientific version of Sindbad's Second Voyage*.* In the *Nights,* the story of the Second Voyage begins with Sindbad is left behind on a desert island and finds a roc's egg. The narrator of Wells's story refers specifically to the Sindbad story. He mentions a giant bird, the Aepyornis, and remarks that 'Sindbad's roc was just a legend of 'em', before proceeding to his own story of being shipwrecked on an island and discovering a giant egg. It is important to notice that this particular story was written in 1894. The Library Edition of Richard Burton's translation of the *Nights* was published in the same year (Caracciolo; 1988, p. 265).

In the work of Joseph Conrad, there are a number of possible allusions to the *Nights*, especially in the letters written in the years immediately after the publication of the Library Edition. Researchers have noted the allusion to Sindbad's Fifth Voyage in a letter of 4 September 1897, where Conrad writes of his difficulties with *The Return*: 'It is an *old man of the sea* to me. I can't shake it off.' He repeats this image in a letter to Cunninghame-Graham (31 Jan 1898): 'I am like the *old man of the sea*. You can't get rid of me by the apparently innocent suggestion of writing to your brother.'

More significantly, in 1899, in a letter to Ford, Conrad described *Heart of Darkness* as growing 'like the *geni out of the bottle*' (Caracciolo; 1988, p. 269).

Finnegans Wake is an extension of *Ulysses* and of all James Joyce's previous work. The workbook which Joyce started in 1922, from which *Finnegans Wake* was constructed, is divided into sections, which correspond to each of Joyce's previous works and to the separate episodes of *Ulysses.* This workbook testifies to the importance of the *Nights* for *Finnegans Wake.* The section entitled *The Sisters* begins *'Arabian nights, serial stories, tales within tales*' and alludes to 'Shahrazad's feat' (Caracciolo; 1988, p. 276).

In fact, in an astounding number of British novels including Smollett's *Humphry Clinker* (1771), Mary Hays's *Memoirs of Emma Courtney* (1796),Edgeworth's *The Absentee* (1812), Thackeray's *Pendennis* (1848–50), Dickens's *David Copperfield* (1849–50), Gaskell's *Cranford* (1853), Collins's *The Woman in White* (1860), *Armadale* (1864), and *The Moonstone* (1868), Joyce's *Dubliners* (1914)—readers are more likely than not to come across their fictional counterparts at moments when they are either thoroughly absorbed in theworld of the *Nights* and its imitations, or witnessed in the act of invoking Oriental tales as the only mode that can do representative justice to their most ecstatic visions to fulfil their wildest desires (Makdisi, Nussbaum; 2008, p. 94).

Conclusion

The Arabian Nights have been challenging the imagination of writers and artists of different periods, and the images they have created form a collective imagery with distinguishing characteristics according to the period they were incepted. In this sense, this imagery of the *Nights* is a social and historical phenomenon. There is a dynamic relationship betweenthe written text and its readers. And the fact is that the preface to Galland's edition of the *Nights* invites readers to perceive the text as a mirror to reality as much as to fiction.

In conclusion, the *Arabian Nights* combine the knowledge of the Oriental culture and artistic luxury with dramatic, gothic and ironic elements which eventually helped many English writers to produce works that contain many patterns from these exceptional stories. Although it may appear difficult to determine the impact of the *Arabian Nights* on many English writers, considering the scope and historical context,

still the many patterns that are displayed in the works of a large number of English writers is even harder to ignore.

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THE IMPACT OF THE COVID-19 PANDEMIC ON PRIMARY AND SECONDARY EDUCATION IN NORTH MACEDONIA

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ABSTRACT

The purpose of this study is to assess the educational process in Republic of North Macedonia in terms of the COVID-19 pandemic, the consequencesof transferring the educational system online, and what challenges are children faced during online classes. For the purposesof this research, three studies were considered, which were with all with a similar topic. These studies were made with teachers, parents, and children, which and shows that none of these three groups were ready for transferring from offline to online classes in such a short time period. This was due to their limited computing knowledge, varied levels of internet penetration, financial limitation, as well as not having enough time to engage in studies. This has caused many problems among parents that are working, parents with more than one child included in online classes, and also among teachersthat need more capacity building for better implementing online classes.

Keywords: Education, COVID-19, pandemic, virus, online.
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Introduction

The purpose of this study is to give brief description about the situation in education in Republic of North Macedonia, and how it was impacted by the COVID-19 pandemic. This will be shown through analyzingthree selected researches made among teachers and parents in North Macedonian schools.

The main question in this research that we strive to receive an answer is:

How has the COVID-19 pandemic influencedschooleducation in the Republic of North Macedonia?

The coronavirus pandemic has swept the United States and globally, upending the personal and professional lives of millions of people, including students, educators, and education researchers.

At all levels of education, instructors, institution leaders, and policy makers are facing an unprecedented challenge, trying to ensure that high quality and equitable teaching and learning continues under rapidly changing and unpredictable conditions. The COVID-19 pandemic has created the largest disruption of education systems in history, affecting nearly 1.6 billion learners in more than 190 countries and on all continents. The closures of schools and other learning spaces have impacted 94 per cent of the world's student population, and up to 99 per cent in low and lower-middle income countries. The crisis is exacerbating pre-existing education disparities by reducing the opportunities for many of the most vulnerable children, youth, and adults – those living in poor or rural areas, girls, refugees, persons with disabilities and forcibly displaced persons – to continue their learning. Learning losses also threaten to extend beyond this generation and erase decades of progress, not least in support of girls and young women's educational access and retention. Some 23.8 million additional children and youth (from pre-primary to tertiary) may drop out or may not have access to school next year due to the pandemic's economic impact alone.Similarly, the education disruption has had, and will continue to have, substantial effects beyond education (United Nations, August 2020).

When the World Health Organization (WHO) declared the COVID-19 pandemic, which resulted with quarantines in many countries, one of the most affected sectors was education. In most countries in the world, educational sectors, without warnings and preparations, were forced to transfer all of their learning activities online. The transfer of learning classes online implies a serious factor analysis for certain age groups, as well as the specifics of the subject, in the context of its transfer in the digital environment. Unfortunately, the nature of situation required such ad hoc analyzes to be impossible, and the short time that the authorities gave to the educational institutions to prepare for this transfer had a great contribution in all this.

With this new situation, those countries that had already successful developed curricula for online learning and plan for responses in emergency situations dealt with this situation better than others who had not prepared as much. Very important consequence that must be noted in this context is the fact that the transfer of the whole education system to compulsory online learning and technical challenges that followed, not only highlighted technical and teaching issues, but also highlighted inequalities among students.

On 10 March 2020, the Government of the Republic of North Macedonia, adopted a measure to stop the educational process and teaching on the premises of educational institutions in the country, including higher education, for a duration of 14 days, in order to deal with the spread of COVID-19 virus. The measure continued after those 14 days, because then aState of Emergency wasdeclared on 18 March2020. This new situation seriously affected the educational process in our country and set unexpected challenges in every segment of education. The government decided that educational institutions should not be openedtill the end of the school year, because of the virus situation, and the learning was transferred to learning from home.

The new school year, started on 01 October 2020, with a one-month delay, school students from the first to third grade participating in classes with physical presence, and others, in upper grades, are following the classes onlinethrough the national platform for distance learning. Exception was made for 169 elementary schools, with small number of students in four high school students, where the new school year started with physical presence. However, thelargest number of students and teachers are interacting via distance on the unique national platform for online learning, www.schools.mk.

Transferring classes online brings some difficulties for children, parents and teacher. Online classes are new, unfamiliar, and different ways of learning for all of them. Often, it is very difficult for the children from smaller grades as they require more personal teaching explanations and activity supervisions. Parents of these children have to spend time in helping children them to manage with the online learning platform, working on homework, and explaining them the material. But what happens with those parents that go to work? How can they help their children?

With the online classes, parents have to find more time, concentration, and focus, in assisting their children in learning material from all subjects. Parents that donot have knowledge about information technology are facing technical problems and resort to ask for help from relatives, friends, or neighbors. Furthermore, people from marginalized groups are also facing difficulties, with many of them not having means to buy a computer to their children, or a smart phone for participating on online classes.

TV lessons broadcasted on the national television and E-classroom on the Eduino platform (http://eduino.gov.mk/) – two supportive tools launched shortly after the outbreak – have shown to be useful and a promising practice for supporting

the learning process during a pandemic. At the beginning, itstarted with a TV show on the National Television "TV classroom" in Macedonian and Albanian languages, and occasionally in Turkish and Serbian. From the second week onwards, the content for all nine grades of primary school was broadcasted.

With the involvement of the North Macedonian Bureau of Development of Education (BDE), teaching materialwas createdin line with the curricula; then, the teachers' received instructions and commenced with teaching. The main idea was to support the learning in the areas that were deemed to be most important: mathematics, mother tongue, and science skills, as well as providing support to early learning.

The quick adaptation of an online platform served a valuable resource for the pre-school and primary school settings has been highly commended by interviewees. The process of the creation of a platform has been already started, while the pandemic prompted intensification. So, now, there are 200 videos for the pre-school staff to serve a resource forchildren's education. The TV lessons and the E-classroom serve as a valuable resource for practitioners and parents in enhancing children's learning, especially in their early years. It also mobilized the staff and enhanced their motivation in supporting children's learning. In addition to the e-classroom, they have e-playgroup on YouTube, with the teaching staff involved in the production of videos. At the beginning it was somewhat unusual, but based on the feedback from the parents, teaching staff saw children were happy and wanted more. The impressive interest in the platform and video materials is supported by the statistical data provided by SmartUpInnovationlab. A summary provided on 27 May 2020 shows that the e-playgroup had 301 videos with more than 200,000 views, while the e-classroom for primary schools consisted of 501 videos with more than 1,300,000 views.[1]

Some groups of children are strongly affected by socio-economic inequalities when it comes to learning. A notable example is Roma children who are more likely to attend segregated schools (with the percentage increasing with years and reaching 40 per cent in 2017), which leads to low-quality education due to poor infrastructure and lack of resources, as well lower teacher qualifications and higher turnover (UNDP, 2018). Roma parents are also not sufficiently involved in the school-related activities and they report having a less stimulating home learning environment. In addition, only 43 per cent of Roma children speak the language of instruction at home.

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[1] The social and economic effects of COVID 19 on children in North Macedonia, Rapid analysis and policy proposals, UNICEF office, Skopje

Methodology

For the purposeof this research, three research studies were researches, , all with a similar topic. The purpose of this research is to find out about the consequences that are caused by transferring the educational system online, what challenges are facing children during the classes. For this cause, three research studies were analyzed on this topic: the impact of COVID-19 on the educational process. All analyzed researches are made among schools inNorth Macedonia, and it emerged that no one involved in educational process, neither teachers, parents, nor children were ready for transferring from offline to online classes.

Background, previous research

In the research "Experiences and attitudes about distance learning" (July 2020, prepared by Reactor, Research in Action),the initial findings from the survey carried out with school directors, teachers, and parents is presented. A total of 209 directors, 6,362 school teachers, and 3,394 parents from around North Macedonia were included.They gave answers about online classes, the perception about distance learning, teachers' perception about students, difficulties encountered by teachers, access to equipment, and technical support. The results and conclusions from this research[2] are as follows:

- Over half of the teachers though that the number of students who faced difficulties in mastering the teaching material had increased.
- Almost 77% of the teachers could not get in contact with students in certain periods during distance learning.
- The majority of the teachers required training in using educational technology.
- Almost half of the parents, school directors and teachers opted for continuation of classes at school, compared to a combined teaching model or distance learning
- More than half of the school directors though that their schools have the conditions to ensure safe physical distancing at their schools
- Majority of (> 84%) school directors thought that their schools have the conditions for ensuring the hygienic measures in their schools and are well coordinated with the local self-government.

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[2] Experiences and attitudes about distance learning, Reactor-Research in action, July 2020, Skopje

"Distance learning in the Republic of North Macedonia, challenges and future steps" is a research made by Association for Development Center for Change Management (2020). This research shows the views of parents of students and teachers, about the distance learning. The research was made on Macedonian and Albanian language, with 700 respondents (parents). According to parents, 51,.3% of children were in online classes from 1 to 3 hours a day, and only 2% of children were participating on online classes more than 8 hours a day. A small percentage of children (0.9%) were not using computer, tablet or smart phone, which means that they were not participating in classes at all, whereas 43.2 % were using computer, and the other smart phone or tablet. In the research it was also noted, that these answerswere not the same with public reactions from the parents, and that they donot have means for participating in online learning. Half of the parents answered that they helpedtheir children with online learning, and in fact 65.2% said they spent 1 to 3 hours a day learning with their children. However, this number is smaller among parents of children in high schools.
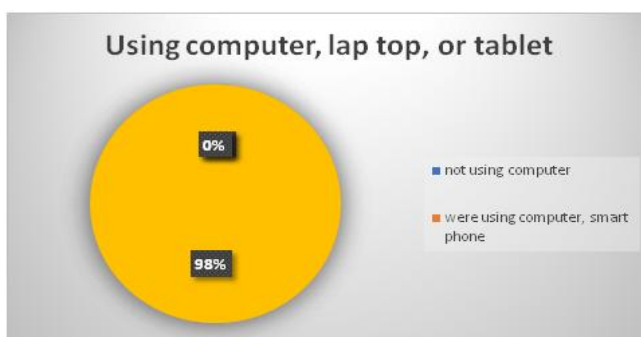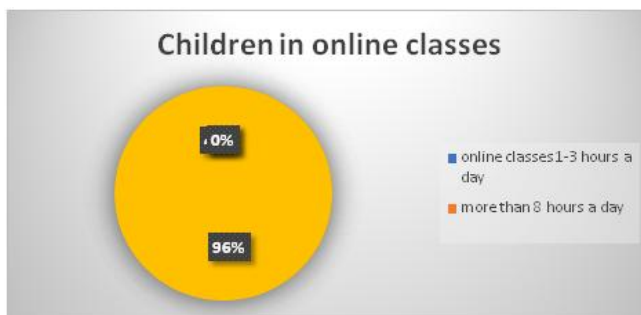
Parents also were faced with many challenges. Some of the respondents believed that there was lack in this kind of learning, and that the Ministry of Education

had insufficiently organized class because teachers were not well prepared for distance learning.Furthermore, this research included 300 teachers from 33 schools in North Macedonia, who stated that that during this period (March -June) only small percentageheld online classes.They send class work to children electronically, so they were learning new material alone, sometimes with the help of their parents.

"Conditions and challenges for conducting online teaching in primary schools" was a research made by the Metamorphosis Foundation, in September 2020. The purpose of this research was to find out about conditions and challenges related with online learning. This study included 675 participants (teachers) through an online questionnaire. Additionally, three focus groups were conducted online. From the teachers, 41% said that they were not prepared for realizing online classes at the moment when the government closed the schools and 50% of teachers thought that they needed training for better online teaching. Only 17 teachers said that they did not require continuous technical support. Furthermore, focus groups were held among parents, together with management of schools and school teachers. According to all of them, challenges in this period (March - June), is the lack of appropriate devices and conditions for their use by all children. The reasons for this are varied: lack of financial means to provide such a device, 2-3 members of the family needing the device at the same time, lack of stable electricity and internet connection in some rural regions, as well as a lack of a separate room for attending classes.
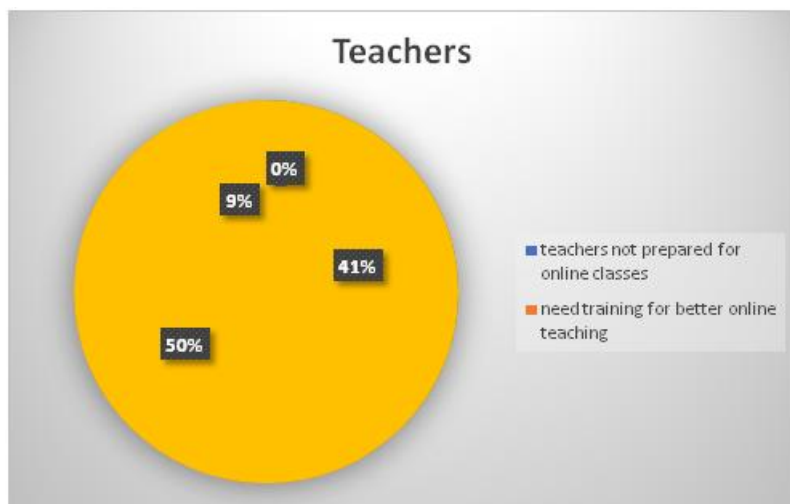
Discussion

As was mentioned before, the crises that was cause by the institutional response to the COVID-19 pandemic was at a time when the world had little information about this disease. This situation created a dilemma about closing institutions in order to reduce infections, or to open the economy and allow people to work. The same problem and approacheswere also applied to education. However, there are some questions without answer: Did the schools neednew IT infrastructure? Were they ready for alternative solution of online education? Was there a need of training for teachers?Were the teachers left on their own, to find solutions by themselves?Some of the teacher, by their own initiative, started to research about different educational software systems, and use them any time when there was the possibility to, with purpose the purpose of limiting the stagnation of the educational processes. Different approaches from teacher to teacher, and different software solutions were used, and these caused additional problems and pressures for students and their parents. The nonstandard approach and the various solutions made the educational process more complex. Some of the parents, first bought computers, and then purchased better internet connections so that their children could follow online classes without interruptions. However, what about those parents who couldnot afford it financially? How could the teacher help their students when there was bad internet connection? These are only few of the problems that showed up through the complexity of conducting online learning.

Research studies that were analyzed in this paper showed the impact that COVID-19 has had on the educational process. According to the majority of teachers, teachers, they were not prepared for online classes in March, when the Government announced that schools had to be closed because of the virus. The teachers stated that they needed training to improve their technical competencies. Parents also had very challenging period in the beginning. Many parents found themselves in the position to be a teacher to their child, yet did feel not very comfortablein and competent for that role.Moreover, thepoor financial situation of many families also caused many problems. There were many families that could not afford to buy a laptop, tablet, or smartphone. Thus, their child couldnot attend online classes.Another compounding issues was that there were families with more than one child, but with only one smart device to share between them for attending on online classes.

Some municipalities responded byproviding laptops to poor families, as well as vouchers with internet connection. Yet besides all this, there were children that didnot receive anything, and did not participate on online classes in the period till June. The new school year from October 2020, started with online classes too, but we will have to wait for new research studies to be published in order to find out how this situation has been accepted by teachers, parents, and school students.

Conclusion

COVID-19 pandemic has affectedall segments of North Macedonian's population. Increasing inequality, social exclusion as well as short- and medium-term unemployment can be very easily predicted, especially for members of the most vulnerable groups, people living in poverty, elderly and young people, women, Roma,and people with disabilities. Although the government provides socio-economic support to all citizens, without special designed measures, these groups are at high risk of not being able to access the minimum conditions for a dignified life, social integration, health services, education or employment. As a result of this crisis, in this past period, the quality of education that was receiving students has decreased, but not for all students. Existing economic inequalities, which were an obstacle even before the crisis, became even more acute and additionally contributed to the differences in the quality of education. Unfortunately, in our country, there are still schools in which the internet access is inadequate, and information technology infrastructure is in a poor condition, or does not exist at all. Teachers and school management were forced to start with activities, quite literally overnight, activities that they had never been trained for. In addition to the technical aspects, the pedagogical aspects of teaching, resulted in dissatisfaction with the process among all involved parties, especially the final users, the pupils.The consequences of this kind of learning are lesser volumes of reading literature, and a lesser volume of knowledge, and this will manifest as lower levels of education in the future. Nevertheless, some commentatorsmay state that this whole situation with COVID-19 could result in some benefits. One of the positive sides of these crises is that students are now better prepared for distance learning. The students will lose live interaction on the one side, but from the other side, they will gain skills in online learning. The intention was to haveresponse to the pandemic, and the best way to save people'slives, and to avid children from going to school and bringing pandemic home, to older family members. In order to have qualitative education in the conditions of COVID-19, our country needs a successful strategy for online and offline teaching and learning activities.

Some of the proposed elements of the strategy could be as follows:

- Guaranteed availability of computers, laptops, or tablets, and access to internet at a decent speed.

- Investments in upgrading IT infrastructure in schools, especially those in rural areas.

- Continuous technical support to schools and teachers for successful implementation of online learning.

- Training of the teaching staff in online learning technologies

- Supporting teachers, whether through providing them with laptops or internet access at home.

- Extra catch-up classes made available for students with special needs, students from rural areas, economically weaker backgrounds.

- Support to parents to help their children, especially with younger students, who cannot be left alonein facing the challenges of online learning.

- Regular communication between parents, teachers, and the school to provide the fundamental elements of a successful online learning strategy.

For now, there have been a limited number of research studies regarding the impact of COVID 19 on education that can be compared and analyzed. However, new research will be made in future, which will encompass the new school year, that started on 01 October 2020. This will show if there are any differences in online learning from March-June 2020 and the present day and whether there have been any improvements or not.

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RECEPTIVE VS. PRODUCTIVE VOCABULARY

A case study at Private Language School '*English For Life*' – Kumanovo

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ABSTRACT

Receptive vocabulary (R) knowledge includes reading and listening skills, whereas productive vocabulary (P) includes writing and speaking skills. There are many private language schools which claim to help students have better performances in productive vocabulary knowledge. In this case study, there are investigated the differences between receptive and productive knowledge. There have been many studies about receptive and productive vocabulary, but in this paper, there will also be investigated how technology affects receptive and productive vocabulary. In 2019, the use of technology inside the classroom was unavoidable. So, in this paper, it is made clear whether the use of technology impact receptive and productive aspects of vocabulary knowledge. In order to realize this research, it has been used Nation's (2001) taxonomy of receptive and productive vocabulary assessment.

Keywords: vocabulary, receptive, productive, assessment, language schools, wor knowledge, testing, etc.

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INTRODUCTION

Vocabulary is one of the essential skills and which should also be considered in the list of four skills. Faraj (2015) claimed, "Vocabulary is an essential element within a language that the learner acquires to learn; because it is overwhelming the majority of meaning is carried lexically."(p.11) He further says that a significant number of teachers understand what the importance of vocabulary in second language teaching is. The private sector of language schools tends to be more productive in vocabulary teaching. Most of these schools have better conditions compared to public schools in North Macedonia. However, even at private language schools, receptive vocabulary is more extensive than productive vocabulary. This study is aimed to provide information about receptive vs productive vocabulary at private language schools towards finding out the impact of technology on their productive vocabulary.

LITERATURE REVIEW

Vocabulary is in focus in the recent years compared with the grammar which was in the center of focus in the past. According to Meara (1995), vocabulary acquisition has been developed rapidly in the last 20 years. McCarthy (1990) found that regardless how well L2 student's grammar and other skills are without grammar; there cannot be a good communication. Yunus et al. (2016) found the following:

> *"Vocabulary knowledge involves knowing the many aspects of words. It involves knowing the tokens (number of words, e.g., five in The man entertained the elephant.), types (number of different words, e.g., four different words (underlined) in The man entertained the elephant. by excluding one the), lemma (a headword and its most frequent inflection, e.g., entertains, entertained, and entertaining are the lemma of the verb but not entertainment as it is a noun), and word family (different words with various parts of speech, for example, entertain, entertaining, and entertainers)" (p.8).*

Zhou's (2010) study found the following: "Receptive vocabulary knowledge refers to the ability to understand a word when it is heard or seen while productive knowledge is the knowledge to produce a word when one writes or speaks. It is generally believed that words are known receptively first and only after intentional or incidental learning become available for productive use."(p. 15). Moreover, he believes that vocabulary grows with time though the receptive vocabulary is much bigger compared to the productive one. Webb (2005) notes "Vocabulary learning tasks are also more likely to be receptive than productive. Receptive activities, such as looking up words in a dictionary, matching words with their meanings or definitions, guessing from context, and learning from word pairs (words are most often learned receptively in L2-L1 pairs) are more common than productive activities, such as cloze exercises or writing tasks"(p.34). According to Christensen et al. (2014), receptive vocabulary starts since our first years of our childhood and develops with the time. Research by Webb (2005) suggests that students who were given the receptive tasks at first were more successful than students who were only given the productive tasks or exercises. Now, let's take a deeper look into the Receptive vocabulary.

Yunus et al. (2016) claims "Receptive vocabulary plays a main role in increasing a learner's vocabulary knowledge. Receptive vocabulary is stored in our mental lexicon to be used when needed productively."(p.8). Christensen et al. (2014) claims that "Receptive vocabulary is a central marker of language development as well as general ability and literacy. From onset in infancy, it develops rapidly in the preschool and school years, from around 200 words in the second year [2], to 20,000 words at 8 years [3]." (p.1) Another important thing to be mentioned, according to

McLean et al. (2014) found "Textbook analysis of the kind the authors have performed could be an essential component of course planning and should be linked to setting vocabulary teaching goals. Since learners at different learning stages are supposed to reach specific vocabulary sizes, suitable textbooks should be chosen with these targets in mind." (p.42). Webb (2005) describes that in many times receptive exercises are more successful because they are much easier to be developed and prepared. He further considers "Similarly, reading tasks may contribute to larger receptive gains in syntax, grammatical functions, and meaning and form than writing tasks, which may lead to larger gains in productive knowledge"(p.35). In his research Bao (2015) found that teachers should create and design more tasks about word-focused and which have grammatical and contextual usage of unknown words.

ASSESSING RECEPTIVE AND PRODUCTIVE VOCABULARY

Below, there are presented some aspects of assessing the recpetive and productive vocabulary. The table 1.0 below is derived from Nation (2001).

Table 1. Aspects of word knowledge for testing (Nation, 2001, p.560-561)

Form	spoken	Receptive	Can the learner recognise the spoken form of the word?
		Productive	Can the learner pronounce the word correctly?
	written	Receptive	Can the learner recognise the written form of the word?
		Productive	Can the learner spell and write the word?
	word parts	Receptive	Can the learner recognise known parts in the word?
		Productive	Can the learner produce appropriate inflected and derived forms of the word?
Meaning	form and meaning	Receptive	Can the learner recall the appropriate meaning for this word form?
		Productive	Can the learner produce the appropriate word form to express this meaning?
	associations	Receptive	Can the learner produce common associations for this word?
		Productive	Can the learner recall this word when presented with related ideas?
Use	grammatical functions	Receptive	Can the learner recognise correct uses of the word in context?
		Productive	Can the learner use this word in the correct grammatical patterns?
	collocations	Receptive	Can the learner recognise appropriate collocations?
		Productive	Can the learner produce the word with appropriate collocations?

METHODOLOGY

This study aims to find the use of receptive and productive vocabulary at the private language school 'English For Life' in Kumanovo by using the following questions: Which aspect are the students better at this school, receptive or productive vocabulary? Does technology have any impact on their productive vocabulary?

Participants

This study includes 30 Albanian students living in Kumanovo and region. All these students were enrolled at the English course at 'English For Life'. They are Pre-Intermediate and Intermediate level (according to proficiency test the student took at this school). Moreover, 15 of them were students who use four and more electronic devices, and 15 of them were who use three or less electronic devices. The participants were asked to answer the questionnaires by reflecting the vocabulary use in their classes and also the number of electronic devices they use in the English language. The study will also find the impact of technology, i.e. electronic devices on receptive and productive vocabulary knowledge.

Instruments and Procedure

The students were firstly presented with the aspects of productive and receptive vocabulary knowledge and their importance in speaking and writing. Students were given a a mini lecture and a quiz about 'IT vocabulary'. So, that way they could see the words they know and the words they have problem in spoken or written form. Then, they were given the online questionnaire adopted and categorized by Nation's (2001) taxonomy.

RESULTS

All results from the Receptive vs Productive Vobaculary Questionnaire

The questionnaire (see Appendix) aims to find the use of receptive and productive knowledge in English classes at private language school 'English For Life'. In Table 2, there are presented the results of the questionnaire. Based on the results, 88.19% of receptive vocabulary and 85.14% of productive vocabulary were marked by 30 students. So, receptive vocabulary is by 3,05% higher than productive

vocabulary.

Table 2. Receptive vs Productive Vocabulary Knowledge

Receptive /max score 1050	926	Percent	88.19%
Productive /max score 1050	894	Percent	85.14%

Note: In this table, there are the results of all 30 students where the maximum score was 1050 (as 100%)

Results of the students who use four and more electronic devices

Results of the questionnaire (see Appendix) were separated in 15 students who use four and more electronic devices and students who use three or less electronic devices. Table 3 presents 15 students who use four and more electronic devices.

Table 3. 15 Students who use four and more electronic devices

Subjects	R	P	R	P	R	P	R	P	R	P	R	P	R	P	# of devices
1	5	5	4	4	5	4	4	5	4	4	4	4	4	4	4 and more
2	4	5	5	4	3	5	5	5	4	5	3	4	4	3	4 and more
3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4 and more
4	3	5	4	5	3	4	3	4	3	3	4	4	4	5	4 and more
5	5	5	5	5	3	4	5	4	5	4	5	5	5	4	4 and more
6	5	3	5	4	5	4	5	4	5	5	5	4	5	5	4 and more
7	5	5	5	5	4	5	4	5	5	4	5	4	4	4	4 and more
8	5	4	4	5	5	4	4	5	3	3	4	4	4	4	4 and more
9	5	5	5	5	4	4	4	5	5	4	5	4	3	3	4 and more
10	4	5	5	5	5	4	5	5	4	5	4	5	5	5	4 and more
11	5	4	3	4	5	4	5	5	5	4	5	5	5	5	4 and more
12	5	5	4	5	4	4	5	5	4	4	4	4	3	3	4 and more
13	5	3	4	4	5	3	5	3	5	4	5	2	3	2	4 and more
14	5	5	5	5	5	5	5	5	5	5	5	5	4	4	4 and more
15	5	4	4	4	3	3	4	4	5	4	4	3	2	2	4 and more
Σ	71	68	67	69	64	62	68	69	67	63	67	62	60	58	
%	94	90	89	92	85	82	90	92	89	84	89	82	80	77	

Note: R is for receptive vocabulary knowledge; P is for productive vocabulary knowledge. # of devices is number of devices the students use.

The total score of receptive vocabulary is 464 (88.38%) out of 525 (100%) max. The total score of productive vocabulary is 451 (85.90%) out of 525 (100%) max.

Results of the students who use three or less electronic devices

In table 4, there are presented the results of the students who do not use a big number of devices in English language.

Table 4. 15 Students who use 3 or less electronic devices

Subjects	R	P	R	P	R	P	R	P	R	P	R	P	R	P	# of devices
1	5	5	5	5	4	5	5	5	5	5	5	5	3	3	2
2	5	4	5	4	3	3	5	5	4	4	3	4	5	3	2
3	5	4	5	4	3	4	4	3	3	4	5	4	5	4	3
4	4	4	4	4	3	4	5	5	3	4	3	4	4	3	2
5	5	4	5	5	5	4	5	4	4	4	5	4	4	4	3
6	5	4	4	3	4	4	3	5	3	4	4	3	3	2	2
7	4	4	3	5	2	3	3	4	3	4	5	5	4	4	1
8	5	3	4	4	5	3	5	5	5	5	5	5	5	5	2
9	4	5	5	4	5	5	4	4	3	4	4	4	5	4	3
10	5	4	5	3	4	5	4	5	5	5	5	5	5	5	2
11	5	5	5	5	5	5	4	4	5	5	5	5	4	4	1
12	5	4	5	5	5	4	5	4	4	5	5	5	4	3	3
13	5	4	5	5	4	4	5	5	3	4	5	5	5	4	3
14	4	4	5	4	4	4	5	4	5	4	5	4	4	4	3
15	5	4	5	4	4	4	5	5	5	4	5	5	5	5	3
Σ	71	62	70	64	60	61	67	67	60	65	69	67	65	57	
%	94	82	93	85	80	81	89	89	80	86	92	89	86	76	

Note: R is for receptive vocabulary knowledge; P is for productive vocabulary knowledge. # of devices is number of devices the students use.

The total score of receptive vocabulary is 462 (88.00%) out of 525 (100%) max. The total score of productive vocabulary is 443 (84.38%) out of 525 (100%) max.

CONCLUSION AND RECOMMENDATIONS

According to the results and the statistical analysis, there is a little difference between students who use four and more electronic devices and those who use three or less electronic devices. Students who use more devices (see Table 3) have a 0.38% higher performance in receptive vocabulary knowledge than those who use three or less electronic devices (see Table 4). Moreover, productive vocabulary knowledge is 1.52% higher in students who have four or more electronic devices. This indicates that the use of Mobile phones and other electronic devices help in the process of learning the English language. As a result, this study concludes that students are better in receptive than in productive aspect of vocabulary knowledge; and using

technology in English classes help students perform better in the productive vocabulary.

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APPENDIX

Receptive vs Productive Vocabulary Questionnaire

The purpose of this questionnaire is to help us evaluate your attitudes towards thinking and learning. We are interested only in your opinion. Please be assured that your responses will not affect your assessment.

#1. What is your level of English? (Please select one of the options)

	A1	A2	B1	B2	C1
What is your level of English?	O	O	O	O	O

#2. I am testing my word knowledge (vocabulary).

Note:
Never - it means that this statement is never right for you
Seldom - it means that this statement is hardly ever right for you
Sometimes - it means that this statement is only sometimes true for you
Often - it means that this statement often is right for you
Always - it means that this statement is always right for you

	Never	Seldom	Sometimes	Often	Always
1. I can understand the words in spoken form	O	O	O	O	O
2. I can pronounce the words correctly	O	O	O	O	O
3. I can understand the words in the written form	O	O	O	O	O
4. I can spell and write the words properly	O	O	O	O	O
5. I can recognize the words based on some parts of it, for instance, morphemes, verbs, adjectives etc.	O	O	O	O	O
6. I can appropriately add suffixes or prefixes to the words	O	O	O	O	O
7. I can recall the exact meaning of the word form	O	O	O	O	O
8. I can use the appropriate word to express the meaning	O	O	O	O	O
9. I can also use synonyms, antonyms for the words	O	O	O	O	O
10. I can recall the word when someone presents some related ideas, synonyms or antonyms about it	O	O	O	O	O
11. I can recognize the correct use of the words in context or situation	O	O	O	O	O
12. I can use the words in a correct grammatical pattern	O	O	O	O	O
13. I can recognize the appropriate collocations	O	O	O	O	O
14. I can combine words appropriately with collocations	O	O	O	O	O

#3. Describe the number of electronic devices that you use in the English language.

Note: One - it means you use only one device and so on.

	none	one	two	three	four and more
How many electronic devices do you use to listen, speak, read or write in English?	O	O	O	O	O

ARSIMIMI I MËSUESIT DHE SFIDAT E KOHËS

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ABSTRAKT

Në kushtet e një shoqërie me demokraci të zhvilluar synohet "…rritja e cilësisë së shkollës, në mënyrë që individi, të cilin ajo synon të formojë, të jetë i pajisur me përgjegjësitë dhe cilësitë e nevojshme për të marrë pjesë aktive e për të ndryshuar, në sensin pozitiv, mjedisin në të cilin ai jeton e vepron"[1] Ritme të shpejta të zhvillimit të shoqërisë dhe mësimdhënies kanë sjellë sfida të reja për mësuesin. Zhvillimi dhe formimi i vazhdueshëm profesional i mësuesit janë faktorë kyç në mbarëvajtjen e procesit mësimor. Mësuesi duhet t'i drejtojë nxënësit drejt informacionit të saktë dhe kështu ai është i dobishëm për nxënësit. Informacioni që ka mësuesi dhe mënyra se si e transmeton ai këtë informacion, janë elementë të rëndësishëm të komunikimit me nxënësit, pa të cilët shoqëria nuk mund të zhvillohet dhe të ecë përpara.

Fjalë kyçe: Mësues, edukim, praktikë profesionale, mësimdhënie efektive, mësimnxënie.

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1.1 Mësuesit dhe sfidat e kohës

Vendi ynë po përballet me një sfidë të madhe, si ajo e përgatitjes cilësore të mësuesve për të përgatitur brezin e ri për t'u integruar në botën e zhvilluar. Realizuesit e qëllimeve të shkollës janë mësuesit. Ata kanë detyrë t'i përgatisin nxënësit për jetën, për botën që ndryshon vazhdimisht. Nxënësit duhet të përgatiten nëpërmjet shkollës që të përshtaten dhe të jetojnë në këtë botë që pëson ndryshime në aspektin social, politik, kulturor, teknologjik. Ata duhet të pranojnë qëndrimet e ndryshme të të tjerëve.

Thelbi i profesionit të mësuesisë është edukimi i nxënësve. Kjo arrihet nëpërmjet mësimdhënies me në qendër nxënësin[2]. Mësimdhënia përmbush një funksion shoqëror të rëndësishëm, duke qenë se edukimi është një proces shoqëror i rëndësishëm në zhvillimin e shoqërisë. Kjo është një sfidë për mësuesin, që përfshin

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[1] Standardet për nxënësit dhe mësuesit. (1997) Maket. Tiranë, fq.4)
[2] Qendra e Trajnimit dhe Kualifikimit për Arsimin (2005). "Mësimdhënie me në qendër nxënësin" I, Tiranë.

marrëdhëniet emocionale, intelektuale, dinamikën e grupit, gjykimet në një kontekst që ndryshon.

1.1.1 Zhvillimi i vazhdueshëm i njohurive dhe aftësive

Mund të themi që arsimimi dhe përgatitja fillestare e mësuesit para shërbimit, nuk mund t'i pajisë ata me të gjitha njohuritë, aftësitë, teoritë, praktikat e duhura për të kryer me sukses detyrën e tyre të mësimdhënies efektive gjatë gjithë jetës së tyre të ardhshme profesionale.

Kur vendos të bëhesh mësues, atëherë nuk duhet të ndalosh kurrë së mësuari dhe së lexuari. Të qënurit mësues është një proces gradual. Arsimimi i mësuesit, përgatitja dhe rritja e tij profesionale, duhet të shihen si një proces i gjatë, i pafund dhe i vendosur brenda kontekstit të përjetshëm të të mësuarit.

Për arsye të ndryshimit të shpejtë të shoqërisë, të zhvillimeve të fundit, të sfidave të reja që sot mësuesit po përballen, kërkesat dhe kriteret ndërkombëtare të cilësisë dhe profesionalizmit të mësuesit, nevoja për zhvillimin e vazhdueshëm profesional, është bërë akoma më e rëndësishme për të përmbushur këto kërkesa dhe kritere të përgatitjes cilësore të mësuesit.

Koncepti i zhvillimit të vazhdueshëm profesional nuk nënkupton vetëm rëndësinë e të mësuarit gjatë gjithë jetës, por edhe koherencën midis arsimit dhe formimit në prag të hyrjes në profesion dhe zhvillimit profesional gjatë ushtrimit të profesionit. Në të njëjtën kohë, vlen të theksohet se zhvillimi profesional duhet të jetë jo vetëm një përgjigje e nevojave të vetë shkollës dhe të sistemit arsimor, por gjithashtu edhe e nevojës për pasurimin e tyre personal dhe profesional nëpërmjet zhvillimit profesional në një botë gjithnjë në zhvillim. Nëse mësuesi është i përfshirë në zhvillimin profesional të vazhdueshëm, atëherë edhe mësimdhënia e tij është efektive, që do të thotë se si rrjedhojë do të përparojë shoqëria.

Gjatë përgatitjes universitare, mësuesit e ardhshëm janë studentë të profesorëve të edukimit. Por situata e mësuesit të ri në klasë është mjaft e ndryshme nga ajo në të cilën është përgatitur studenti si mësues. Kështu, për të kapërcyer vështirësitë që i dalin mësuesit të ri, ai mban lidhje me pedagogët. Një mundësi tjetër për bashkëpunim me pedagogët, është praktika profesionale e studentëve që përgatiten si mësues. Në këtë rast, pedagogët shoqërojnë studentët në praktikë dhe bashkëpunimi me mësuesit është i ngushtë.

Një mësues duhet të jetë i aftë të reflektojë në mësimdhënien e tij që të kemi një mësimdhënie të mirë. Një nga vetitë më të rëndësishme të mësuesit është vetëndërgjegjia. Kështu, mësuesi i zhvillon aftësitë e tij si mësues. Ai duhet të mendojë në mënyrë kritike se çfarë ndodh gjatë procesit mësimor. Kur mësuesi është i vetëdijshëm për metodat e tij të mësimdhënies, si dhe për faktorët që ndikojnë në mbarëvajtjen e saj, ai është i aftë për të bërë edhe vetëvlerësimin, që do të thotë se mësuesi gjykon mësimdhënien e tij dhe shikon se sa nxënë nxënësit. Sa më shumë reflektim të kemi, aq më shumë rritet edhe vetëvlerësimi tek mësuesi, gjë që arrihet duke planifikuar mirë mësimin, duke shkëmbyer përvojën vetjake me mësues të tjerë dhe duke krahasuar mësimet ndërmjet tyre.

1.1.2 Mësues i suksesshëm, mësimdhënie efektive

Mësimdhënia është një detyrë e vështirë dhe komplekse. Ajo kërkon shumë njohuri, aftësi dhe shprehi. Pavarësisht se janë bërë studime të shumta, përsëri një nga çështjet më të debatuara dhe detyrat më të vështira në arsim është përcaktimi i karakteristikave të mësuesit të suksesshëm apo modelet e përgatitjes së mësuesit profesional.

Praktikat e mësimdhënies nuk japin detaje të zhvillimit të plotë të mësuesve, rrugën në të cilën kalon një mësues i suksesshëm, por ato ofrojnë një bazë të fuqishme për t'i ndihmuar mësuesit në rrugën që ata kanë nisur. Nuk mund të lihen mënjanë qëllimet, objektivat, planifikimi mësimor, tipet dhe metodat e mësimdhënies e të nxënit për zhvillimin e të menduarit, pyetjet, diskutimet e të nxënët në bashkëpunim, menaxhimi i klasës, disiplina dhe vlerësimi i nxënësve[3].

Mësues i suksesshëm[4] quhet ai që realizon qëllimet dhe objektivat e programit. Natyra e të nxënit vazhdon të mbetet më e rëndësishmja, por dy mësues të ndryshëm mund të arrijnë në përfundime të ndryshme dhe të dy mund të quhen të suksesshëm. Përmasat kryesore të mësimdhënies së suksesshme janë dy: synimi dhe rezultatet.

Nëse mësuesi nuk synon, atëherë rezultatet e nxënësve bëhen të rastësishme dhe pa kriter, por edhe vetëm synimet nuk janë të mjaftueshme. Nëse nxënësi nuk i realizon objektivat e përcaktuara të të nxënit, pra kur suksesi apo dështimi është në

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[3] Musai, Bardhyl (2003) "Metodologjia e mësimdhënies" Shtëpia Botuese PEGI, Tiranë, fq. 22-27
[4] Musai, Bardhyl "Metodologjia…." vepër e cituar, fq.16-18

dorë të nxënësit, atëherë nuk mund të themi se puna e mësuesit ka qenë me të vërtetë efektive.

Mësues të suksesshëm janë ata të cilët mund të vërtetojnë aftësinë e tyre për të realizuar rezultatet e planifikuara dhe këtë nuk mund ta bëjë nëse ai nuk është i aftë profesionalisht. Mësuesi ndryshon nga njerëz të tjerë të arsimuar. Disa mendojnë që ky ndryshim ka të bëjë me personalitetin e mësuesit, p.sh. mësuesit e suksesshëm, sipas studimeve, janë të drejtë, të përgjegjshëm, të kuptueshëm, nxitës, të ekuilibruar, të matur[5], etj.

Ai duhet ta njohë mirë përmbajtjen e lëndës që jep. Ai duhet të mishërojë një tërësi vlerash morale, të cilat e udhëheqin atë në rolin e tij si mësues. Ai duhet të dijë se si nxënë nxënësit dhe të krijojë një mjedis të përshtatshëm që e lehtëson përvetësimin e të nxënit. Mendoj që kryesorja që një mësues të jetë i suksesshëm, është se duhet të udhëhiqet nga dëshira dhe pasioni për mësimdhënien.

Roli i mësuesit lidhet me kërkesat, pyetjet, detyrat dhe reagimet që ka dhe bën mësuesi për të nxitur ndërveprim në mjedisin mësimor.

Mësuesi drejton pyetje, jep mesazhe verbale apo jo verbale.

Mësuesi jep mendime, gjykime, nxit nxënësit për të shprehur mendimet, gjykimet dhe vlerësimet e veta.

Mësuesi jep këshilla përkundrejt veprimit të kryer nga nxënësit në klasë ose sipas kërkesave të vetë nxënësve.

Mësuesi nxit, shtyn përpara ndërveprimin mësues-nxënës dhe nxënës-nxënës.

Mësuesi krijon feedback pozitiv dhe negativ, duke pranuar ose miratuar përgjigjen ose duke mos e miratuar atë.

Mësuesi modelon diskutimet në klasë, duke pranuar, hedhur poshtë, modifikuar ose shtrin subjektin e diskutimit si një lehtësues i diskutimit ose si një partner, i cili luan një rol specifik në diskutim, me qëllim ndërveprimin e inkurajimin në klasë.

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[5] Po aty

Mësuesi lidh përmbajtjen e kurrikulës me njohuritë dhe përvojën ekzistuese jashtëshkollore të nxënësve të tij. Mësuesi pranon reagimet e nxënësve lidhur me lëndën dhe krijon mundësinë që ato të jenë të lirë për të pyetur, të kërkojnë, të ndërtojnë, të eksperimentojnë në kurrikulën e re.

Mësuesi pranon gabimet e nxënësve si një informacion i rëndësishëm në njohjen dhe të kuptuarit e kurrikulës ose si një ilustrim të një faze zhvillimi të disa njohurive të caktuara. Mësuesi i ushtron nxënësit për një vlerësim të pavarur të arritjeve të tyre.

Mësuesi çon më tej opinionet e nxënësve, ai saktëson thëniet spontane të nxënësve, perifrazon dhe u përgjigjet nxënësve, qartëson atë që është thënë, i drejton nxënësit për të bërë pyetje në vazhdimësi, i fton ato që të paraqesin me kujdes opinionin vetjak, të përgjithësojnë qëndrimet, të dallojnë midis asaj që është thelbësore dhe jo thelbësore. Mësuesi plotëson punën e klasës, fton nxënësit të testojnë atë që është prezantuar, të komentojnë atë që është bërë, drejton punën e pavarur të nxënësve dhe ofron ndihmë kur ajo kërkohet prej tyre.

Edukimi shkollor shkon përtej lëndëve dhe moduleve e kërkon të krijojë një mendje, e cila të jetë e zonja të jetojë në demokraci. Sfida nuk është dhe aq te njohuritë e reja shkencore, por tek formimi i karakterit të nxënësve.

1.1.3 Sjellja e mësuesit

Sjellja e mësuesit gjatë procesit të mësimit, ka të bëjë me mënyrën se si vepron ai dhe si sillet në klasë, shkollë, komunitet dhe gjatë procesit të mësimdhënies. Sjellja lidhet me etikën që duhet të ketë mësuesi gjatë komunikimit të tij me nxënësit, kolegët dhe prindërit. Megjithatë, këto përbëjnë pjesë të sjelljes së tij. Sjellja përfshin, gjithashtu, aftësinë e mësuesit që duhet të ketë për të hyrë në bashkëbisedim. Nëpërmjet komunikimit të mësuesit, realizohet të kuptuarit dhe të mësuarit në shkollë dhe jashtë saj. Mësuesi profesionist synon të caktojë aftësitë komunikuese, në mënyrë që të arrijë qëllimet dhe objektivat e mësimdhënies.

1.1.4 Roli i mësuesit

Siç e dimë shumë mirë, nxënësit përfitojnë nga udhëzimet dhe shoqërimi që një mësues i aftë i siguron. Mësuesit, të cilët janë në dijeni për përmbajtjen dhe njohuritë e tyre, praktikat e mësimdhënies dhe artin e mësimdhënies ose ajo që

Shulman[6] e quan "njohuritë pedagogjike të përmbajtjes ", do të thotë që ata e kuptojnë se si të prezantojnë dhe të integrojnë informacionin e ri në një mënyrë që është i kuptueshëm dhe që mund të përthithet nga nxënësit. Është e qartë se mënyra se si sillet mësuesi varet nga llojet e ndryshme të aktiviteteve dhe natyrës së tyre. Sipas Harmer[7], "ndryshimi më i rëndësishëm është midis rolit të kontrolluesit dhe lehtësuesit, përderisa këto dy koncepte përfaqësojnë anë të kundërta të kontrollit dhe të lirisë". Mësuesi në rolin e kontrolluesit qëndron në fillim të klasës, duke kontrolluar çdo gjë, ndërsa lehtësuesi është më në brendësi të klasës dhe i shkrirë me klasën, në mënyrë që t'i mundësojë nxënësve që t'i arrijnë gjërat vetë. Qëllimi i lehtësuesit nuk është vetëm të transmetojë njohuri, aftësi, por të krijojë një mbështetje dhe të lehtësojë procesin mësimor dhe nxënien e nxënësve.

Roli i mësuesit si kontrollues

Në rolin e kontrolluesit, mësuesi kontrollon të gjitha detyrat gjatë procesit mësimor. Mësuesit si kontrollues, kanë komplet përgjegjësinë e klasës. Ata kontrollojnë jo vetëm çfarë bëjnë nxënësit, por, gjithashtu, kur ata flasin dhe çfarë gjuhe ata përdorin.

Mësuesi si kontrollues është i lidhur ngushtë me imazhin që mësuesit projektojnë për veten e tyre. Disa shfaqen të jenë udhëheqës dhe performues natyral, ndërsa disa të tjerë janë më të qetë dhe ndjehen më të lumtur, kur nxënësit bashkëveprojnë ndërmjet tyre. Kur mësuesit janë të fiksuar për të qenë në qendër të vëmendjes, atyre iu duket e vështirë që të mos performojnë rolin e kontrolluesit dhe kjo ka avantazhe dhe disavantazhe.

Ne të gjithë mund të kujtojmë mësuesit në të kaluarën tonë, të cilët mundën të na frymëzonin. Zakonisht kjo ndodhte, sepse ata zotëronin një cilësi të sigurtë, të papërcaktueshme, e cila na tërhiqte dhe na motivonte. Zakonisht, kjo ishte sepse ata kishin gjëra interesante të na thonin dhe të bënin dhe kjo na bënte të ishim të vëmendshëm dhe entuziast. Disa mësues kanë dhunti të na frymëzojnë dhe të na nxisin, megjithëse ata nuk e ndalojnë kurrë kontrollin. Mësuesit e mirë, të cilët janë të aftë të përziejnë rolin kontrollues me një performancë të mirë, janë shumë të këndshëm për të dhënë mësim dhe për t'i vëzhguar.

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[6] Shulman. L.S. (1996). "Those who understand knowledge growth in teaching, Educational Researcher, 5, fq. 4-14.
[7] Jeremy Harmer. (1991) "The Practice of English language Teaching". Longman, kreu c, fq. 235.

Kur mësuesit veprojnë si kontrollues, ata kanë tendencë të bisedojnë shumë dhe ndoshta ne mund të ndjehemi të parehatshëm. Duhet të rikujtojmë që është vazhdimisht mësuesi që bisedon për nivelin e të kuptuarit të nxënësve dhe është burimi kryesor që ata kanë për të kuptuar mësimin.

Ne nuk duhet të lejojmë që këto avantazhe të na mbushin mendjen, duke pranuar rolin e kontrolluesit si i vetmi rol që ka mësuesi. Është kryesore që kontrolli nuk duhet ushtruar shumë, sepse nxënësve duhet t'u lejohet një mundësi për të nxënë, se sa për t'iu dhënë mësim. Gjatë krijimtarisë, gjatë të folurit komunikativ, shkrimit, roli i tyre duhet të jetë domosdoshmërisht ndryshe, përndryshe nxënësit nuk do të kenë mundësinë të marrin pjesë si duhet.

Mësuesi si vlerësues

Mësuesi duhet të vlerësojë nxënësit se çfarë kanë përvetësuar. Kjo realizohet jo vetëm me nota, por edhe duke dhënë mendimin e tij me shkrim dhe me gojë për punët e nxënësve. Mësuesi duhet t'u tregojë nxënësve se përse duhet të vlerësohen dhe se ku synohet që ata të arrijnë. Nxënësit duhet të vlerësohen me takt që të mos lëndohen, por gjatë korrigjimit ata duhet të mësohen se si kryhen detyrat në mënyrën më të mirë të mundshme.

Pjesa më e madhe e punës së mësuesit është të vlerësojë punën e nxënësit, për të parë se sa mirë nxënësit janë duke performuar ose kanë performuar. Jo vetëm është e rëndësishme nga ana pedagogjike, por edhe nxënësit mjaft natyrshëm e presin atë, madje edhe pas aktiviteteve komunikative[8].

Ne duhet të bëjmë dallimin midis dy llojeve të vlerësimit: korrigjimit dhe organizimit të fidbek-ut. Gjatë fazës së riprodhimit, mësuesi bën kontrollin e gabimeve të studentit. Detyra e mësuesit është të tregojë ku është gabimi dhe si mund të korrigjohet. Korrigjimi *i butë* përfshin evidentimin e gabimit të nxënësit dhe jo duke e bërë një problem të madh.

Organizimi i fidbek-ut ndodh kur nxënësit kanë performuar një lloj detyre dhe qëllimi i këtij lloj vlerësimi është për të parë suksesin apo dështimin e tyre, si edhe për të dhënë ide në mënyrë që problemet e tyre të zgjidhen.

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[8] Grup autorësh: Didaktika e gjuhëve të huaja… vepër e cituar, fq. 28-30

Mësuesi si organizues

Mësuesi duhet të jetë i aftë t'i organizojë nxënësit në kryerjen e detyrave të ndryshme. Kjo realizohet kur ai është i qartë në shpjegimin e kërkesës së detyrave të ndryshme, d.m.th. si duhet bërë një ushtrim, si duhet të punojnë në grupe apo në dyshe, si të respektojnë kohën e kryerjes së ushtrimit. Mësuesi duhet të jetë i aftë të përfshijë dhe të angazhojë të gjithë klasën

Ndoshta roli më i rëndësishëm dhe i vështirë i mësuesit, është ai i organizuesit. Suksesi i disa aktiviteteve varet në organizimin e mirë të tyre dhe që nxënësit e dinë saktësisht çfarë do të bëjnë. Mund të shpenzohet shumë kohë, nëse mësuesi nuk u jep nxënësve informacion të rëndësishëm dhe ka çështje që mund të krijojnë konfuzion gjatë udhëzimit.

Qëllimi kryesor i mësuesit kur organizon një aktivitet, është t'u tregojë nxënësve se për çfarë do të bisedojnë, të shkruajnë, të japë udhëzime të qarta për detyrën e tyre, se si të mundësojnë aktivitetin dhe atëherë të organizojnë fidbek-un, kur ka përfunduar detyra. Kjo duket nga ana e jashtme e lehtë, por mund të ndihesh keq nëse nuk ke menduar saktësisht çfarë do të thuash

Mësuesi si nxitës

Mësuesi nuk duhet t'i zgjidhë vetë detyrat e nxënësve, por duhet t'i nxisë dhe t'i drejtojë në mënyrë që ata të gjejnë vetë zgjidhjen. Kjo mënyrë mësimdhënieje, nxit mendimin krijues të nxënësve dhe i bën ata më të pavarur në marrjen e një vendimi dhe se si duhet të zgjidhin një detyrë.

Shpesh, mësuesi duhet t'i nxisë nxënësit të marrin pjesë ose duhet të japë sugjerime se si ata mund të procedojnë në një klasë kur ka qetësi ose kur ata janë konfuz se çfarë do të bëjnë më vonë. Ky është një nga rolet më të rëndësishme të mësuesit. Pra, roli i nxitësit.

Mësuesi inkurajon nxënësit për të bërë pyetje dhe është gati me sugjerime për ato pyetje që nxënësit nuk mund të mendonin vetë. Ne mund të themi, gjithashtu, se gjatë nxitjes, mësuesi duhet t'i nxisë nxënësit dhe t'iu sigurojë informacionin që ata e kanë harruar.

Roli i nxitësit duhet të performohet në fshehtësi. Nëse mësuesit janë shumë agresiv, ata fillojnë të kenë kontrollin mbi nxënësit, ndërsa ideja është që ata duhet të ndihmojnë kur është e nevojshme. Nëse mësuesi tregohet i ngurtë, atëherë ai frenon iniciativën dhe mendimin krijues të nxënësit.

Mësuesi si pjesëmarrës

Mësuesi merr pjesë aktive gjatë procesit të mësimit. Kjo duket që kur ai planifikon punën në klasë. Mësuesi e gjallëron orën e mësimit, qoftë në punë në grupe, në çifte apo në punë individuale. Kur të gjitha hallkat e mësimit realizohen me sukses, pjesëmarrja e mësuesit është më e pranishme dhe e domosdoshme në klasë.

Nuk ka asnjë arsye përse mësuesi nuk do të marrë pjesë në aktivitete. Mësuesi mund të bashkohet në aktivitete si pjesëmarrës, ndonjëherë duke luajtur rolet vetë. Rreziku është që mësuesi ka tendencë të dominojë dhe nxënësit do ta lejojnë këtë gjë dhe është në dorë të mësuesit që të mos ndodhë kjo.

Mësuesit nuk duhet të kenë frikë të marrin pjesë, përderisa mund të përmirësojnë atmosferën në klasë.

Mësuesi si burim informacioni

Mësuesi i orienton nxënësit drejt një informacioni të saktë dhe jo duke dhënë udhëzime të përgjithshme për kryerjen e detyrës. Në këtë pikë, ndihet roli i mësuesit si burim informacioni që t'i orientojë nxënësit si të gjejnë informacionin e saktë në vend që të zhyten dhe të humbasin në informacionin e gjerë. Gjithashtu, mësuesi duhet t'u tregojë nxënësve edhe mënyra se si duhet ta zgjedhin informacionin dhe pastaj se si ta përpunojnë. Mësuesi, kur luan rolin e burimit të informacionit, ai është i dobishëm për nxënësin.

Ne kemi theksuar rëndësinë e mosndërprerjes së mësuesit kur një aktivitet komunikativ po ndodh në klasë dhe kjo do të thotë që në njëfarë mënyrë mësuesi është lënë pa bërë asgjë. Por ka akoma dy role të rëndësishme. Njëri është që mësuesi të jetë i vetëdijshëm se çfarë po ndodh si vlerësues, megjithëse në mënyrë diskrete dhe tjetri është të jetë një lloj qëndre burimi. Me fjalë të tjera, mësuesi duhet të jetë gjithmonë gati për të ofruar ndihmë, nëse nevojitet. Ne mund të kemi raste kur

nxënësit nuk i kujtohet fjala, kur janë të përfshirë në detyra shkrimi dhe kështu ne jemi të disponueshëm që nxënësit të konsultohen me ne, kur ata dëshirojnë.

Mësuesi si shpjegues

Mësuesi e ndjek nxënësin në punët e tij me shkrim ose me gojë, si p.sh. në hartimin e eseve e përshkrimeve, në diskutime të ndryshme, etj., duke punuar me nxënës të veçantë ose me grupe nxënësish dhe duke i drejtuar ato drejt punës së tyre. Në këtë rast, mësuesi luan disa role, si: nxitës, si burim informacioni, si shpjegues, etj. Por duhet pasur kujdes që mësuesi nuk duhet ta kalojë kurrsesi masën e rolit të vet gjatë procesit të mësimdhënies, me qëllimin që të mos frenojë pavarësinë e nxënësit.

Mësuesi si mbikqyrës

Roli i mësuesit është të shikojë se si i realizojnë detyrat nxënësit e tij. Ky rol realizohet veçanërisht gjatë veprimtarive komunikative ndërmjet nxënësve. Në fund të bashkëbisedimit apo diskutimit gjuhësor, mësuesi bën përshkrimin apo vlerësimin e punës së nxënësve, duke vlerësuar anët pozitive dhe duke vënë në dukje gabimet, por duke treguar ndërkohë edhe rrugën e përmirësimit të tyre. Kur mësuesi mban shënime gjatë paraqitjes së punës së nxënësit, ai duhet të jetë i kujdesshëm që të mos shënojë vetëm gabimet, por edhe gjërat pozitive të nxënësit gjatë përdorimit të strategjive të të folurit.

Ne mund të flasim për mësuesin si mbikëqyrës në kuptimin e dikujt që vepron si trajner dhe si një burim ku nxënësit përfshihen në punën e tyre dhe thërrasin mësuesin kryesisht për këshillë dhe drejtim. Ky është roli që mësuesi përshtat kur nxënësit janë të përfshirë në vetëstudim ose kur ata janë duke bërë një projekt të zgjedhur vetë. Mësuesi duhet të jetë i aftë t'i ndihmojë ata të qartësojnë idetë dhe të kufizojnë detyrën, p.sh. mësuesi mund t'i ndihmojë duke vënë në dukje gabimet në planin e parë. Mësuesi, gjithashtu, mund t'i ofrojë këshilla se si të kenë një përfitim sa më të madh të mësimnxënies dhe çfarë të bëjnë nëse ata duan të studiojnë më shumë.

Mësuesi si hetues

Mësuesit, të cilët nuk hetojnë efikasitetin e metodave të reja dhe që nuk e kërkojnë në mënyrë aktive zhvillimin e tyre personal dhe profesional, mund t'iu duket

profesioni i mësimdhënies i mërzitshëm. Mësuesit, të cilët vazhdimisht kërkojnë të pasurojnë të kuptuarit e tyre, se çfarë është mësimi dhe çfarë funksionon mirë në anën tjetër, do t'iu duket mësimdhënia vazhdimisht e shpërblyer.

Mësuesi si aktor

Mësuesi është aktiv gjatë gjithë procesit mësimor. Mënyra se si kryhet roli i mësuesit si aktor, ka rëndësi të veçantë, p.sh. gjatë një ushtrimi, ku nxënësit punojnë në grup, mësuesi duhet të jetë energjik, nxitës, i drejtë me të gjithë dhe tërheqës në shpjegimin e udhëzimit të lojës. Të gjitha këto cilësi, janë të domosdoshme, mbasi nxënësi ka nevojë për ndihmë, mbështetje, nxitje, dashuri, drejtësi dhe vlerësim.

Mësuesi si ndihmës

Roli i mësuesit si ndihmës i procesit mësimor është i domosdoshëm.Për këtë arsye, mësuesi përdor mimikën, gjestet, modele të ndryshme gjuhësore për ta bërë mësimin sa më tërheqës dhe sa më të kuptueshëm.

Çdo metodë parashikon një rol ose funksion të veçantë për mësuesin. Mësuesi, si ndihmës, ka një rol shumë të zhvendosur, ai u lë lirshmëri nxënësve të përmbushin kërkesat dhe nevojat e tyre. Ai është më pranë më shumë si këshilltar se sa si një drejtues. Ka raste ku nxënësi përcakton se çfarë duhet mësuar në momente të caktuara.[9]

Mësuesi duhet t'i drejtojë nxënësit të mësojnë nëpërmjet zgjidhjeve të problemit. Ata mund t'i motivojnë nxënësit për të mësuar. Ata duhet të kuptojnë se si nxënësit e tyre duhet të mësojnë më mirë dhe duhet të jenë elastik me metodat e tyre, për të siguruar maksimumin e mësimxënies në klasë. Ata duhet të jenë të përgatitur të ndyshojnë metodat e tyre për t'iu përshtatur nxënësve.

Kjo varet edhe nga filozofia e shkollës dhe e vendit. Në disa raste, mësuesit janë thjesht udhëheqës që shpërndajnë planin e tyre të parapërgatitur. Në raste të tjera, roli i tyre është për t'i dhënë mundësinë nxënësve për të zhvilluar një kuptim konceptual të lëndës, të mësojë aftësitë që kanë lidhje me këtë lëndë dhe pastaj t'i aplikojë këto aftësi dhe njohuri në probleme reale dhe kuptimplota. Pra, roli i mësuesit është të lehtësojë, të ndihmojë nxënien nga nxënësit dhe të ushqejë, të nxisë

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[9] Qendra e Trajnimit dhe Kualifikimit për arsimin (2005) "Gjuha e huaj", Tiranë, fq. 39

dëshirën tek nxënësit për të mësuar gjatë gjithë jetës. Mësuesi ndikon në qëndrimin e nxënësit ndaj mësimnxënies[10].

Roli i mësuesit është akoma i rëndësishëm, sepse duhet t'i bësh nxënësit të dinë vlerën se çfarë ato janë duke mësuar. Nuk ekziston më mësimdhënia në kuptimin e mësuesit që flet, shpjegon, por më tepër nxënësit që mësojnë në mënyrë aktive dhe që kërkojnë njohuri dhe dije. Nxënësit dhe mësuesit bashkëveprojnë me njëri-tjetrin. Në klasat që kanë nxënësin në qendër, mësuesi është lehtësues i të nxënit.

Mësuesi nuk luan rolin primar të kontrollit në procesin e të mësuarit, por i bën nxënësit të jenë pjesë integrale e këtij procesi[11].

Një mësues mund të ndikojë duke përfshirë edhe vlerën në të cilën një nxënës vendos për të mësuar gjatë procesit të nxënies. Pra, është përgjegjësi shumë e madhe të ndikojmë në jetën e brezit të ri dhe më vonë në të gjithë shoqërinë.

Mësuesi si agjenti kryesor i motivimit

Cilësitë dhe kompetenca që duhet të ketë një mësues profesionist mundësojnë një mësimdhënie dhe nxënie të frytshme. Ato transformojnë mjedisin e arsimimit dhe e vlerësojnë nxënësin për mundësitë që ka, ndërsa mësuesi nga ana e tij e ndihmon nxënësin që të arrijë përgatitje të plotë. Mësimdhënia me efikasitet, stilet e të nxënit dhe të mësuarit, mjedisi i mësimit e i nxënies, përbëjnë vetitë kryesore të mësuesit për të qënë mjeshtër i organizimit të punës dhe atmosferës motivuese në klasë. Organizimi i punës në klasë, lidhet ngushtë me mjeshtërinë dhe aftësitë e mësimdhënies.

Cilësia e mësimdhënies është një nga faktorët kryesorë që siguron një përftim dijesh të qëndrueshme tek nxënësit. Mësuesit duhet të gjejnë mënyra dhe rrugë për ta organizuar mësimin në mënyrë që nxënësit të mësojnë dhe të fitojnë sa më shumë të jetë e mundur. Mësuesi duhet të vazhdojë të bisedojë me nxënësit rreth mësimdhënies dhe t'i dëgjojë ata me kujdes e me vëmendje të madhe.

Nxënësit bëhen partnerë të barabartë në klasë, ata diskutojnë, shprehin mendimet dhe janë të aftë t'i mbrojnë ato. Mësuesit kanë përgjegjësinë të krijojnë në

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[10] Wright.Tony, (1996) "Roles of teaching and learners", OUP.
[11] Gjokutaj. M., Sula, G. (2009) "Roli i mësuesit dhe stilet e të nxënit në klasat me në qendër nxënësin". Tiranë, fq. 1-6

klasë një klimë që të ndihmojë në përfitimin e njohurive brenda dhe jashtë saj. Kjo përfshin mbajtjen e rregullit në klasë, jo vetëm disiplinën, por edhe sistematikën e mësimdhënies, duke përdorur edhe vetëvlerësimin e nxënësve. Mënyra se si sillen mësuesit në klasë, përcakton edhe sjelljen e nxënësve. Gjatë procesit mësimor vendosen norma, gjë që vlerëson mësimnxënien. Vendosja e këtyre normave, përshin të gjithë vlerën e punës së mësuesit. Nëse mësuesi e sheh veten si nxënës, atëherë ai do të përkushtohet më shumë në mësimdhënie dhe në procesin mësimor. Prandaj, mësuesi kur vendoset në pozicionin e nxënësit, i duhet të vlerësojë dhe të respektojë njohuritë e nxënësve.

Përveç punës së mësuesit në klasë, nxënësit motivohen edhe kur mësuesi ndryshon dhe e pasuron mjedisin e klasës. Kjo e nxit nxënësin që të mësojë dhe t'i përvetësojë njohuritë e marra si dhe t'i përdorë ato në jetën e përditshme.

Për këtë, mësuesi e ndryshon pamjen e klasës në funksion të veprimtarive dhe aktiviteteve të ndryshme, duke krijuar kështu një ambjent tërheqës.

Mësuesi, përveç se do të krijojë një ambjent të përshtatshëm në klasë me anë të mjeteve didaktike, ai duhet të krijojë edhe një mjedis mbështetës e bashkëpunues, që t'u përshtatet tipave të nxënësve.

Përfundime

Përparimet e fundit teknologjike kërkojnë që mësuesit të gjejnë kohë të lexojnë, të kërkojnë dhe të diskutojnë probleme dhe ide me kolegët e tyre. Është e rëndësishme të gjejmë mënyra që të shmangim mërzitjen e mësuesit.

Mësuesi profesional duhet të jetë i aftë të punojë me informacionin, teknologjitë dhe njohuritë. Mësuesi duhet të jetë i aftë të punojë me të tjerët, të ketë njohuri të zhvillimit psikologjik të nxënësve, të punojë me nxënësit si individ, të bashkëpunojë me kolegët dhe partnerë të ndryshëm të arsimit.

Mësuesit profesional janë më tepër në harmoni me nxënësit dhe gjithashtu me kolegët e tyre. Me besim dhe siguri të madhe, këto mësues kërkojnë mbështetje nga kolegët dhe bëhen gjithashtu burime për të tjerët. Ndërsa mësuesi piqet, ai zhvillon rrjetet me mësues të tjerë brenda dhe jashtë ndërtesës së shkollës. Mësuesi profesional mund të krijojë lidhje të ngushtë me mësues në shkolla të tjera që japin

mësim në të njëjtën klasë, lëndë dhe nivel. Lidhjet bëhen shpesh në konferenca. Mbështetja e shkollës është, gjithashtu, e rëndësishme për zhvillim të vazhdueshëm, pa të cilin mësuesit mund të tërhiqeshin nga profesioni.

Bashkëveprimi me kolegët siguron mbështetje të mësuesve gjatë fazës profesionale. Bisedat informale mund të jenë burime të dobishme të informacionit dhe frymëzimit. Mësuesit në këtë fazë fillojnë të ndajnë idetë dhe të kërkojnë fidbek të vërtetë. Teknikat dhe trajnimet e kolegëve që përfshijnë mësuesit që vëzhgojnë të tjerët që japin mësim, janë në mënyrë të veçantë efektive. Këto strategji zhdukin ankthin e zakonshëm lidhur me vlerësimet administrative. Kështu, mësuesit zhvillohen, i besojnë njëri-tjetrit dhe trajnimi nga kolegët shërben si mjet për përmirësimin e mësimdhënies në klasë.

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ASSESSMENT IN THE LEARNING PROCESS

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ABSTRACT

I n this paper we are going to dealwith the topic of assessment in the learning process. In exceptionof the importanceof defining what exactly the term assessment means, we should not forget to mention that in this case, the cooperation between students and teacher plays an important role and normally what types of techniques or methods will the teacher use in order to assess the students in a more convenient way. In other words, the importance of this paper is whether the educational goals and standards of the lesson are being met or not, precisely the answer of this question stays in the fact whether the teacher uses all the necessary instructions to assess a student properly or not.

Key words: Assessment, Techniques, Instructions.
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Introduction

Before mentioning the importanceof the topic we have chosen, first of all, there is the need to define the term assessment – in other words, what exactly the term *assessment* means. In education the term assessment – refers to the wide variety of methods or tools that educators or teachers use and evaluate. Alternatively, we can say that the term assessement – is a systematic process of gathering information about what a student knows or is able to do and is learning to do.

Using a variety of assessment techniques – teachers are those who gather information about what students know and they are able to do, and based on that information they provide supportive and possibly positive feedback to students.

Teacher's role in assessment

In the learning process – we need to underline that the teacher is the most important person in the classroom; students, of course, have also an important role in the classroom, but while we are at assessing part – the teacher is the primary assessor

of students.The teacher's job is to teach students and students needs to get prepared for every lesson, if this processworks well, then it will be very easy for the teacher to assess – because the teacher will obtain data of how active a particular student was during the lectures(Curtis, 2017).

Teachers demonstrate that assessment is an essential part in the learning process and they also model effective assessment strategies and include students in the development of assessment procedures – such as creating rubrics or checklists.

I believe that in order for the teachers to be correct in assessing students properly, they should collaborate with colleagues and to take into consideration every possible suggestion which they may see as an important asset about the assessment.

Assessment is the Engine which Drives Student Learning - Jown Cowan

Teachers need to design assessment tools with two broad purposes: to collect information that will inform classroom instruction, and to monitor student's progress towards achieving year-end learning. Aswe mentioned earlier – we should always have in mind that a teacher is supposed to remember students' activites, what they have achieved from the beginning till the end of the learning process. A teacher should create opportunities for students to celebrate their progress and success.

Cooperation between students and teacher

In order to have a profitable assessment in the learning process we need to have a good relationship between students and teachers. Students' goals are very powerful; for asking students questions is not just about getting it right, but about sharing current understanding and exploring ideas to move learning forward. Students need to understand that they should be active participants in their own learning; they must take an active role in formative assessment, and they also should be willing to share what they know and what they don't know regarding the given tasks (Pellegrino, Chudowsky, Glaser, 2001). It is very important to know that students need to work with their teachers in order to move their own learning forward.

One Teacher Should Acknowledge the Efforts of Teams – As Students Can Learn Positive Behavioral Skills.

Conclusion

We can conclude that the most important thing is to choose assessment methods that will assess the type of learning which we are trying to achieve in our course. This means that the methods usedby teachers from previous generations are not necessarily the only way or the best way to assess.We should keep in mind the fact that although we may become teachers one day, ina large part of our liveswe have been students too, and therefore we should use that information and experience so itcan guide us in this process. Assessment should be considered as one of the most important aspects in the learning process, because if a teacher can assess a student accordingly, the student will gain additional motivation to learn and to achieve even more.

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BULLYING IN PRIMARY SCHOOLS

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ABSTRACT

B ullying as a social negativity represents a phenomenon with which many of us have dealt whether in a direct or indirect way. Working as a teacher I have faced a lot of moments that had elements of bullying, but one other thing is particularly important in this regard, and that is the fact that we, ourselves, have been students too, and some of us have had issues with this phenomenon during our years in school. Bullying has a direct effect on students' way of life and social perception; therefore we must deal with this negativity with the utmost seriousness and from different viewpoints. This paper tries to present some of the key aspects that are affected or that directly contribute to the existence of this occurrence.

Key words: bullying, student, society, labelling, psychology.
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Introduction

Bullying, as a phenomenon is widespread and dealt with within theory and in practice. It changes teenagers' and adults' attitudes, driving them into bad behavior, and then leading them toward a way that is very hard to solve. Nowadays, bullying is causing a big problem involving the young. It represents an unpleasant behavior that often occurs in children in schools. Bullying usually appears at a time when the body and mind begin to change. The impact of bullying makes victims feel lonely and neglected by others resulting from a lack of care or attention. It also inflicts the victims to lose confidence in themselves and even leads to suicide.

This is a serious problem that the youth need to cope with. Being a complex phenomenon, it requires that schools should provide help to students who are facing such an unpleasant situation. There are various forms of bullying in childhood experiences; Psychological and physical threatening, verbal, the spread of rumors in society, all of this widely aggravated by social networks. All these forms of bullying

require serious and qualitative research methodologies and special activities to help in fighting the issue.

Some Factors Being Involvedfor Bullying

The phenomenon of children's violence at school is normal as this phenomenon occurs for various reasons. Those who tease are noticed by the eyes. It's an issue that opens up discussion, invoking why do children bully? As we know, there are various factors that draw attention to the chance of being bullied. The misconduct of the bullying person is one of the major factors that occur in all student groups when something is extraordinary, such as physical appearance (overweight). What else, sexual orientation, ethnicity, race, religion, etc. (Storey, Slaby, 2013).

Another factor is that the bullying occurs If those children have recurring problems within his/her family, for example, If there are frequent disagreements within parents' relationship in their spousal life such as divorce, makes children traumatized, and they may fall into the trap of bullying. There are families where parents commit violence only to maintain control over their children, which means those parents may lead their children to become insecure about themselves.

Labeling Within Societyin School among Students – Bullying

Labeling 'is a very serious phenomenon that is emerging among teenagers especially students, and how this issue could get to the labeling, depends on the children's or students' experiences. Bullying grows up more to be unhappy students. 'Labeling is the issue of the behavior of the person being classified through the use of words or phrases by the others. There are victim students who in every day, every step of their life are labeled in the various forms (Kramer, 2015).

The problem as well as how victims avoid being labeled is a very important issue. For example, when someone says for his peer something to be related to him, which is not true within society, then the others do the same thing being a support to label their peer. This behavior issue occurs when a labeled student cares about what others think about him or her. Also, excessively self-dedication based on the things that are compared to someone else acts and gestures, which means, a lack of confidence in oneself. Labeling also can occur when parents and teachers treat a student to be different than his or her peers.

'Labelling - Bullying 'A Psychological Impact'

How Labeling impacts on students' psychological issue depend on how patients they are. It is a little problem for early year students to cope with how they should be patient through this issue. Firstly, when those students experience harassment, they become emotionally vulnerable in themselves. Bullying causes emotional harm more than physical harm. For example, a victimized primary student isn't able to notice what occurs immediately on his psychological impact at the moment of bullying. Over time victimized children may have a psychiatric problem, apprehension, panic, depression that which means anxiety disorder. Also, being the target of bullying, in the student's psychology starts to damage the ability of self-confidence, insomnia, disruptive eating, excessive concern for oneself, severity, judging why they are labeled. Psychological bullying as we say is a constant and deliberate abuse to harm mental health in the children's future.

Conclusion

Bullying is an everyday negative attribute that needs to be solved based on students' experiences. This form of behavior can be witnessed in every society; among boys and girls, particularly in the schools' communities, starting from Primary and so on. School as an educational institution should set up awareness that any student can be a victim of such behavior. We should provide some methodological approaches finding a way to explore these issues affecting children as victims of bullying in schools, and then places where bullying occurs the most.

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TESTING THE SOLIDITY OF PORTLAND CEMENT PRODUCED IN ALBANIA, NORTH MACEDONIA, BULGARIA AND TURKEY

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ABSTRACT

In recent years, special interest has been paid to the research of construction materials to build structures with the best possible properties, making them as resistant and as durable to natural disasters as possible. In this research we tested the solifity, resistence and flexural strength of four Portland cements of the same type 42.5N but produced in 4 different countries: Albania (ALB), Northern Macedonia (MKD), Bulgaria (BG) and Turkey (TUR). Cement as a hydraulic binder mixed with water passes into the cement dough, where it hardens over time, represents the raw material used for the production of concrete. To pass from the powder to the dough and then to harden, we mix the cement with water. We usually express the amount of water through the water-cement factor. This water-cement ratio (w / c = 0.4) is the amount of water sufficient to perform complete hydration of the cement. The methods used for the research were taken according to the European Committee for Standardization (CEN), EN 196-1, EN 196-3, EN 197-1. After the cement hardens for a period of 2, 7 and 28 days, we test the Portland cement with special equipment, respectively with a presser.

Keywords: Portland, 42.5N, w/c=0.4, EN 196-1, EN 196-3, EN 197-1.
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Flexibility (resistance) testing of cement in bending

The flexural strength of the cement is determined by testing the test samples, with the help of special equipment –the presser. The samples are placed on two supporting units - cylinders, with a diameter of 10mm placed at an axial distance of 100 or 106mm, and loaded through the third cylinder in the middle of the distance, with concentrated force which gradually increases to 50 ± 10N / s.
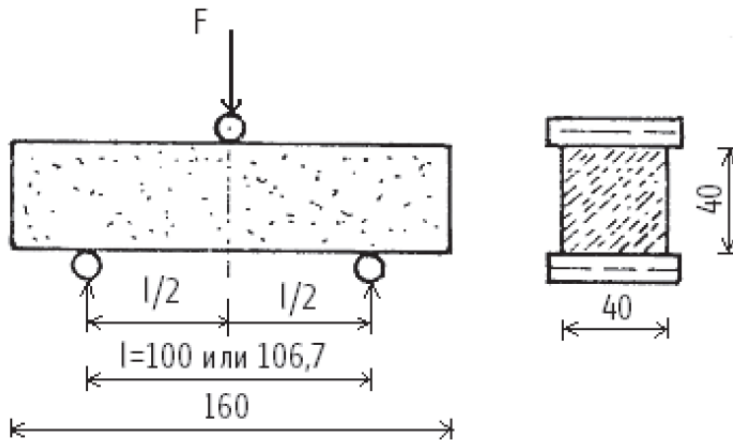
Fig1.1.Testing of cement resistance in bending (Prof. Dr. Sande Atanasovski, Prof. Dr. Jella Dugalic, & Lida Trajkovska, Tehnologija na beton, Skopje, 2013)

Bending resistance is calculated with the following formula:

$$\sigma_s = \frac{3}{2} * \frac{FL}{a^3}$$

σs - flexural strength.
F - concentrated force which acts on the sample.
L - length of the sample.
a - width, height of the sample.

The average value of 3 individual tests is taken as flexural strength. If any result deviates more than 10% from the average value, then the test should be repeated.

2. Properties of Portland cement
2.2 Mechanical properties of the cement

Testing the hardness (resistance) of cement in compaction

Immediately after the flexural strength test is performed, the compressive strength in the six halves of the samples is also tested. The test is performed with

presses in such a way that the force is gradually increased, so that the compression per superficies / surface unit increases to the range 1.5 ± 0.5MPa. The superficies / surface through which the force is transferred is with dimensions of 40/40mm.
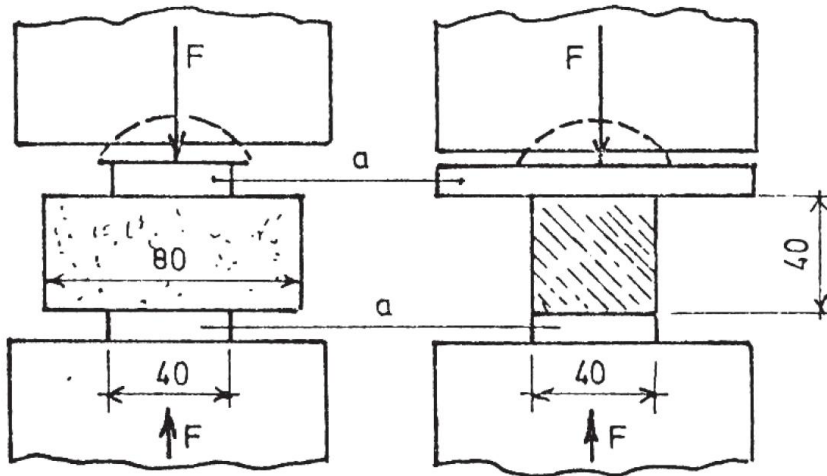
Fig.1.2Testing the resistance of the cement in compaction (Prof. Dr. Sande Atanasovski, Prof. Dr. Jella Dugaliq, & Lida Trajkovska, Tehnologija na beton, Skopje, 2013)

Compression resistance is calculated with the following formula:

$$\sigma_p = \frac{F}{A_B}$$

σp - durability, compressive strength.
F - the force which acts on the sample.
A_B - superficies / surface on which the test sample is spread.

The value from the 6 individual results is taken as compression resistance. If one or two scores deviate by more than 10% from the average value, these scores are rescinded and the average is searched forin the remaining 4 or 5 molds. If more than 2 results deviate again, the test will need to be repeated.

Bending strength together with compressive strength determine the class of cement.

3. Cement class

Cement is divided into classes. Cement class means the resistance of cement to compaction after 28 days. According to the standard EN 196-1, three classes of cement are defined, namely: **class 32.5; class 42.5; and class 52.5.**

According to the hardening time we have two classes of cement:
N- means ordinary early hardening, standard resistance.
R- means high (fast) early hardening, early resistance.
We have based our research of portland cement of class 42.5N.

SOLIDITY CLASS	SOLIDITY IN PRESSURE				TIME OF CONNECTION START	VOLUME PERMANENCY
	EARLY SOLIDITY		STANDARD SOLIDITY			
	2 DAYS	7 DAYS	28 DAYS		(min)	(mm)
32.5 N	/	≥ 16.0	≥ 32.5	≤ 52.5	≥ 75	
32.5 R	≥ 10.0	/				
42.5 N	≥ 10.0	/	≥ 42.5	≤ 62.5	≥ 60	≤ 10
42.5 R	≥ 20.0	/				
52.5 N	≥ 20.0	/	≥ 52.5	/	≥ 45	
52.5 R	≥ 30.0	/				

Tab. 1. Mechanical and physical requirements according to the European Standard - EN 197-1

4. Preparation of test samples

We determine the resistance of cement by examining test samples with dimensions 40/40/160. Preparation of samples is done in laboratory conditions at a temperature of 20 ± 2ºC, humidity> 50%, temperature of cement, water and equipment: 20 ± 2ºC.

To make three test samples, we prepare the cement mixture with water through a laboratory mixer with a certain procedure. Meanwhile, the steel mold divided into three parts is varnished with machine oil and the mixture made with a mixer is carefully inserted into the molds in all 3 parts by filling the molds evenly, then we place the steel mold on the fixed vibrating table which works with certain intensity until the mixture is homogenized and the porosity is maximally reduced. The filled molds are left in the laboratory for 24h with a temperature of 20 ± 2ºC and a relative

humidity of 90%. After 24 hours in the laboratory, the molds are opened and the test samples are taken out where the dimensions are then measured and counted. Then, they are placed in a horizontal position in a tub filled with drinking water. Samples should be covered with waterfor 2 cm over the surface of the samples. They are kept in the tub until they need to be tested. When the samples are to be tested they are taken out of the water tub, wiped with clean paper and then tested with special tools, respectively with the presser as an adequate tool for this type of testing.

4.1 Time of preparation of test samples

The time needed for the samples to remain in the water and the time of extraction from the water before breaking (testing): 48h ± 30min; d ± 2h; ≥28d ± 8h.

5. Research method

The methods used for this research were taken according to the European Committee for Standardization (CEN), which provides methods for testing cement, including the following European standards: **EN 196-1**, methods for determining the strength of cement in bending and compaction. **EN 196-3**, method for determining the connection start time. **EN 196-7**, method of acquiring and preparation of the samples.

8. Results

We have presented, in tabular form, the data obtained for Portland cement produced in ALB, MKD, TUR, BG for procedures lasting 2,7 and 28 days. The yellow figures show the average values calculated from the results obtained from the cement hardness test at bending and compaction.

For 2 days procedure:

Tab. 1. Data and results obtained for Portland cement from MKD for 2 days procedure

8.1. Result graphs

In order to make an easier comparison, we have presented the values obtained during the testing of the strength of Portland cement in compression and bending with graphical representations.
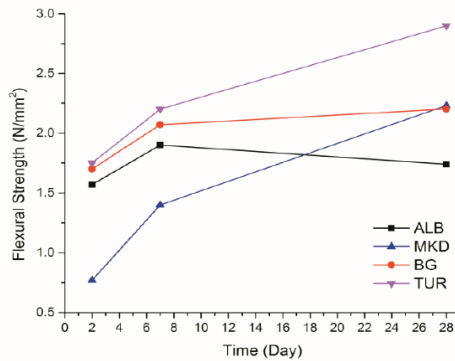
Graf. 1. Graphic presentation of data obtained from testing the hardness of Portland cement in bending to the time of their stay in water
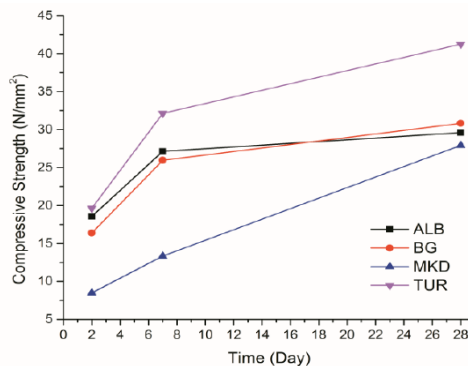
Graf. 2. Graphical presentation of data obtained from testing the hardness of Portland cement in compression to the time of their stay in water

Conclusion

According to European norms EN 197-1, we conclude, based on the results that Portland cement which in terms of strength, durability has the highest resistance is the one produced in Turkey (TUR). Both in compression and in bending it has shown better and fully acceptable values. As for the other Portland cements tested in

compaction,minimum flexural strength is achieved by MKD Portland cement with less than 1N / m2, tested after two days of procedure and can not be applied anywhere because it does not meet European standards, which means that even in compaction there is stability less than 10N / m2.

The data showed that following Portland cement (TUR) values, we have better numbers in Portland ALB and BG cements, accordingly, for the period of 2 and 7 days procedure.

Portland cement production is a large-scale process. The quality of the final cement produced depends on the percentage of components and the proper maintenance of the production processes, therefore these processes must be constantly kept under control and protected in the best possible way.

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THE STUDY OF ODONATE FAUNA (ZYGOPTERA AND ANISOPTERA) IN THE REGION OF LIKOVA

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ABSTRACT

The aim of this study was to identify the types of odonates from the class Zygoptera and Anisoptera, in the habitats of four surveyed localities of the Lipkovo region. The research was conducted by going out on-the-spot and by collecting material in the time between June-October 2017/18, 2018/19. From a total of 511 collected samples, we identified 8 families, 15 genera and 28 species. Libelullidae was represented by 4 genera and 8 species, Coenagrionidae with 5 genera and 7 species, Lestidae with 2 genera and 4 species, Platycenmidae with one genus and 1 species, Calopterygidae with one genus and 2 species, Aeshnidae and Gomphidae with 2 genera and 2 species, and the Cordulegastridae with 1 genus and 2 species. From the Zygoptera classCoenagrionidae was represented with 46%, Calopterigydae with 39%, Lestidae with 9% and Platycnemidae with 6%. Whereas from the Anisoptera class, Libelullidae was represented with 60%, Gomphidae with 29%, Cordulegastridae with 8% and Aeshnidae with 3%. The species Aeshna mixta, Sympetrum meridionale and Sympetrum fonscolombii were identified for the first time in this region. Knowledge of the ecology of odonate species and their relative importance have a direct impact on the creation of the strategy for the successful conservation of odonates and the impact of climate change on this group of insects.

Keywords: Lipkovo Region, Zygoptera, Anisoptera, Odonates

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Introduction

The Lipkovo region lays in the northern part of the Republic of Northern Macedonia, near the border area with Serbia and Kosovo, in geographical coordinates N 42°09'E 21°35'. This region consists of mountain-plain terrains, with an area of 270km2 (Selmani, 2004) and some aquatic habitats, some of which are important for the reproduction and development of odonates (Iseni G, 2017, 2019). The Odonates

class is one of the most popular groups of hemimetabolic, paleoptera, and amphibious insects, prevalent on all continents, and only absent in Antarctica (Silsby, 2001; Trueman, 2007).

Most of these insects live in areas with tropical and subtropical climates (Dumont, 1991). Of the total known number of 5,740 Odonate species, 600 genera have been reported globally (Vick, 2002; Subramanian, 2009). In the last decade, a number of scientific papaers have been published related to the odonates of Northern Macedonia. Published data show the presence of 64 species of Odonates in Northern Macedonia (Jović M., 2009; Jović M, Mihajlova B. 2009). Adult Odonate forms are terrestrial and are found near water areas, while larval forms are aquatic and inhabit all freshwater habitats, lakes and small basins filled with water from occasional rains (Harp, 1996; Corbet, 1999; Silsby, 2001).

Most species, and especially stenotope forms, live in certain habitats, during the larval and adult stages. Their specificity for inhabiting certain aquatic habitats made them an ideal model for monitoring the state of freshwater ecosystems (Chowdhury, 1989; Chovanec, 1994). All life cycle stages are predators and feed on various insects and act as very important biocontrollers for most insects and play a crucial role in controlling harmful insect of agroecosystems. Adult forms are harmless, with extremely beautiful colors and their aesthetic appearance has increased people's interest in this group of insects. People in some countries use adult forms of Odonates as food (Chowdhury, 1989; Chovanec, 1994; Legner, 1995; Clarke, 1996; Bulankova, 1997; Nikula, 2007). Odonate nymphs are important components of most freshwater habitats, mediators in the food chain, with host and predator functions. Nymphs are food for birds, fish, and stingrays (Corbet, 1999).

This study was conducted to see the faunal diversity of odonates (zygopters and anisopters) in different localities of the Lipkovo region, which we believe will be important for future research and the formulation of an effective strategy, important for the preservation of this group of insects.

Materialand Methods

So far there are no preliminary data for odonate research in this region. The research was conducted by monitoring and collecting material from 10:00 am to 15:00 pm, with field trips, from May to October 2017/19, 2018/19. The study of odonates in this region was carried out in four localities: S1-river above the village of Mateç (42°07'16.50 "N, 021°34'50.43" E, altitude 532m), S2-river above the village of

Hotel (42°08'52.70 ”N, 021°34 '09 .49 ”E, altitude 541 m), S3-river above the village of Lipkovo(42°10'36.45” N, 021°34'00.40 ”E, altitude 502m) and S4-river above the village of Sllupcan(42°11'19.54” N, 021°37 06.81 ”E, altitude 441m) (Fig.1).
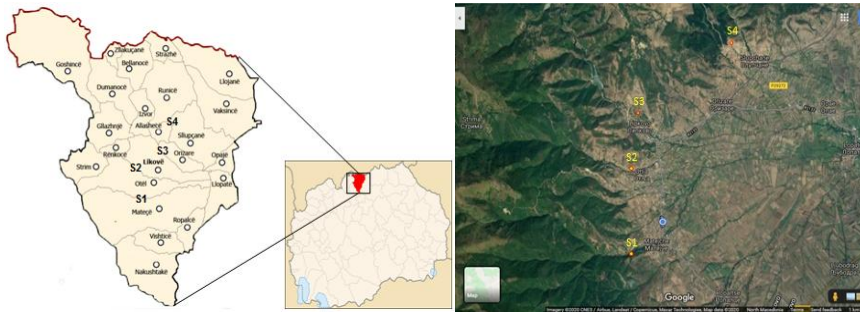
Fig. 1. Map of Lipkovo region with researched localities.

Adult forms of odonates in the studied localities (Fig. 2) were encountered on the surface of leaves and branches of plants, on the surface of stones and rocks of the river bed as well as on the land surface of the river banks.

Fig. 2. Odonate habitats in the surveyed localities.

After photographing adult forms of zygopeters and anisopters with the help of a digital camera (Nikon D3000) they were collected using an entomological mesh (50 cm in diameter). Then, they were suffocated by pressing them into the thorax and

placed in triangular paper envelopes or 70% ethanol. Whereas, in the laboratory they were fixed in acetone, for a duration of 16-24h.

After this timelapse, the samples were removed from the container with acetone and put to stand, for some time, in an incubator at 35℃, for the acetone to evaporate from their body. After removing the acetone, the samples were placed in cellophane envelopes. Identification was performed using binocular (NATIONAL 405TBL) and pocket magnifying glass; for determination standards we used data by the authors: Beschovski (1994), Marinov (2000), Dijkstra & Lewington (2006), Jović et al. (2009); as well as comparing the samples with those of the collection of the Museum of Natural Sciences in Skopje. The determination of geographical coordinates was carried out with the help of the navigation system (GPS MEDION S3867). The prevalence (%) for each family is calculated based on the number of species identified for each genus.

Resultsand Discussion

The data obtained from the analysis of biological material collected in 4 localities, up to the level of family, sex and species are presented in Table 1.

Table 1. List of Odonate species (Zygoptera and Anisoptera) identified in the four localities during the period June-October 2017/18, 2018/19

Family according o	Type		Numberofsamples identified				Numberof samplesin	Status
			In each locality IUCN					
			S1	**S2**	**S3**	**S4**	four localities	
Calopterygidae	*Calopteryx virgo*		16	8	5	20	48	LC
	Calopteryx splendens	10	6	7	12	35		LC
Lestidae	*Lestes barbarus*		5	-	3	7	15	LC
Lestes viridis		2	1	4	5	12		LC
	Lestes v. vestalis		1	-	2	3	6	LC
	Sympecma fusca		3	1	-	2	6	LC
Coenagrionidae	*Pyrrhosoma nymphula*	6	-	4	6	16		LC
	Erytrhromma viridulum	3	-	2	4	9		
	Coenagrion puella		5	-	6	9	20	LC
	Enallagma cyathigerum	4	-	3	5	12		LC
	Ischnura pumilio		5	-	-	3	8	LC
	Ischnura elegans	6	-	-	8	14		LC
Platycnemidae	*Platycnemis pennipes*	6	-	4	3	13		LC
ZYGOPTERA								
Aeshnidae	*Aeshna mixta*		3	-	2	4	9	LC
	Anax epiphinger		2	-	1	3	6	LC
Gomphidae	*Onychogomphus forcipatus*		12	7	9	6	34	LC
	Gomphus vulgatissimus		5	-	3	4	12	LC
Cordulegastridae	*Cordulegaster heros*		5	-	3	7	15	NT

Cordulegaster bidentata		3	1 2	4	10	NT
Libelullidae *Orthetrum brunneum*	20	9	12	15	56	LC
Orthetrum coeurulescens	15	6	10	12	43	LC
Sympetrum meridionale	10	-	7	8	25	LC
Sympetrum fonscolombii	6	-	4	7	17	LC
Sympetrum sanguineum 9	4	7	5	25		LC
Sympetrum pedemontanum	2	-	1	2	5	LC
Libelulla depressa	14	6	8	7	35	LC
Crocothemys erythraea 3	-	-	2	5		LC
ANISOPTERA						
The total numberof samplesfrom			511			
The Zygoptera and Anisoptera classesinthe four localities						

Based on the analysis of data from this study,we found that the order Zygoptera in the 4 stations surveyed was represented by 4 families, 9 genera and 13 species. From the family Calopterygidae, 2 species have been identified in the four localities investigated. From the type Calopteryx virgo (Linnaeus, 1758) from the four localities, during the time periods between 5.VI, 7.VII, 11.VIII.2017 / 18, a total of 48 samples were collected, while from the type Calopteryx splendens (Harris, 1782)35 samples were collected and identified during the time periods between 5.VI, 11.VIII.2017 / 19.

The family Lestidae was represented by 5 species. Lestes barbarus (Fabricius, 1798) was identified at stations S1, S3, S4, during the time periods between 11.VIII, 2.IX.2017 / 18, with a total number of samples of 15. The type Lestes viridis (Vander Linden, 1820) was identified in the localities S1, S2, S3, S4 during the periods between 11.VIII, 2.IX.2017 / 18, with 12samples. Lestes v. vestalis (Rambur, 1842) was identified in localities S1, S3, S4 during the time periods between 11.VIII, 2.IX.2017 / 18 with a total number of 12 samples. The type Sympecta fusca (Vender Linden, 1820) was identified in localities S1, S2, S4 during the period between 5.VI.2018 / 19 with 6 samples. The family Coenagrionidae was represented by 5 species. Pyrrhosoma nymphula type (Sulzer, 1776) was identified in localities S1, S3, S4, during the period between 5.VI.2017 / 18 and the total number of samples was 16. Erytrhromma viridulum (Charpentier, 1840) was identified in localities S1, S3, S4 in the period between 5.VI.2017 / 18 with a total number of 9 samples. Coenagrion puella (Linnaeus, 1758) was identified in time periods between 5.VI 7.VII.2017 / 18 in localities S1, S3, S4, with a total number of 20 collected samples. Enallagma cyathigerum (Charpentier, 1840) was identified in localities S1, S3, S4, and their total number was 12. Ischnura pumilio (Charpentier, 1825) was identified in localities S1 and S4 during time periods between 5.VI 7.VII. 2017/18 with 8 samples. Even the species Ischnura elegans (Vander Linden, 1820), was identified in localities S1 and S4, during time periods between 11.VIII 12.IX.2017 / 18 with total number of 14 samples.

Platycnemis pennipes (Pallas, 1771) was identified in localities S1, S3, S4 during the time periods between 5.VI, 7.VII, 11.VIII, 12.IX.2017 / 18 with a total of 13 samples. The order Anisoptera was represented by 4 families, 5 genera and 8 species. The type Aeshna mixta (Latreille, 1805) was identified in the period between 6.X.2018 / 19 in localities S1, S3, S4 with a total of 9 samples. Anax epiphinger (Burmeister, 1839) was identified in the period between 12.IX.2018 / 19 in localities S1, S3, S4 with a total number of 6 samples. Onychogomphus forcipatus (Linnaeus, 1758) was identified in the period between 7.VII.2018 / 19 in four localities with a total number of 34 samples. Gomphus vulgatissimus (Linnaeus, 1758) was identified in localities S1, S3, S4 in the period between5.VI.2018 / 19 with a total number of 12 samples. The type Cordulegaster heros (Schneider, 1845) was identified in the period 5.VI.2018 / 19 in localities S1, S3, S4, with number of 15 samples. Cordulegaster bidentata (Selys, 1843) was identified in the period between 5.VI.2018 / 19 in localities S1, S2, S3, S4, with a total number of 10 samples. Orthetrum brunneum (Fonscolombe, 1837) was identified in all localities in the period between 11.VIII.2018 / 19 with a total number of 56 samples. Orthetrum coeurulescens (Fabricus, 1798) was identified in localities S1, S2, S3, S4 in the period between 11.VIII.2018 / 2019 with a total number of 43 samples. Sympetrum meridionale (Selys, 1841) was eidentified in localities S1, S3, S4 in the period between 7.VII, 12.IX, 6.X.2018 / 19 with 25 samples. The species Sympetrum fonscolombii (Müller, 1764) was identified in the localities S1, S3, S4 in the time periods between 11.VIII, 12.IX, 6.X.2018 / 19 with a total number of 17 samples. Sympetrum sanguineum (Müller, 1764) was identified in all localities in the time periods between 7.VII, 11.VIII, 12.IX.2018 / 19 with 25 samples. Sympetrum pedomontanum (O.F. Müller in Allioni, 1766) was identified in localities S1, S3, S4 in time periods between 7.VII, 11.VIII.2018 / 19 with 5 samples. Libelulla depressa (Linnaeus, 1758) was identified in all localities in the period between 7.VII.2018 / 19 with 35 samples. Crocothemis erythraea (Brullé, 1832) was identified in localities S1, S4 in the period between 11.VIII.2018 / 19 with a total number of 10 samples. Except for the species Cordulegaster heros and Cordulegaster bidentata which according to the IUCN red list are categorized in the category of endangered species (NT), allother species identified in the surveyed localities of this region are categorized in the category of low-risk (LC) species. The number of species identified for each family in the four surveyed localities is presented in Figure 3.
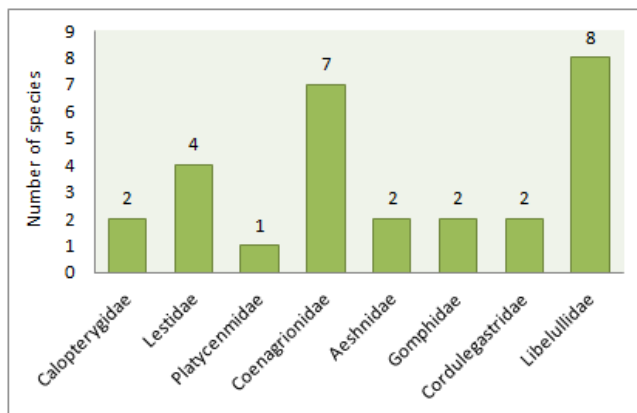
Fig. 3. Number of species for each family identified in the surveyed localities.

From the graphic presentation it can be seen thatLibelullidae, Lestidae and Coenagrionidae are with the largest number of species. The prevalence (%) of identified families in the four surveyed localities is presented in fig. 4.
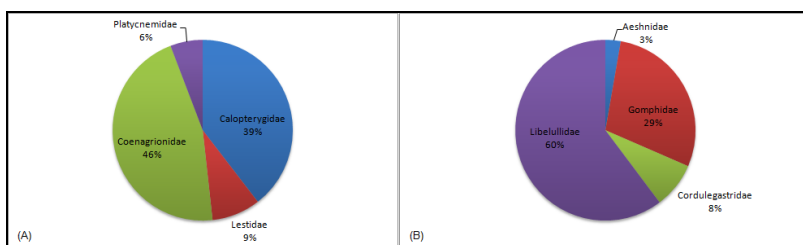
Fig. 4. Prevalence (%) of families of the order Zygoptera (A) and Anisoptera (B) in the four surveyed localities

From the Zygoptera class, Coenagrionidae was represented with 46%, Calopterigydae with 39%, Lestidae with 9% and Platycnemidae with 6%. Whereas from the Anisoptera class, Libelillidae was represented with 60%, Gomphidae with 29%, Cordulegastridae with 8% and Aeshnidae with 3%. Some of the species, which constituted the population of the groups Anisoptera and Zygoptera, of the localities included in the study, are presented in the pictures below (Fig. 5).

Fig. 5. Some of the odonate species identified in the researched localities. A. Calopteryx splendens; B. Pyrrhosoma nymphula; C. Onychogomphus forcipatus; D. Sympetrum sanguimeum; E. Cordulegaster heros; F. Meridional Sympetrum; G. Orthetrum bruneum; H. Libelulla depressa

As a first for the region, near the river above the village of Mateç (locality S1) of the Lipkovo region, the species Pyrrhosoma nymphula, Ischnura pumillio and Corduegaster heros were identified (Iseni et al. 2017, 2019). The species Calopteryx splendens and Platycnemis pennipes were identified in the course of the river Pcinja in the northeastern part of North Macedonia. The following species were registered in the Petrovec water canal in the village of Rezanicane, Skopje: Calopteryx splendens, Coenagrion ornatum, Ischnura elegans, Platycnemis pennipes, Libellula fulva. The following species were identified in the Katlanovo swamp: Coenagrion puella, Erythromma viridulum, Ischnura elegans, Platycnemis pennipes, Orthetrum cancellatum, Crocothemis erythraea (Jović M., 2009). From the research conducted in 4 localities of the Lipkovo region, 28 species were identified, belonging to 8 families and 15 genera. The families Libelullidae, Coenagrionidae and Lestidae were represented by the largest number of species, while the families Platycenmidae,

Calopterygidae, Aeshnidae, Gomphidae and Cordulegastridae were represented in the smallest number.

Conclusion

We can consider that in the region under study, this kind of research has been conducted for the first time in terms of faunal diversity of odonates. Out of 511 collected individuals, 8 families, 15 genera and 28 species were identified. The family Libelullidae was represented by 4 genera and 8 species, the family Coenagrionidae with 5 genera and 7 species, the family Lestidae with 2 genera and 4 species, the family Platycenmidae with one genus and 1 species, the family Calopterygidae with one genus and 2 species, the families Aeshnidae and Gomphidae with 2 genera and 2 species, and the family Cordulegastridae with 1 genus and 2 species. As a first for the region we can mention the identification of Aeshna mixta, Sympetrum meridionale and Sympetrum fonscolombii. The species Cordulegaster heros and Cordulegaster bidentata according to the IUCN red list are categorized in the category of near-threatening (NT) species, while all other species are categorized in the category of low-risk (LC) species. The identification of a significant number of samples in the surveyed localities, indicates the permanent presence of the odonate population in this region and the good ecological conditions of the living environment.

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FORCED MIGRATION IN ALLEN GINSBERG'S "SEPTEMBER ON JESSORE ROAD" AND KHUSHWANT SINGH'S "TRAIN TO PAKISTAN" (A COMPARATIVE STUDY)

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ABSTRACT

This study would like to investigate thetwo literary texts, Khushwant Singh's *Train To Pakistan* and Allen Ginsberg's "September on Jessore Road"with a view to unveiling the realistic picture of the current refugee crisis and forced migration. It would like to examine Singh's and Ginsberg's treatment of forced migration of the 20th-century Indian Subcontinent. Finally, this study attempts to make a comparative study between *Train to Pakistan* and "September on Jessore Road" through applying the recent theory of forced migration.

Keywords: *Train To Pakistan*, "September on Jessore Road", Ginsberg, Singh, Forced Migration, and Refugee Crisis.

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Introduction

According to the International Association for the Study of Forced Migration (IASFM), forced migration refers to the movements of the refugees and internally displaced people, or people being displaced by natural either environmental disasters, chemical or nuclear disasters, famine, or development projects. Forced migration is a general term that refers to the movements of refugees and internally displaced people within their country of origin and people being displaced by natural or environmental disasters, chemical, and nuclear disasters, famine, war, persecution, ethnic cleansing, political or economic crisis, communal riot, and clash, etc.

According to Castles (2003), global literature is a fact through blurring the link between economic migration and forced migration. To this effect, one can see that the asylum-migration nexus is equivalent, which fails to hold financial balance owning to the weaker states, predatory ruling cliques, and human rights violations. In recent years, researchers and many international observers have acknowledged that perpetuation of this dichotomy is frequently intended to serve the interests of states being interested in managing migration rather than refugee protection. For this purpose, the study aims to look at the two literary texts, including Khushwant Singh's *Train To Pakistan* and Allen Ginsberg's "September on Jessore Road," to signify the realistic picture of the refugee crisis and forced migration.

Theoretical Framework

This study would like to focus on some relevant theories of forced migration to shedlight onthe theoretical framework.

According to the International Organization for Migration (IOM), forced migration is a migratory movement involving force, compulsion, or coercion.While forced migration is not an international legal concept, this term has been used to describe the actions of refugees, displaced persons, or those who are displaced by disasters, either development projects or due to the victims of trafficking. At the international level, the use of this term is debated due to the widespread recognition that a continuum of agency exists rather than a voluntary or forced dichotomy through the existing legal international protection regime. (IOM Glossary on Migration 2019)

According to the *International Association for the Study of Forced Migration* (IASFM), forced migration refers to the movements of the refugees and internally displaced people, or people being displaced by natural either environmental disaster, chemical or nuclear disaster, famine, or development project.

Forced displacement is the coerced movement of a person or people away from their home or home region. It often connotes violent coercion. Someone who experiences forced displacement is a forced immigrant, a displaced person. If forced migration is within the same country, a displaced person is known as an Internally Displaced Person (IDP). In some cases, a forced immigrant can become a refugee. A specific form of forced displacement is population transfer, a coherent policy to move the unwanted groups, for example, an ethnic cleansing.

The concept of forced migration emerges from demographic movements, like flight, evacuation, displacement, and resettlement. The International Organization for Migration defines a displaced person as any person who migrates to escape persecution, conflict, genocide, repression, natural and human-made disasters, ecological degradation, eviction, river erosion, etc. that endanger human lives, freedom, or livelihood. (What is forced migration? Forced Migration Online. www.forcedmigration.org)

Forced Migration in *Train To Pakistan* and "September on Jessore Road"

Migrant literature is either written by migrants or presents the stories of migrants and their migration. It is a topic of growing interest within literary studies since the 1980s. Migrants are people who abandon homes and cultural settings and who start a new life, but, in most cases, such an alien culture or society is initially strange to the migrants.

Migrant literature often focuses on social contexts in the migrants' country of origin which prompt them to leave on the experience of migration itself, on the mixed reception which they may receive in the state of arrival, on occasions of racism and hostility, and on the sense of rootlessness and the search for identity which result from displacement and cultural diversity. Migrant literature and Postcolonial literature show some considerable overlap. However, migration does not occur in a colonial setting, and postcolonial literature does not deal with migration.

Certainly, forced migration is arguably one of the worst scourges for any man. For this purpose, this paper traces the refugee crisis and forced migration in the light of some select literary texts, *Train To Pakistan* and "September on Jessore Road"to characterize the dynamic area of literary genres. It would like to examine the relationship between conducting scholarly research about the refugee crisis and the extent to which academic research should aim to mirror forced migration. While recognizing the particularities of refugees' protection needs, this paperseeks to consider how the contours of this field can be defined concerning the continuum of forced to voluntary forms of movement, mobility, and immobility. In turn, it aims to focus on understanding and addressing human experiences of displacement and dispossession. Overall, the paper seeks to look at the recent refugee crisis and forced migration through upholding the human rights of displaced persons and continuing to

critique the nature and implications of literature and socio-politics through framing them together.

Forced Migration in Ginsberg's "September on Jessore Road"

The main purpose of poet Allen Ginsberg was to unveil the deadly image of the liberation war of Bangladesh in 1971. Ginsberg has exposed the condition of the war affected-people of Bangladesh. As a minute and keep observer of a war scene, the poet has tried to highlight the real picture of the war; he attempts to present the remembrance of millions of wars affected-people who were ultimately the victim of the aggression policy of the then Pakistani army for which they were persecuted, tormented, banished, displaced, tortured and killed brutally.

Critical Appreciation

In the poem "September on Jessore Road," Allen Ginsberg has pointed out that during the liberation war of Bangladesh, millions of poor and helpless men, women, and children were watching the skies if as they were waiting for God's grace and mercy. On the other hand, the Pakistani army attacked the people of the Jessore division mercilessly in September 1971. They were persecuted, tormented, and killed; they were forced to leave their homes and lands due to the cruel attack of the Pakistan army like the current Rohingya Refugees, who are being banished and persecuted from Myanmar.

Here, the poet would like to make us realize that millions of people fell victim to 1971's liberation war of Bangladesh for which they had to take shelter in the neighboring country, like India. Fathers, mothers, brothers, and sisters had to suffer from rain, pain, and woe. There was no place to take shelters. Millions of aunts had to die for starvation because there was no food to eat; uncles were lamenting the dead who had to die for lack of food and water; grandfathers became homeless and got saddened because they had lost their home, land, and property. Grandmothers became silent and voiceless due to mental pain and agony. Thus, in "September on Jessore Road," Ginsberg wants to describe their miserable condition with a view to focusing on the realistic picture of the bloody war of Bangladesh. Within the nine months of the war, thirty based historical report, lakhs of people sacrificed their lives; many of them got injured and became half-dead.

In the poem, Ginsberg also wrote that while the war was going on, millions of daughters were walking and running through the muddy roads to take shelter. Children had to washcloths and utensils in the flood water;and even they drank it for a living; girls were vomiting and groaning due to severe pain and despair. Many families became hopeless and lonely due to poverty. They had to pass their days and nights under the scorching sun while they were walking barefoot from East Pakistan to Calcutta.

The poet wants to tell us that the "bony skulls and silent round eyes" (Ginsberg 212) of the vigilant boys. They had to starve for five months; they had to pass their days and nights without food. Consequently, their body became thin and weak, like a human skeleton. Here, he writes: "*Tears come to their mother's eye Pain makes mother Maya cry*" (212).

Those who took an active part in the battlefield didn't come back; and most of them had to sacrifice their lives for the greater welfare of the country. And, millions of mothers waited for their sons when they would return. But they never returned, and lots of tears fell from mothers' eyes on the ground; their hearts were full of pain and affliction. They became senseless and abnormal for their stunted boys; their cry turned into severe pain and agony.

In the poem "September on Jessore Road," the poet would like to remind us that two children stared at him while they were standing under the palm roof shade. A mother wept at the poet's knee and cried out in a Bengali tongue: "[…] mister Please Identity card torn up on the floor" (212). Two policemen were surrounded by thousands of boys who gathered for their daily loaves of bread. The policemen were carrying "big whistles & long bamboo sticks" to beat them in the line.

The poet has presented that while thousands of boys and girls were shouting for food and bread, suddenly a man came out and asked them if it was joy or prayer; and, then, he said that there was no food that day. Then, children began to scream, "Hooray." Refugee camps were set up in the hospital shacks, where the newly born baby lay naked on the mother's lap. The poet lamented that there was nobody to weep for their children or to tear for them.

The poet, with his keen observation, has focused on the pathetic and miserable situations of millions of men, women, and children in his poem. Thus, he tries to describe the real picture of the liberation war of Bangladesh. Millions of people

had to fall victim toa tragic demise. They had to accept premature death because they had no power to protest the Pakistani force. Then, the whole country was facing a turbulent situation of gory war. War broke out throughout the country. Many vigilant boys embraced death with a view to getting rid of the country from the Pakistani oppressors. Millions of mothers and sisters were raped, kidnapped, and, then,they were killed mercilessly.

Theoretical Analysis

If the poem "September on Jessore Road" is analyzed in the light of the recent theory offorced migration, the outcome will stand that millions of people are displaced and persecuted due to war and conflict between East Pakistan and West Pakistan. According to Melander & Oberg (2003), there are two types of factors of forced migration: Determinant factors and non-violent factors. War, genocide, dissident violence, and state repression are dealt with determinant factors. And, economics, politics, and demography are known as non-violent factors. If onegoes into the deeper meaning of the poem, they can see that the poet has focused on war, genocide, violence, repression, and economic, political, and demographic issues. Forced migration is accompanied by persecution and conflict among the lives of millions of people. They are internationally displaced persons to flee from their homes to India due to the cruel attack of the Pakistani army.

According to the International Organization for Migration, a displaced person may be any persons who migrate to escape persecution, conflict, and repression that may endanger their lives, freedom, or livelihood. One may see that a similar situation is reflected in Ginsberg's poem, "September on Jessore Road."

Khushwant Singh's *Train To Pakistan*

Train to Pakistan by Khushwant Sing is the first novel, which is published in 1956. It is an Indo-Anglian fiction written in English based on the Indian Partition. This novel is mainly dealt with Undivided Bengali-centered and Punjab-centered. When the book is first published, it is published by the name of *Mano Majra*. Later, it is changed by the name of *Train to Pakistan.*

Khushwant Singh, in *Train to Pakistan*, narrates the history of partition as the backdrop of a fictional village's experience during the summer of 1947. He explores the struggle and violence in a fictional village, Mano Majra, where Sikhs, Muslims, and

Hindu families live peacefully. After two trains pass into the Mano Majra village station having full of dead bodies, panic breaks out throughout the entire village. Tragic and frightening events of those days shake the faith of the people. It drives them into a state of shock over what a man does for a man. *Train to Pakistan*is set in a period of great disillusionment; and, the crisis of values uncovers a distressing and disintegrating period of partition. Mob rule over the villages, loot, burn, abduct, and massacre, even animals, are sacred to other communities and stabbed brutally. Independence brings in its wake one of the bloodiest carnages in the history of India. The situation of the country intensifies miserable in the wake of the partition. (Devi 150)

However, *Train to Pakistan* is a magnificent novel where Khushwant Singh presents the bizarre story of the partition of India and Pakistan, and the events would be deemed as one of the blackest chapters of human history. The novelist designs the novel to explore the brutal and hypocritical image of man. (151)

However, the novel is divided into four sections— Dacoity, Kalyug (Modern Age), Mano Majra (Village), and Karma (Deed).

Dacoity

The first four pages of the first part of the novel present the overall discussion of the village. The novel starts with the killing of a business person Lal Ram. A gang of dacoit brings about this genocide. While returning, they throw a bracelet at the house of Juggut Singh. This man is a jailor but set free a few days ago. He has illicit relations with Nuran. She is the daughter of a Muslim weaver whose father is almost blind.

On the other hand, Hindu Magistrate Hukum Chand visits the village Mano Majra who hits an evil plan to tease the quiet villagers. According to Chand's advice, Juggut is arrested on the pretext of killing Lal Ram. He informs the Sub-inspector of Police that the Sikhs have taken revenge by sending thousands of dead Muslim refugees to the border. All the Muslims will have to be displaced and banished from the village. The ordinary villagers do not know that the country has already been divided into two parts: India and Pakistan. Juggut remains in the village only for Nuran. No Muslim dares to speak out in fear of Nuran's father in the village. Magistrate Chand forcibly takes a brothel heroine in his bed to rape. After this, one may be introduced to Iqbal, who is a communist social worker. Tax collector and Imam of the Holy Mosque want to talk with him regarding political and economic freedom concerns, bourgeois, and proletariat revolution of the whole country. Like Juggut,

Iqbal is also arrested following the order of the Magistrate. Iqbal tries to convince Hukum Chand that he is the victim of crime owing to the government and the police. Both father and son are taken to Chandannagar Jail. The police want to know the names ofthe robbers from Juggut Singh.

Kalyug/Modern Age

The second part of the novel *Train To Pakistan* starts with 'Kalyug' (Modern Age) when the train runs in an irregular routine; it runs at night. Before the sun sets, the villagers go home. They go to bed before the Express Train arrives, but the wagon train is banned. The ghost trains run from midnight to just before dawn, which disturbs the people's dreams. In this part, we see that the army patrol in the platform; the driver, and the guard of the Delhi Express Train are changed before setting out for Pakistan. One day a train comes from Pakistan, the army drives the people away from the station. What is in the ghost train of the daylight? People think the deep dark of miserable age has begun. The army ordered the people to bring kerosene and wood. Accordingly, they all carry them. Later, two trucks are loaded with their burnt dead bodies; and, they are taken to a mysterious place. When the burnt smell comes from the air, the ghost train is the source of this foul odor.

Hukum Chand sits down to eat huskie inthe evening. Panic affected Chand doesn't eat, Musicians, brothels, shameless men all surround him. Chand grasps the harlot and then sleeps with her. Rain and thunderbolt begin to come down from the sky; snake, leech, wild poisonous insects spread out in nature. Then, Chand remembers the dead bodies of the innocent villagers who are fifteen hundred in number. Though the Muslim refugees are displaced from other villages, no change is seen in Mano Majra. Hukum Chand also chalks out a plan to displace the modest villagers. It is learned from Chand and the girl that those who are singers have no difference between Hindu and Muslim.

Mano Majra/Village

The name of the third part of the novel is Mano Majra. The train is full of dead bodies for which the people of the entire village begin to suffer from severe mental agony and affliction. Some of them suspect Iqbal, but he is a Sikh who has come to the village just after the murder of Lal. On the other hand, The Head Constable orders all the Muslims to leave the village. It is a cruel injustice of the Sikhs who would like to take revenge upon the Muslim communities. Though some of the Sikhs oppose the

Muslims, the tax-collector and some of his supporters don't want to let the Muslims leave. They would like to provide shelters for thousands of people in the refugee camp who come from Pakistan. Though Imam Box is a Muslim, he tells the villagers that the Muslims are supposed to have left the village. On that night, many people did not sleep well because they would have to abandon the village. The Muslims convince each other that the problem would be solved very soon.

Nuran arranges things before bidding to others. Then she goes to Juggut to bid. Unfortunately, Juggut is not at home when she goes; his mother rebukes Nuran as a bitch and condemns her in an insulting manner. But, when she learns that Nuran gets pregnant by her son, she becomes very silent and dumb. All the Muslims are ordered to get in the truck despite their unwillingness. Mitt Singh and Tax-Collector are very much sad to know that Muslims are going to leave the village forever, but some others laugh down upon them. Killer Mollah is given to take charge of the Muslims' land, property, and home. His team takes all cows and buffaloes into their home. All domestic goods are looted and stolen.

Karma/Deed

The name of the fourth part is Karma. At the very outset of the novel, the flood water of Sutlej spreads out, which may be deemed as a metaphor forthe communal riot. People see that Malli's men and the refugees ransack and loot Muslims' houses indiscriminately. The floodwater devours everything, where lots of cattle and people are drowned. Everybody realizes that they are murdered. When the train stops at the station, all the villagers feel panic and get afraid. The army buries the mass. The Sikhs want to take revenge on their killing. They think, "Let the Muslim kill; let the women rape and abduct; let their homes loot; let them attack once a year." Mitt Singh is condemned and satirized if the Sikhs commit the crime. They decide that the Muslim refugees would be sent to Pakistan by train. When the train runs, the bridge will be roped tightly. Those who sit on the roof of the train will fall on the railway due to pushing. Then, Sikhs will attach the Muslim with a sharp spear and sword. Again, the train crosses the bridge; they will fire at the refugees through the window. When Iqbal returns to the village, on the sly, he is informed that the train would be attacked on the bridge. Malli, Juggut, all are the planners of the cruel attack. When Hukum Chand's daughter goes to her husband's house, her husband's pennies are cut and then, it is given in her hand, and, finally, the woman falls victim to mass rape. Again, while Sundar Singh, his three children, and his wife, along with five hundred passengers, come, the train is stopped in a station. Sundar gives his thirty children urine to drink.

Then, he kills his children and wife with a revolver. On the other hand, a gang of attackers waits near the bridge taking a rifle and spear through setting a machinegun. "The engine was almost on him, there was a volley of shots. The man shivered and collapsed. The rope in the center as he fell. The train went over and went on to Pakistan." (Singh 190)

Regarding the novel, Niaz Zaman comments: "Singh's story is a masterwork of narration, blending the land and the people with the story of communal differences and the story of how partition changed everything" (Zaman 41).

In the novel *Train To Pakistan*, Khushwant Singh helps us understand the tragic story of partition, the most important event of the struggle for freedom of India. Partition is the age of darkness when darkness is everywhere in India and Pakistan. Millions of refugees are uprooted from their homes. They feel anxious, restless, rootless, and helpless. Partition is, in fact, a traumatic experience in recent history. It brings to a short, long, and communal shared history and cultural heritage. The train plays a significant role because it brings the news of partition; and, finally, the dead bodies across the border from each side. Thus, *Train To Pakistan* portrays the real picture of ghostly horrors sanctions on the border regions during the horrible days of the partition. (Devi 155)

Literary Comparison of Forced Migration

The theme of forced migration plays a dominant function throughout this current study. The study has been carried out with a view to blending forced migration. Forced migration and the refugee crisis are the very recent cruxes of the problem around the world. Many peoples worldwide are getting deprived of basic human needs due to political turmoil, persecution, displacement, communal riots, and war. Forced migration and the refugee crisis are on the increase day by day. In developing countries, like Asia, Middle East, and Africa, the poor of the poorest nations are broadly victims of forced migration and the refugee crisis. Due to these political crises, the minority groups have been displaced and banished from their homeland, and, as a result, their familial bond gets separated. A large group of influential leaders worldwideis ruling and persecuting the weaker group of peoples due to their self-interest. Communal riots are one of the deadliest problems among Muslim, Hindu, Christian, and Buddhist communities. For this riot, war, genocide, persecution, displacement, refugee crisis, and forced migration have broken out, like natural calamity and plague. Today, millions of people are begging from door to door; they

seek shelters like innocent animals and insects, are starving, and are on the brink of death. Famine and natural calamity are also responsible for forced migration and the refugee crisis.

As evidence of the age, many litterateurs have composed fiction, drama, poem, and story with a view to unveiling the real picture of forced migration and the global refugee crisis. Migration and refugee literature are being practicedholding the remembrance of woe, curse, damnation, misfortune, and adversity of the displaced nations.

In the poem "September on Jessore Road," Ginsberg had presented the bleak picture of a bloody war of 1971 when thirty lakhs of people sacrificed their lives for the greater welfare of the country. Today, we have achieved liberty for the sacrifice of blood. Many men, women, and children had to die due to plague and famine. The Pakistani attacking force indiscriminately killed the nations throughout East Bengal. They had to flee away from the homeland to take shelter in the nearby border between India and Bangladesh. The Pakistani army forcibly displaced the Bangladeshi; and, they had to roam about like refugees. Thus, the poet tries to present the pathetic images of millions of men, women, and children in this poem. He has fostered the real picture of the liberation war of Bangladesh. Millions of people had to accept premature death because they had no power to protest the Pakistani force. War broke out throughout the country. Many vigilant boys embraced death while fighting with a view to saving the country from the Pakistani hyena.

Moreover, in the novel Train To Pakistan, Khushwant Singh presents the bizarre story of the partition of India and Pakistan; and the events are deemed as one of the blackest chapters of human history. Singh wants to explore the brutal and hypocritical image of man. Partition is the age of darkness everywhere in India and Pakistan. Millions of refugees' homes are evicted and displaced forcibly and illegally. Partition is a traumatic experience in the postmodern era. It brings to a short, long, and communal shared history and cultural heritage. Thus, Sing's treatment of partition and communal riots are faithfully presented in the novel *Train To Pakistan*.

Conclusion

This study has investigated thetwo literary texts, including Khushwant Singh's *Train to Pakistan* and Allen Ginsberg's "September on Jessore Road with a view to fostering the real image of the current refugee crisis and forced migration. Singh's and Ginsberg's treatment of forced migration and communal riots of the 20th-century Indian Subcontinent have been reflected in this concern. Moreover, this study has made a comparison and contrast between the two texts by applying the recent theory of forced migration.

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DESPONDENCY OF WOMEN AS PORTRAYED IN SHASHI DESHPANDE'S *THAT LONG SILENCE*

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ABSTRACT

Gender discrimination is a social stigma which has inflicted not only the Indian Society but social condition of all those societies which are patriarchal. Chauvinism is something which has affected the lives of every woman around the world though now many things have changed resulting in the change in status of women worldwide. Actually many voices have been raised from time to time against it but in many societies it has been curbed forcefully by the so called contractors of the society, in the name of culture, religion and community.
Establishing gender justice and gender equality are the key aspects of all feminist movements existing globally. Equal rights for both the genders are not only the biological concern but a social necessity. Shashi Deshpande is a writer whose quest for identity and freedom has become dominant theme in her works. She is one of the leading novelists of contemporary Indian English literature and has a distinct place as she consistently addresses the question of selfhood with its many ramifications in her novels. She has sensitively treated typical Indian themes and has successfully depicted the intricate emotions, dilemmas and conflicts of the contemporary Indian woman in her interactions with her male counterparts. Her concern is, in fact, for nothing less than the human predicament.

Keywords: Despondency, chauvinism, identity, dilemma, human predicament.

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Introduction

Shashi Deshpande is an Indian novelist who has carved a niche not only in Indian literary world but on international front as well. The problem of adjustment with the husband and within the home has been the most consistent theme in the novels written by Deshpande. Her work reflects the conflict between tradition and modernity as manifested within the context of the family. She believes that the basis of all the problems hinges on the relation of man to woman.

The lopsided relationship of man to woman is the foremost cause of problems existing in society. This conflict and maladjustment is portrayed in the novels of Shashi Deshpande. In an interview with Geeta Gangadharan she stated:

> Human relationship is what a writer is involved with. Person to person and person to society relationships – these are the two primary concerns of a creative writer, to me; the former is of immense importance. My pre-occupation is with impersonal relationships and human emotions. (11)

Thus, the different relationships existing in a woman's life vis-à-vis men and how she deals with them are the central themes which she has discussed in her novels.

One of the aspects which she explores in her writings is the self-realization of middle class Indian women. This self-realization of her women characters occurs from within, from what might be called domestic spheres, through the understanding and questioning of the domestic role, their relationships with men, their desires and so on. This is because she feels that "knowledge after all, always starts from within, it comes out of 'a fight' with oneself." (11)

The theme that runs through her novel, *That Long Silence* is the autonomy and the striving for balance between the feminine and the feminist selves of the protagonists- Jaya. It is the story of Jaya's solitary crusade against the deafening silence that has entrapped the likes of her for generations. It is a story of a woman's intellectual self-grappling with her emotional self-involving a terrible painful honesty in the way she is able to see her own relationships with others. She thinks:

> To achieve anything, to become anything, you've got to be hard and ruthless. Yes, even if you want to be a saint, if you want to love the whole world, you've got to stop loving individual human being first. And if they love you, and they bleed when you show them you don't love them, not specially, well so much the worse for them! There's just no other way of being a saint. Or a painter, a writer. (1)

In this novel, Jaya the protagonist is a failed writer. She comes to live in her Dadar flat after seventeen years of marriage, when her husband Mohan's reputation is in question and he has been charged in a forgery case. A difference in opinion with her causes him to leave her for a while. Alone, Jaya is hunted by the memories of her past.

Differences with her husband, frustrations in her seventeen years old marriage, disappointment in her two children, and the claustrophia of her childhood all begin to surface. In her small suburban Bombay flat, Jaya grapples with these and other truths about herself:

> Self-revelation is a cruel process. The real picture, the real 'you' never emerges. Looking for it as bewildering as trying to know how you really look. Ten different mirrors show you ten different faces. (1)

She realizes she has kept silent throughout her married life and so is at least partly responsible for the unsatisfactory state of her marriage. In *That Long Silence*, there is an exceptionally accomplished portrayal of a woman trying to erase a 'long silence' begun in childhood and rooted in her being. The novel's strength lies in its compassion, its tolerance and understanding of human relationships.

Self-realization is an important aspect of Shashi Deshpande's work and is experienced by Jaya and she experience "nostros" or homecoming which begins a process of introspection. This leads her to a self-awareness not realized before. Coming back to her natal home does not provide her with womb-like security but helps her to raise questions which she had never dared to ask herself earlier.

Deshpande employs withdrawal as a tool for both introspection and self-realization for her protagonists. Jaya withdraws not into a world of fantasy, but into a world away from the suffocating circumstances of her life. Unable to adjust to the social demands on her, she attempts a temporary psychological as well as sociological withdrawal. This then becomes a route through which she discovers herself and her potential. As Seema Jena says:

> the technique of withdrawal becomes a means by which a woman rediscovers her personality and digs up her potential and learns not to repress her talents. (10)

Jaya is not happy in her married life but she is trying to adjust and adapt herself according to the wishes of her husband. She strives to achieve happiness in her life but realize that neither love nor happiness comes to her for the asking. She even develops an intimate relationship with Kamat, who is her neighbour. However, she is unable to find a name for it. She ponders, "My relationships with this man...refused to take any shape at all; it just slipped about, frighteningly fluid". (151)

Jaya's husband Mohan is not able to understand her and discourages the writer in her. Kamat, on the contrary, understands her and fills the emptiness which has engulfed her, so she is inclined towards him. Jaya's association with Kamat, a widower living in the flat above hers lends yet another dimension to her personality. He is just the opposite of Mohan and a very sensitive man. However, what draws Jaya towards him is his intelligence, the fact that she can exchange ideas with him. He offers constructive criticism to Jaya on her writings. He understands her fears and even receives her mail at his address to help her avoid any confrontation with her husband. What attracts her even more is the fact that he is warm, friendly, and companionable. While others including Mohan, look down on her, he treats her as an equal, and is considerate and attentive:

> With this man I had not been a woman. I had been just myself
> Jaya. There had been an ease in our relationship I had never
> known in any other, she gratefully acknowledges. (153)

With Kamat, she is even able to reveal herself without inhibitions I told him things I'd never been able to speak of, not to Dad, not to Mohan. (153)

She talks to him about everything, including her parents and his full-blooded smile encourages her to go on. According to her, he was free of the usual male complexes that put men on guard in their relations with women. Men generally hate being seen working in a kitchen before a woman, but Kamat has no such inhibitions and in fact, takes pride in his culinary skills. In Kamat, Deshpande has drawn a modern male, reassured and secure who can be admired by a woman searching for identity and liberty.

She is aware that in becoming Kamat's Jaya, she had temporarily totally forgotten Mohan. Years of traditional upbringing do not cause her to feel guilty and she is able to climb the stairs next day to visit Kamat once again. He had awakened her capacity for self-analysis and this often troubles her. Though she comes to terms with herself regarding the relationship, she is not yet ready to let the world know of it. Hence, when she finds him lying dead, she does not convey the news of his death to anyone, since that would lead to questions and even suggest a liaison between the two of them. She, in fact, leaves the discovery to someone else.

Jaya is able to come closer to other man besides her husband because of the unsatisfactory relations with him. The other man is able to understand her better than

her own husband and provide emotional support. Instead of a sense of guilt, she exhibits a cool detachment. Simultaneously, this analytical capacity helps her to view her experiences in a proper perspective. In her quest for self-realization, she strives to carve a niche for herself outside traditional, restrictive and familial surroundings. This is not acceptable to the husband who resents and dreads "being whittled down by female domination."

The novel, *That Long Silence*, is the portrayal of the damage caused by non-communication and silence in the modern Indian housewife's marriage. Jaya the protagonist of the novel is a very well read person, possessing a literary sensibility. The novel opens with Jaya accompanying her husband to their old Dadar flat in Bombay to keep a low profile till the trouble in his office settles down. Their children Rahul and Rati are away on a long tour with their family friends. So Jaya follows her husband into exile displaying her 'Sati dharma', as Indian women are expected to do.

Alone in the small flat, away from their usual busy schedule, Jaya reviews her married life with objectivity. Although she is married to Mohan and has two children, she feels lonely. Her husband is not able to understand her feelings and as a result she is torn from within. She describes her married life as:

> A pair of bullocks yoked together... a clever phrase, but can
> it substitute for the reality? A man and a woman married for
> seventeen years. A couple with two children. A family somewhat
> like the one caught and preserved for posterity by the advertising
> visuals I so loved. But the reality was only this. We were two
> persons. A man. A woman. (8)

She thinks in this way because they both have done their duties as husband-wife. In fact, she has even suppressed her writing career because of her husband. But they have not been able to understand each other.

In the early years of her marriage Jaya had tried to establish herself as a creative writer. She had written a story about, a couple, a man who cannot reach out to her wife except through her body (144). It had been an honest probing into life and had appeared in a magazine and even won a prize for its authentic depiction of life.

But her husband, who had encouraged earlier, was very hurt by the story. He believed that the story was a literal presentation of their own married life. Though she knew that there was no truth in what her husband thought, she did not try to reason

with him, and kept quiet.

> Looking at his stricken face, I had been convinced. I had done
> him wrong. And I had stopped writing after that. (144)

Although she had stopped writing because of her husband, the decision continues to trouble her. She is deeply distressed to know that the writer in her cannot come to light because of her husband:

> I had known then it hadn't mattered to Mohan that I had written a
> good story, a story about a couple. For Mohan it had mattered
> that people might think the couple was us, that the man him. To
> Mohan, I had been no writer, only an exhibitionist. (144)

Though Mohan was modern in many ways, yet his ego was easily damaged. Jaya resolves the problem by writing under a pseudonym, but that does not help, and her stories are rejected one after another. Her neighbour Kamat, who is a very good friend, suggests that she should write stories with strong emotions expressing anger and frustration, but Jaya does not want to do anything that will jeopardize her relationship with her husband. She learns to control her anger, as Mohan considers this trait in a woman as unwomanly. She tells Kamat no woman can be angry. Have you ever heard of an angry woman? (147). Kamat, however, is not satisfied with her logic and advices her to be honest in the expression of her emotions. Disregarding his advice she begins to write light humorous pieces on the travails of a middle-class housewife entitled Seeta. This receives a good response not only from the editors and readers but also from her husband.

In becoming simply Mohan's wife and Rahul and Rati's mother, her own selfhood is in danger of being lost. She pities herself for being so but she can't help it. Because of her traditional upbringing and conditioning as a girl in an Indian society she is taught to surrender herself to the wishes of the male members of the family. As a child she has been taught that, "a husband is like a sheltering tree." And throughout her life she has clung to this belief. She even loses her own sense of identity and models herself according to the wishes of Mohan. To please him she changes her appearance and her manner of dressing. She can't even think of living without him. On his part, Mohan has been a good provider but he is not able to give her the kind of love, she craves. And she is not able to tell Mohan what she needs because she had learnt what works in a marriage is-No questions, no retorts. Only silence". (143)

Mohan is a good husband and has always tried to provide his wife and his children with material comforts and all types of luxuries, for which he has used both right and wrong means. Jaya has never questioned or argued with him about these practices; rather she has kept quiet accepting everything. She never complains to Mohan about what she wants. They are actually leading a good family life at least outwardly. But the problem arises with the crisis in his office and the charge of malpractices. Jaya is ashamed of the incident. Mohan gets angry accusing her and defends himself by saying." It was for you and the children that I did this. I wanted you to have a good life. I wanted the children to have all those things which I never had". (9) Thus the crisis of Mohan's professional life brings a crisis to his family life too.

Shashi Deshpande's *That Long Silence* signifies the male superiority in a family where the outcome of the Patriarchal Mindset tarnishes the most pious relationship of a husband and wife. Jaya, the protagonist of the novel is being subdued by her husband silently surrenders to the irrational behaviour of her husband until she finds the support of Kamat. The novel demonstrates the pathetic condition of Indian woman. The title itself depicts the novelist's intention to reveal the female psyche through the protagonist, Jaya. The decisions in Jaya's family were taken by male members as an admitted fact amongst men is that women possess lesser discretion than men.

Deshpande in this novel shows the search of self by the woman protagonist. And having come to terms with herself, she is able to integrate herself with the family and society. From the traditional roles of daughter, sister, wife and mother, she emerge as individual in her own right. In this process, men play crucial roles. Whether in major role as husband or significantly supportive roles as lover, friend and even father, they acts as catalysts propelling her to a comprehension of her life forcing her into a gradual process of introspection and self-realization. In this self-questioning, Kamat plays an important role.

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THE SUBJECT IN ENGLISH AND ALBANIAN LANGUAGE – A COMPARATIVE STUDY

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ABSTRACT

Various studies on syntactic issues continuously show us that not all linguistic issues have been fully clarified and there are not always perfect solutions to unresolved issues. Identifying linguistic differences and similarities is possible through comparative analysis. Such is the case with the subject in English and Albanian language. Languages are rich, and as a result, while a subject can be expressed with a certain element in one language, it can be expressed in the other language with the same element as well. But differences occur when shifting from one language to another. During the translation of sentences from English to Albanian and the opposite, we notice certain differences. There are cases when an element is described in the grammar of one language, but not on the other. In this study, simple sentences are analysed and the subject is expressed with all the possible elements described in the grammar books. As a result, some differences are observed when the subject is expressed with the pronoun 'it' and the adverb 'there'. While in some examples there is consistency, in other examples there are really significant differences that make us give suggestion for further deep studies on these syntactic issues.

Keywords: Subject, verb, word order, simple sentences, English language, Albanian language, translation

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Research Questions and Research Methodology

Research questions are very important before even starting writing a paper. Many syntactic studies have been conducted, but many issues have still remained unclear. As a result, the main research question of this paper was if there are differences when analysing the subject in English and Albanian language in simple sentences. To be more specific, our aim is whether the subject is expressed with the same parts of speech or elements in both languages, or if there are cases when a certain part of speech or an element can be used as a subject in one language, but not

in the other one. The other question was if the translation process has an impact on identifying the subject in the other language.

The research methods are very important for a successful paper. This paper relies on the following three methods:

Inductive and deductive method

While the inductive method aims at developing a theory, we rely on different available linguistic theories. On the other hand, the deductive method aims at testing the existing theories, and we come to different conclusions after collecting the data and analysing the results. Therefore, these two methods are used in parallel with each other.

Comparative method

The comparative method in this paper is used to perform a feature-by-feature comparison of the given examples in both English and Albanian language. The comparison of translated simple sentences from English to Albanian language and vice versa gives us a clear picture of the linguistic similarities and differences.

Literature Review

A lot of studies have been made on the syntax of Albanian and English language, and we sometimes feel that we take a lot of things for granted and we forget to get back to studies defining the main terms and definitions. First, the idea is to briefly point out the main inputs on the syntax, mainly on the subjects of both languages, and to introduce a brief theoretical approach on the main used terms that are directly linked with the subject of the sentence.

While there is no trouble defining a subject in Albanian language when we deal with only one word, things become more difficult when a subject consists of more than one word. While conducting this study, we saw that differences exist in Albanian language regarding and using the term syntactic unit, syntagm, group of words and phrase. First, the terms 'syntactic unit' and 'syntagm[1]' were used by Stefan Prifti. He considers the syntagm a big group of words, compound words, potential parts of speech, one-word sentences and even compound sentences. Spiro Floqi was another

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[1] Memushaj R., "Tri koncepte themelore të sintaksës moderne", Studime Filologjike, 2008, p.161.

linguist who introduced the term 'group of words[2]' in 1968. The concept of Floqi has been the main theory that was taken into account in the Grammar II published by the Science Academy of Albanian in 2002. Things became clearer after the introduction of the term 'phrase' in Albanian language.

The term 'phrase[3]' is considered as amaximal syntactic unit and was used for the first time by Mahir Domi in 1964. It was considered as a grammar, semantic and intonation unit. The term 'phrase' was used by Totoni as well, and it was considered a syntactic unit with finished intonation and conveying a full meaning inside a specific context and it is considered a full syntactic unit[4]. It can be a simple and compound phrase, or to be more specific, it can consist of one word or more than one word.

The latest term used in Albanian language is 'syntactic constituent[5]' used by Mehmet Celiku, and this term is the closest one to the term 'phrase' because according to him the term syntactic constituent is equal to the terms syntagm, phrase or group of words. Yet, this term is still not widely accepted, and Albanian linguists continue to use the term syntagm and phrase in the latest studies and works. But, they must not be mixed when analysing the subject of a sentence, because a syntagm cannot be only a single word. It may consist of a phrase or two or more compound phrases, and also a subordinate clause, while a phrase cannot be a clause.

On the other hand, English language has employed the term 'phrase' and makes a clear distinction between the term phrase and clause. Though in traditional grammar a phrase involved a grouping of two or more words, nowadays the phrase is regarded as a grouping of one or more words which focuses around a headword element and which together perform the grammatical role which in other circumstances could be expressed by a single word[6]. This definition helps us understand that a head element can be expanded with other elements, but when we deal with phrase consisting a single word, that word is the headword of the phrase.

Clauses, on the other hand, are groups of words that have both subjects and predicates, and unlike phrases, they can sometimes can act as a sentence[7]. A clause that can be used on its own is called independent clause, and clauses that cannot be

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[2] Floqi S., "Çështje të teorisë së togfjalëshit në shqipen e sotme", Studime Filologjike 1, pp.76-78.
[3] Domi M., "Sintaksa (për shkollat pedagogjike), Tiranë, 1964; dhe "Sintaksa e gjuhës shqipe II, "konspekt-leksione, Tiranë, 1969, pp. 1-3.
[4] Totoni M., "Fraza me nënrenditje", SHBLU, Tiranë, 2000, p. 9.
[5] Çeliku M., "Sintaksë e gjuhës shqipe (përbërësit sintaksorë)", ILAR, Tiranë, 2012, p. 1.
[6] Morley G. D. "Syntax in Functional Grammar – An Introduction to Lexicogrammar in Systemic Linguistics", Continuum, 2000, p. 53.
[7] Ibid, p. 59-60.

used on their own are called subordinate clauses. On the other hand, the theory of syntagm in English is closely connected with the pragmatics of speech and it is seen as the initial component of sentence creation[8]. This is why we do not go deeper and the syntagm will not be taken into consideration regarding the subject of a sentence.

The Subject in Albanian Language

A simple sentence in Albanian language consists of a subject and a predicate. Most simple sentences have subjects, but there are cases when the subject is missing. Such sentences are called incomplete simple sentences[9]. For example:

> John is here. / Xhoni është këtu.   (Complete sentence)
> Ishte këtu. /It was here.   (Incomplete sentence)

Here we can immediately see that in the second example there is no subject in Albanian language, but there is one in English language. The subject in simple sentences in Albanian language is usually expressed with a noun or a pronoun. Albanian language grammar is rich, and at the same time more complicated than English grammar. This is mostly because of the noun cases, types of pronouns, and most important, the ability of words to change the place in a sentence. Subjects in Albanian can be expressed with nouns, pronouns, numerals, and adjectives and pronouns (definite and indefinite) acting as nouns and finally clauses[10]. While analysing the following examples, we need to keep in mind the rules of subject-verb agreement. Below you can see the examples:

> Beni i pëlqen akulloret. /Ben loves ice-creams. (N)
> Studentët e tij i mbaruan detyrat. / His students finished the homework. (NP)

Subjects expressed with collective nouns are really interesting in both languages because the verb may be singular, plural and singular and plural at the same time. For example:

> Rinia e fshatit ishin aty. / The youth of the village *were there.
> Rinia e fshatit bëri rezistencë. / The youth of the village *made resistance.

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[8] Filatova E. "Syntagma in the English Speech: Structure, Meaning and Functions", Collection of Scientific Papers, Donetsk National University, Volume 27, 2012, p. 117-122.

[9] Çeliku M., "Sintaksë e gjuhësshqipe (Përbërësit sintaksor)", Ilar, 2012, f. 137.

[10] Akademia e Shkencave, G. "Gramatika e gjuhës shqipe 2", Tiranë, 2002, f. 167-172

In the first example, the verb is in plural in both languages. But if we think of 'youth' as a single person, not a unity,

The youth <u>was</u> more serious than his uncle. / I riu <u>ishte</u> më serioz sesa xhaxhai i tij.

then we can see that youth needs a singular verb, and the translation in Albanian is not the same when speaking of a person and a group.

Subjects can be expressed with pronouns and other parts of speech. For example:

Personal pronouns: *<u>Ti</u>erdhekëtu. /<u>You</u> came here.*
Demonstrative pronouns: *<u>Ky</u>ishteidealiityre. /<u>This</u> was their ideal.*
Interrogative pronouns: *<u>Çfarë</u> ndodhi? /<u>What</u> happened?*
Relative pronouns: *Këtu buron uji <u>i cili</u> plotëson nevojat e tyre. / Here springs the water <u>which</u> fulfills their needs.*
Indefinite pronouns: *<u>Gjithçka</u> shkoi keq. / <u>Everything</u> went wrong.*

Subjects expressed with numerals:

<u>Një</u> nuk mjafton. / <u>One</u> is not enough.

Subjects expressed with adjective acting as a noun:

<u>Të bukurit</u> vuajnë më pak. /<u>The beautiful</u> suffer less.

Subjects expressed with clauses (subordinate clause):

<u>Vajzat e uluranëbankën e fundit</u> janë shumë problematike. / <u>The girls sitting on the last bench</u> are very problematic.
Është fakt <u>se ekonomia u rrënua nga virusi</u>. /It is a fact <u>that the economy was devastated by the virus</u>. (Extraposed subject)

From the above-mentioned examples with pronouns, numerals, adjectives and clauses we can see that the same rules apply for English language as well, except for the last example where we have a subject in Albanian language (but with an inverted position), while in English we get the extraposed subject because of the rule that a sentence must have a subject, and this is here achieved with the introduction of the dummy subject '*it*.'

The Subject in Albanian Language

In comparison to Albanian language, identifying the subject in English language is easier. This is so because of the fixed word order and clause types[11] introduced by Quirk and most well-known English linguists. The term basic sentence pattern or clause typesare the terms used to describe the fixed word order in English. As such, we are always used to see the subject in English language in the initial position, and there are some rare cases when there is a subject-verb inversion.Below are given the examples with the parts of speech that a subject can be expressed with.

> _Ana_ is sick. /_Ana_ është e sëmurë. (N)
> _He_ left. /_Ai_ iku. (Pronoun)
> _The youngest pupil in the classroom_ left school./_Nxënësimëirinëklasë_ e la shkollën. (NP)
> _The government_ were dividend. / _Qeveria_ ishte e ndarë. (Collective noun)
> _That his idea was wonderful_ was obvious. / Ishte e dukshme _se ideja e tij ishte e mrekullueshme_. (Clause–relative pronoun)
> _What I need_ is a rest. / _Ajo çfarë më nevojitet_ është pushimi. (Clause – WH-clause)
> _To become a professional player_ takes a lot of practice. /Nevojitet shumë stërvitje _për tu bërë lojtar profesionist_. (Infinitive clause)
> _Being a president_ is a great honor. / Është për gjegjësi e madhe _të qenët president_. (Gerund clause)

What we can see from the above examples is that the same examples can be translated to Albanian language and the same rules apply. But there are cases, especially with clauses, where an inversion is necessary in Albanian language so the translated sentence would sound more natural. Such cases are obvious in the given examples.

The inversion of the subject-verb order in English language is sometimes used for the style of the sentence, or for emphasis. For example:

> _I have never seen such a beauty. / Unë nuk kam pa asnjëherë bukuri të tillë._
> _Never have I seen such a beauty. / Asnjëherë nuk kam pa unë bukuri të tillë._

The subject (and its position) plays an important role in imperative and interrogative sentences. For example:

> _Listen to the music. / Dëgjo muzikën._

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[11] Quirk R., Greenbaum S., Leech G. &Svartvik J. "A Comprehensive Grammar of the English Language", Longman, 1985, p.53.

Will <u>he</u> return tomorrow? /A do të kthehet <u>ai</u> nesër?

Here we can see that the subject is missing in both languages in the first example. These are usual cases in both languages, and the subject '*you*' is understood from the verb. On the other hand, we have an inversion of the subject-verb order in interrogative sentences.

Two really important subjects that must be mentioned here are the subject '*there*' (or as it is called a '*existential subject[12]*' by Jespersen), and '*it*' (or usually called the '*dummy subject[13] it*'.). Here trouble arises when translating sentences to Albanian language, and we can see that the subject '*there*' is missing in the Albanian sentences.

For example:

<u>*There*</u> *is a man and two women in the street. / Është një burrë dhe dy gra në rrugë.*
<u>*There*</u> *are two women and a man in the street. / Janë dy gra dhe një burrë në rrugë.*

Now compare these sentences:

<u>*A man and two women*</u> *are in the street. /* <u>*Një burrë dhe dy gra*</u> *janë në rrugë. (singular + plural noun = plural verb)*
<u>*Two women and a man*</u> *are in the street. /* <u>*Dy gra dhe një burrë*</u> *janënërrugë. (plural + singular noun = plural verb)*

And these sentences:

<u>*There*</u> *was a man and a woman in the street. /Ishte një burrë dhe një grua në rrugë. (singular + singular noun = singular verb)*
<u>*A man and a woman*</u> *were in the street. /*<u>*Një burrë dhe një grua*</u> *ishin në rrugë. (singular + singular noun = plural verb)*

As you can see, not the same rules apply when using '*there*' as the subject regarding the number of the verb.Quirk gives two more examples on the role of '*there*' as a subject:

In the garden {was} a <u>sundial</u>. /Në oborr ishte <u>një orë dielli</u>. vs. <u>A sundial</u> was in the garden. / <u>Një orë dielli</u> ishte në oborr.

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[12] Jespersen O. "Analytic Syntax", The University of Chicago Press, 1984, p.130.
[13] Downing A. & Locke Ph. 'English Grammar – A University Course Second Edition', Routledge, 2006, p.44.

In the garden <u>there</u> was a sundial./Nëoborrishtenjëorëdielli.   vs.   *<u>There</u> was a sundial in the gardën/Ishtenjëorëdiellinëoborr.

Here we can see that the presence or absence of '*there*' influences the sentences and the subject is sometimes expressed with '*there'* or with the word '*a sundial'*.

Finally, the last type of the subject is the dummy subject '*it*' and the extraposed subject that is directly linked with the dummy subject '*it*'.

<u>*It*</u> *is three o'clock. / Ora është tre.*
<u>*It*</u> *is snowing. / Po bie borë.*

Here we face two really interesting situations. In the first one, while in English we have a dummy subject in the initial position, in Albanian we have an inversion where the real subject is in the initial position. But the same does not apply for the second sentence, even though they are somehow similar. In the second sentence, while there is a dummy subject in the English language sentence, we do not have a subject in the Albanian language sentence (and this type of sentences is defined as incomplete simple sentences).

In English there are some really rare cases when the subject is expressed with prepositional phrase and adverbial phrase. For example:

<u>*Under the bed*</u> *is the place where monsters hide.*
<u>*Poshtë krevatit*</u> *është vendi ku fshihen përbindëshat. (PP)*

Compare to:

<u>*The place where the monsters hide*</u> *is under the bed.*
<u>*Vendi ku fshihen përbindëshat*</u> *është poshtë krevatit. (NP)*

In English the subject is usually what the topic is about and this is why we have such cases as these two sentences where with very similar sentences we can have two different subjects, and this is because the subject position in English is normally in the initial position.

<u>*Just here*</u> *would be the ideal place. / <u>Mu këtu</u> do ishte vendi ideal.* (AP)

The same applies with a subject expressed with an adverbial phrase, but again, these sentences are rare in both languages.

Finally, the extraposed subject is really important in English language. This is the situation when the real subject changes its position and goes to the final position, while the extraposed subject '*it*' is in the initial position. For example,

> *It is easy to pass the exam. => To pass the exam is easy.*
> *Është lehtë të kalosh provimin. Të kalosh provimin është lehtë.*
> *It seems that you were wrong. => *That you were wrong seems. / Duket se je gabim. Se je gabimduket.*

As you can see, in order to have an extraposed subject we need to use the auxiliary verb '*to be*' or linking verbs such as '*seems*' or '*appears*'. Based on these examples, having an extraposed subject in English is a must in some cases, whereas we do not face that problem in Albanian language because of the free word order and we end up with a syntactic correct sentence when that sentence is translated from English language.

Conclusion

All of the above examples that were related to the subject and the types of subjects gave us an insight into the similarities and differences in both languages. While there were cases, and to be more specific, most cases were similar in both languages, there were some really interesting and important examples that show how languages work, how syntax works and how translated sentences are syntactically analysed and parsed. It was interesting to see that rare cases of subjects expressed with prepositional phrases and adverbial phrases may exist in Albanian language as well, but they are not included in the Grammar of Albanian Language II published by the Academy of Sciences in Albania. This means that the grammar of Albanian language must be refreshed and updated with new insights and these types of studies need to be taken into consideration. Sentences with the existential subject '*there*' and the dummy subject '*it*' were the most important examples to show what kind of differences arise when translating a sentence from English to Albanian language.

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LINGUISTIC STRATIFICATIONS IN THE TOPONYMY OF LEZHA DISTRICT

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ABSTRACT

Lezha is a district with a small geographical area, but with a very heterogeneous population, located in the city and in the suburbs in different historical periods and from the most extreme regions of northern Albania. Based on these movements, we also have a stratification of toponyms that we think is of interest for the study of linguistic changes, but also bring data on the status of Albanians at different times in the development of society. Lezha is a district that combines the cultures and languages of the entire northwestern province in a territory with a small area and a large density of a very heterogeneous population. In the toponyms of a province exposed to historical and geographical changes, linguistic movements are also quite interesting in the field of study of the history of language. In these toponyms can be traced the antiquity of our language, phonetic changes, the rules of functioning of the Albanian language, as well as the mentality of the population that has inhabited these areas.

Keywords: antiquity, medieval, toponymy, hydronym, patronymic, phonetic changes, word form, composition, adhesion.

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The ancient city of Lezha is called Lissitan. Several etymological decompositions have been made to date by various scholars. The name Lezha, or Liss, is similar to the Albanian word Lis, which is a popular etymology. There are others who associate the name Lezha with the italianized name Alesio, because it is mentioned in medieval documents very often, meaning Alex, Alexander. This name is also related to the name of Llesh or Lekë Dukagjini, as derivatives of the most complete name Aleksandër. These etymological explanations are also in the field of popular etymology, and it must be said that the topical name Lissitam which presupposes the root Liss, is a genuine Illyrian name and moreover it is related to the Ardian and Labeate tribes well known for their wooden boats.

From the archeological excavations, the surrounding walls of Lis, when he had taken the true physiognomy of an ancient city, are dated to the end of the 15th

century. IV - beginning of the century. III p.e.r., rejecting the traditional opinion that Lisi was a Syracuse colony founded in the early twentieth century. IV by Dionysius the Elder of Syracuse.

During the time of Skanderbeg Lezha (Lesh) was an important center for the Arberian principalities. After Skanderbeg's death, the local population fled to the mountains or was massacred. The city was repopulated later with families coming from Dibra as patronymics show and with inhabitants from the surrounding mountains.

This is a province at the crossroads between the Zadrima plain and the mountains that rise to its northeast

The district of Lezha is inhabited by inhabitants who came from Mirdita in different periods of time. Zadrima was populated early by inhabitants who came from Mirdita, but in contact with the local population were assimilated, but without forgetting their origin as in the case of the great poet Gjergj Fishta. While the eastern and southern suburbs of Lezha are settled residents who came from Mirdita but who have kept clean the connection and features of origin. In the villages of Zadrima, where the population from Mirdita are located, the names of the places partially exist, but also the names carried from their country of origin. If we make a comparison between the toponyms of the district of Mirdita and the toponyms in the plains of Lezha we find some common toponyms and not only with the plain villages of Lezha such as Lalmi, Blinishti, but also of Durrës (Shkallnuer) the group u - The vowels prove the gege origin of toponymy.

The northwestern and western part of Lezha is inhabited by the inhabitants who came from Malësia e Madhe known as "highlanders". The highlanders who came from Kelmendi, Shkreli, did not use the toponyms of the villages where they came from to name the new villages. This can be explained by the fact that these toponyms were unnecessary, because the places where they settled already had their names. This is also explained by the fact that quite isolated areas such as the one between Shengjin and Velipoja, are characterized by toponyms similar to those of the Great Highlands such as Rrjolli. We must note a fact that we think deserves attention. The toponym Velipoja, a toponym of Slavic origin, but in the area of Kelmendi is also proven as a name for a flat land. The reasoning leads us to think that the toponym Velipoja may have been used by Albanians to name a larger geographical unit.

Shengjin Island and Lezha Island are quite interesting in language because these villages are really inhabited by highlanders who came from Shkreli, but the island toponymy seems to be quite early. In this toponym we can notice the characteristic phonetic changes in the Albanian language s-sh,

The toponyms are constructed with the tools of the Albanian language, which give the opportunity to see that, despite the historically inexplicable foreign influences and influences, there is a natural and uninterrupted geographical-historical, cultural and linguistic unit and continuity.

To argue the antiquity of toponyms we will make an order according to antiquity. Find here:

Hellenic period. That this area was one of the settlements of the Hellenic settlers is also confirmed by the toponyms of that period, the name of the city of Shengjin, Nimfeum, but also of the village Kakarriq from the Greek kakarica- bad place. According to Mayer, these suffixes come from the Latin - icius, which we find in the Albanian word gardhiqe, and this suffix has given -ice as in the toponym Torovica and the suffix -iq as in the toponym Kakarriq.

A group of toponyms are related to the hydronym Drin. According to Eqerem Çabej, the name Drin belongs to the Illyrian well. In the Indo-European field Tomascheku approaches it with darəna- plasa. Mladenov sees it as a name derived from the root i.-e, drei- dru- rend, runner in the names of rivers from the Celtic Dravus, Druna, Drava, in the Old Indo-European dravati, dravayat name which according to him carries the phonetic features of Albanian with the development of the long u in ye further in î, just as mî: lat. mus etc. This explanation of the name of georgevi link. balk. I 13. VI. Inter. Kongress f. Namenforsch. II 310 BER I 427vSobolevskij thinks of a close proximity of the names of the rivers of the Balkan Peninsula with those of Southern and Central Russia and therefore the Drin, in addition to the Drava of Yugoslavia, also brings it closer to the hydronyms Odra in Croatia, Oder in Germany and with the old inishten dhãrã lumë, brook, Loeëenthali (ZONF IV, 1930, 81) connects the Drin with the Gothic ufur- trusnjan- stërpik, Greek dew.

It is known that Drini is fed by two branches, Drini i Zi and Drini i Bardhë. Drin appears in the south, at the name of the river Gjirokastra, in the Greek school tradition Drinosi, but in essence Drin as it is preserved in the name of the province Dropull described by this river. So we are dealing with a name for the entire Albanian

language. We find Drinaza in Shkodra. The name of the river Drin has been used as a basis for the creation of many other names in the provinces where it has passed in the area of Shkodra and Lezha.

The name of the village Balldren (in front of the Drin) is related to this toponym. Baladrini in 1403

Zadrima composite of Slavic origin or Tejdrini as this name also exists in the language of the inhabitants. We also find this toponym as Tejdrima in Lume (Kukës) on the left side of Drini.

Illyrian stratum, Greek colonization Lisus, Nympheus Shengjin Today built by Hellenic colonists 2400 years ago. Nympheus is also mentioned by Caesar as a harbor which he used to house his fleet.

Toponyms of the pagan faith. In the toponymy of Lezha there are names of the pagan period that are associated with relevant legends such as: Kulshedra marsh a toponym associated with a lowland with a very small area, once a swamp, part of the entire underwater area of the area swamp between Shengjin and Lezha. Kuçedra was kept away from people by the song of turkeys and by the hands of children. Shengjin as a swampy area was known in ancient times as Nimfeum, as the place of nymphs. The toponym Dragush (in Zadrima) is also interesting, just like the village of Dragash in Shkodra, where the memory of the mythological figure of the dragon is clearly seen, the same as the kuçedra.

Mount Veles, which is associated with the biblical history of Noah's Ark and according to legend on this peak Mount Noah, tied his boat. Other toponyms such as: Vela e Vendit are also related to this toponym.

A separate group is the names of places belonging to the Christian faith, Roman Catholics. As is well known the Catholic Church and its missionaries began to spread the Christian faith after the 5th century, p.l.k. In the villages with this name appear Shenkolli (Saint Nicholas), Shengjin (Saint Gjin), Saint Lorenci (Mali I Rencit), Barbulloja (Saint Barbara). As can be seen from the names Shënkoll, Shengjin appear simply attached, clearly preserving the former themes. It is different with Mount Renc where it is noticed that the meeting of the ls has led to the fall of the first part of the name. Another fact that justifies the ancient origin of these names is related to the extent of the reduction of the name of St. Lawrence, a saint who lived at the beginning of the last millennium, so much older than other toponyms. Toponyms with this origin

are also found in the Madhe highlands, the place of origin of the inhabitants of the Lezha plains, here we find Fusha e Renci, so the same linguistic factors acted and we obtained the same toponym.

Very close to the city is the mountain of Shelbuem, also this Christian toponym very widespread in the coastal part of the western Lowlands.

Toponyms of Christian origin are all before the Turkish occupation, because it is completely illogical to think otherwise. It should be noted that these toponyms are present mainly in the lower part which presupposes that they were connecting roads between the city.

St. Barbara became very popular in the ninth century, which is probably why we find this toponym widely used in the western lowlands. In the Christian faith Santa Barbara is the protector of miners, artillerymen, explosions, mathematics, sailors, etc., so this gives us the right to assume that many sailors built churches in honor of Santa Barbara, moreover it happened much earlier than that to become a popular sanctuary in Europe, because after Skanderbeg's death in 1468, the country was subjected to such violence that we can no longer think of having churches. This is evidenced by the toponym Barbullush, where it is noticed with suffixes -ush, of Turkish origin. So Byzantine-Catholic toponyms are very early.

We also notice phonetic changes characteristic for Albanian in the toponym Kënalla, geographically it is considered as a lake with small dimensions, but with great depth, which separates the area of Shengjin from the village Sakë, which in Albanian is a fishing net in the shape of a bag,

Cuneus KuneIn astronomy, indicating a spectral class of blue azure colors, having a magical superficial temperature of 25,000 K., is used in Latin as a group, metaphorically grouped. This is justified if we consider the history of Albanian cities after the death of Skanderbeg. The inhabitants of Lezha after the death of Skanderbeg, in an attempt to organize and oppose the invaders, gathered in Kune, organizing themselves into squads that ended up fatally massacred, but the name of the squads remained in the coastal forest, a uninhabited place, but with more history.

Baksi is also found as a patron saint in Northern Italy, so it existed before the time of Skanderbeg.

The toponyms of the Turkish period are mainly in the city like Shehri, Varoshi or even as limbs of syntagmatic names like Gurrat e Begut. Mali i Tyrbes, Çinari

From a semantic point of view we find:

Toponyms derived from anthroponyms or patronymics which serve is root as: Kolshi or Kolçi a very common toponym in the north, Mali I kolajve; Gjonbardhaj, but also Dajç (Dajsh- dajash- dajë) one can easily notice the phonetic transformations, characteristic for the Albanian language.

Toponyms originating from the names of animals or animals such as: Kaluer; Kalivaç, Zojs

Toponyms with tree names: Kashnjet from Latin, castanje; Kallmet from kallm-i.

Toponyms originating in geographical units such as: Gajush (Forest with dense shrubs or bushes in a swampy place; dense shrubs) Stom (strip of land that rises longitudinally in a flat place; Island (Small, limited place, which has some features that distinguish it from the surrounding environment; place isolated and detached from the world) Shengjin Island; Lezha Island, Gryka (Narrow and deep place between two mountains, usually along the course of a river or stream; strait or deep mountain path where it can be crossed) Manati Gorge, Sailing Mountain; Malecaj; Malikolaj; Bishti (Elongated strip of land inside the sea or lake, cape). South Tail

Toponyms originating from the adjective: Ceka- (Shallow)

Toponyms that consist of numbers: Threesome, Tale One; Tale Dy (relatively new toponyms);

From the construction point of view, the toponyms appear to be formed:

With the suffix in a: a considerable number of toponyms appear formed with characteristic suffixes for Albanian, which are suffixed to topics of Albanian origin such as: Vaina - va - a suitable place to cross the river

The suffix was (a) Blinisht- Bli (ri) + washt, as Selishta, Zallishta

Suffix - (a) j: Malecaj-mal (e) + tea Patalej- patale + j; Ungrej, Zimaj Gjonbadhaj

Toponyms with attached names (patronymics, anthroponyms):

Gjobardhaj, Markatomaj, Marlekaj

Composite toponyms, name + surname Balldren Ri; Old Balldren, Little Kallmet; Kallmet i Madh

Composite toponyms name + name: Bregu i Matës; Grykë Lumi, Grykë Manati, Kodër Mullini; Kodër Marlekaj, Mali i Kolajve; Mali i Rencit; Shengjinitt Mountain Vela Country.

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PARAGJYKIMET MIDIS POPUJVE NË REPUBLIKËN E MAQEDONISË SË VERIUT

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ABSTRACT

Bazë e këtij studimi janë "Paragjykimet midis popujve në Republikën e Maqedonisë së Veriut", ato të cilat përballemi çdo ditë, çdo popull ka paragjykime, për fat të keq nuk arrijmë të ikim nga paragjykimet. Edhe pse asgjë nuk është e drejtë, mund të themi se është e pabazuar, është vetëm paramendim, por përsëri ekzistojnë shumë. Paragjykimi është mendim i gabuar; i ngulitur nga njohja jo e plotë e dukurive të botës dhe e shkaqeve të tyre, nga i cili niset dikush në gjykimet e në veprimet e tij në kundërshtim me dijen e arsyen.Ne në këtë punim jemi ndal në paragjykimet midis shqiptarve dhe maqedonasve dhe anasjelltas po ashtu dhe paragjykimet për romët.

Fjalët kyçe: Paragjykim, shqiptarët, maqedonasit, romët.

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1. HYRJE

Paragjykimi është përcaktuar në mënyrë tipike si një gjykim i pajustifikuar i bërë në bazë të nocioneve të paramenduara rreth anëtarësimit të grupit e një individi, i cili është bërë pa konsideratë për të veçanta fakteve. Edhe pse, ky përkufizim mbulon aspektet më të rëndësishme të asaj që paragjykimi përfshin. Kjo është, ajo sugjeron që njerëzit mund të bëjnë gjykime rreth dikujt pa të vërtetë pjesë të fakteve (për person), por në bazë të asaj që grupi shoqëror ose psersoni i takon (si gjinia e tyre, përkatësia etnike, statusi social apo edhe shkolla ata marrin pjesë). Paragjykimet, stereotipet dhe diskriminimi shpesh shkojnë dorë më dorë, por është gjithashtu e mundur që të ketë një të tillë pa të tjerët. Kur një grup etnik është stereotipe me një atribut neutral ose pozitiv të tilla si "familje të orientuar", paragjykimit dhe diskriminimit nuk mund të jenë të përfshira. Në mënyrë të ngjashme, një paragjykim përgjithësuar ndaj "të huajve" ose "gjymtuar" nuk mund të përfshijë të stereotipeve të veçanta apo akteve të diskriminimit. Ka edhe raste kur diskriminimi zhvillohet pa paragjykime apo stereotipe, me qëllim ose pa qëllim. Paragjykimi është një opinion, zakonisht i pafavorshëm, që formohet përpara se të ketë dëshmi dhe që nuk bazohet në arsye ose

përvojë. Paragjykimet shpesh rrënjosen në idenë se disa lloje të njerëzve kanë më pak vlerë ose janë më pak të aftë se të tjerët. Paragjykimet si qëndrime negative janë burim i diskriminimit që është sjellje negative. Për këtë arsye paragjykimi është edhe një problem i madh sot në botë. Mbi bazën e paragjykimeve janë zhvilluar shumë luftëra në botë, të cilat kanë pasur pasoja katastrofale. E gjithë kjo ka ndodhur si pasojë se paragjykimet kanë një shtrirje të gjerë në qëndrimet njerëzore. Paragjykimi mund të lind gjithashtu edhe nga një neviojë personale për t'u ndier pozitivisht rreth një grupi të caktuar njerëzisht dhe negativisht ndaj një grupi tjetër, ose nga një kërcënim i përceptuar ose real (Judith N. Martin, 2010). Në këtë studim do të shohim shumë paragjykime për shqiptarët, maqedonasit dhe romët. Janë të anketuar 120 njerëz, shqiptarë, maqedonas dhe rom. Anketuesit janë të moshës së re 19-24 vjet. Të anketuarit janë nga qytete të ndryshme: Tetovë, Gostivar, Shkup, Dibër dhe Strugë. Janë të anketuar 40 shqiptarë, 40 maqedon dhe 40 rom.

2. PARAGJYKIME PËR SHQIPTARËT NGA MAQEDONASIT

Ekzistojnë një numër i madh i paragjykimeve: shipac, shipus, shiptar, shiptarishte, shiptari, shiptarishka. (Ibrahimi, Gjuhë dhe Kulturë, 2016) Për shqiptarë përdoren edhe emërtime tjera, si: albanska svjecica-furati albanska svjecica (d.m.th. si ata që rëndë dhe ngadalë kuptojnë), shqiptarët u emërtuan edhe si: shipac, vaterpolist, u etikuan edhe si: kombëtarist, separatist, irredentist, dhunues, të egër, etj. (Ibrahimi, Gjuhë dhe Kulturë, 2016) Shpac, shipus, shiptar, shiptarishte, albaska, shqiptarët vazhdimisht nga propaganda serbe dhe maqedonase në ish-Jugosllavi u etikun si: të egër, kombëtarist, dhunues. (Ibrahimi, 2012). 30 të anketuar maqedonas për gratë e shqiptarëve kanë këtë paragjykim: "Жените на Албанците не излезат од куќата и куќата е нивно последно место". "Gratë e shqiptarëve nuk dalin nga shtëpia dhe shtëpia është vendi përfundimtar i tyre." Do të rrëfej një rast nga një maqedone tek sa ishim në pushimin e drekës në trajnim ajo tha një paragjykim shumë pozitiv për shqiptarët: "Rruga ishte përplot me kafene, restorane me pronarë shqiptarë në Tetovë, tha ne maqedonët mendojmë se vetëm shteti duhet të na punësoje kurse ju hapni biznese private dhe punoni vet". Kurse 8 të anketuar maqedon për shqiptarët kanë këtë paragjykim negativ të cilën po e citoj: "Неможејќи да направите држава, неуки, нецивилизирани "Të pa aftë për të bërë shtet, të paditur, të pacivilizuar – kundër idesë që shqiptarët të kenë shtetin e tyre nëBallkan". 22 të anketuar maqedon e kanë këtë paragjykim "Shqiptarët janë të prirura gjithmonë për dhunë". 16 të anketuar maqedon e kanë këtë paragjykim: "Албанците се тврдоглави и секогаш бараат начини да ги направат работите толку лесни", "Shqiptarët janë kokëfortë

dhe gjithmonë kërkoj në mënyra që punët ti kryejnë sa më lehtë''. Të gjithë të anketuarit maqedon kanë këto paragjykime: "Мафија, конзервативни, традиционални, тврдоглави, лажни патриоти". "Mafia, konservativ, tradicional, kokëfortë, patriota të rrejshëm".

3. PARAGJYKIMET PËR MAQEDONASIT NGA SHQIPTARËT

Te shqiptarët paragjykimi kryesor është se serbët përherë kanë qenë armiqtë tanë, se gjithmonë kanë vrarë shqiptarë, ndërsa shqiptarët përherë kanë qenë viktima. Ekzistojnë emërtime të shumta ofenduese për sllavët, si: shka, shkina, shkavelli, shkau, kaur, kaurçe, gjaur, thir, derr, guc, të pamëshirshëm, të pa kulturuar, të poshtër, idiota. Maqedonët janë të painformuar, të paditur, të pa shkolluar, pa kultur, nacista ekstrem. Ndër ta fjala "shka" ishte ajo që ka bashkëjetuar në kohë edhe hapësirë bashkë me etnonimin "shqiptar". Derisa etniku "shqiptar" është i mirëfilltë, "shka" është një ekzonim, emërtimi që ata ua kanë bërë fqinjëve të vet ose tjetrit, por po të dy etnonimet nuk kanë qenë të izoluar. (Ibrahimi, Gjuhë dhe Kulturë, 2016) Kemi dhe shumë lloj tjerash të paragjykimeve nga të anketuarit po i vendos përgjigjet këtu: 25 të anketuar kanë shprehur paragjykime positive dhe negative: Të emancipuar, të vendosur, unikë, politikanë, të dashur mes vete...; por edhe: kriminelë, shovinistë, të fëlliqur, të pabesë, të pangijshëm, pushtues, tradhtarë, kaur, një anketuese thotë:, "Në pergjithësi kam përshtypjen se maqedonët jane njerëz agresiv, nervoz dhe me prirje për të dominuar më të dobëtit". 10 të anketuar kanë këtë: "Maqedonasit janë popull i ftohtë jo shumë me histori dhe kulturë." 9 të anketuar kanë këtë paragjykim: "Maqedonasit janë dorë shtrënguar". Një numër i madh anketuesish 30 të anketuar kanë këtë paragjykim: maqedonasit kanë urrejtje patologjike për shqiptarët dhe i ushqejnë fëmijët me këtë urrejtje, si dhe nuk kujdesen shumë për pamjen e jashtme si të veten ashtu edhe të shtëpive". Poashtu të anketuarit i kanë dhe këto paragjykime: "nacionalista, të pashpirtë, të ftohtë".

4. PARAGJYKIMET PËR ROMËT NGA SHQIPTARËT DHE MAQEDONASIT

Në anketë romët thonë se ata më shumë paragjykohen nga maqedonët dhe shqiptarët në punim kemi paragjykimet për romët. Romët një popull i lënë pas dore në çdo shtet ku jetojnë gati shihen se janë pas dore, tek ne veçanërisht. Paragjykime për ata ka shumë edhepse nuk ndalemi njëherë të pyesim: "Si ndjehen ata? Një anketuese shqiptare thotë: "Më kujtohen raste në shkollën fillore ku kam mbaruar unë kasha në klasë dy rom; gjatë tërë kohës paragjykoheshin nga shokët e shoqet e klasës duke i'u thënë: "xhip", "suski", "xhipka keqe", "të zinj", "me erë", "vjedhës". 12 të anketuar

maqedon kanë këtë paragjykim: пее убаво како Циган, весел е како Циган. Ро, por romët thonë se ne nuk këndojnë të gjithë. Kjo është një nga paragjykimet më të zakonshme, dhe kjo gjithashtu inkurajon diskriminimin, "i gëzuar si një cigan", "Romët janë njerëz analfabetë nuk mund të shohin përtej hundës", të anketuarit maqedon kanë këto paragjykime për romët: "Ромите се неписмен народ, не гледаат од носот подалеку", "Циганчето знае да удира на тапани", "краде или лаже како Циганин". Një nxënësve rome nga Tetova tregon: "Kur fillova në shkollë e kasha të vështirë të shkoj, nuk doja të shkoj në shkollë sepse më paragjykonin shumë shoqet e shokët e klasës duke më thënë tërë kohën: "Xhipk, xhipsi, "të vjen era keqe", etj. Një student rom që aktualisht po ndjek studime master thotë: pjesa e konkurrencës, që shpeshherë ka qenë jo e ndershme, mua nuk më vihej nota që meritoja, për vetë faktin sepse isha rom. Mbaj mend në vitin e pare të shkollës së mesme, profesoresha ime, teksa po flisnim për çështjet etnike, ajo bën një pyetje që në fakt nuk e kam pritur nga një profesoreshë. Ajo tha: A kemi ndonjë xhip në klasë? Këto janë konotacione negative, ajo nuk duhej të shprehej kështu. Në atë moment unë ngre dorën dhe nuk i them: Shiko se unë jam xhip, por them se jam rom, për ta bërë që të kuptojë se nuk duhej që të shprehej me të tilla emërtime. Si të mos mjaftonte kjo, ajo vazhdon dhe thotë: Uaaa një rom që vazhdon shkollën?! Habia e saj nuk më bëri që të ndihem mirë. I thashë: Nuk ka asgjë për t'u habitur se nuk jam ndonjë alien, që ty të të duket çudi se po vazhdoj një shkollë, unë jam njësoj si të tjerët. "Si çdo njeri tjetër dhe unë kam ëndrrat e mia dhe kam ndërmend ta vazhdoj shkollën, që të kem mundësi të ndjek studimet e mëtejshme dhe të bëhem dikush në jetë", shprehet ai. Nga anketa që realizova me anketues ata kanë shumë paragjykime për romët: Të anketuarit nga qyteti i Dibrës kanë këto paragjykime: ''Mos të iftë xhipi në shpëj ta ndëje krejt shtëpëjn'' (ngaqë dibranët shquhen për pastërti), ri larg atyre jan xhipshi, mos ha nga dora e xhipit, parja e xhipit, fati i xhipit''.Paragjykime tjera: "Të ngratë, shërbyes, të varfër, artistë…; lypsarë, keqbërës, hajna, të papastër, të pathemel", Në Strugë thonë "omët nuk pastrohen sa duhet", "Romët janë të pa edkuruar", "Romët bëjnë muzikë të mire", "lypës të papastër", "romët këndojnë mire", "pisa, vjedhës, të pagdhendur". Për romët paragjykojnë se janë: jo falemenderues, nuk mbajnë pastërti, nuk kujdesen shumë për shëndetin, dembela, vjedhës''.

PËRFUNDIM

Paragjykimet i bëjnë njerëzit të shtrembërojnë, të keqkuptojnë e madje të shpërfillin fakte që bien ndesh me mendimet e tyre të formuara më parë. Paragjykimet mund të zënë fill te disa vlera të trashëguara nga familja, paragjykimet mbështeten në ide të pasakta. Veç kësaj, ato mund të përhapin pikëpamje të shtrembëruara për raca dhe kultura të tjera. Paragjykimet mund të ushqehen edhe nga nacionalizmi. Gjithashtu mund të jenë fryt i krenarisë së tepruar. Gjatë studimit që kishim hasëm një numër të madh paragjykimesh shqiptarët, maqedonasit dhe romët. "Shiptari" dhe "Shkije" zakonisht kur acarohen marrëdhëniet nga të moshuarit këtë e hasim më shumë se sa nga të rinjtë, kurse romët janë mjaft të paragjykuar nga maqedonasit dhe shqiptarët. Mund të themi se është e pamundur që plotësisht të largohen paragjykimet, por ne duhet të punojmë për të bërë pak ndikim në reduktimin e tyre.

ANKETË

1. Në çfarë moshe jeni ju?
2. Nga cili qytet jeni?
3. Jeni shqiptar, maqedon apo rom?
4. Nëse jeni maqedon çfarë paragjykimesh keni për shqiptarët dhe romët dhe çfarë paragjykimesh kanë ata për ju?
5. Nëse jeni shqiptar çfarë paragjykimesh keni për maqedonët dhe romët dhe çfarë paragjykimesh kanë ata për ju?
6. Nëse jeni rom çfarë paragjykimesh keni për shqiptarët dhe maqedonët dhe çfarë paragjykimesh kanë ata për ju?

ИСТРАЖУВАЊЕ

1. На која возраст сте?
2. Од кој град си?
3. Дали сте албански, македонски или ромски?
4. Ако сте Македонци, какви предрасуди имате за Албанците и Ромите и какви предрасуди имаат за вас?
5. Ако сте Албанец, какви предрасуди имате за Македонците и Ромите и какви предрасуди имате за вас?
6. Ако сте Ром, какви предрасуди имате за Албанците и Македонците и какви предрасуди имате за вас?

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SEMANTIC SHIFTS OF THE NOMINATIVE CASE PREPOSITION TE/TEK (AT/TO)

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ABSTRACT

This study analyses the semantic change of the of the nominative case preposition te/tek (at/to). This preposition has three different meanings in "Present Albanian Language Dictionary', 1980. By analyzing the preposition te/tek (at/to), we notice that in its three meanings it is place that dominates the most, with different semantic nuances. Its first two meanings simply have to do with place, also combined with people or objects towards whom/which we move or where somebody or something is. In its third meaning we notice that the emphasis is on the stretch of an action/state in time, place, from a person to another etc. One of the findings of this study is the extension of the meaning-semantic structure of the nominative case preposition te/tek. This is not only noticed in the comparison between the two dictionaries of the Academy, but also in other works or researchers. If we observe researchers like Çeliku or Përnaska, we notice that they have not only given more examples of the use of different prepositions, but also of their different meanings or nuances, which can probably be added, to a possible bigger dictionary of the Albanian language in the future.

Keywords: preposition, meaning, semantic shift, dictionary.

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1. INTRODUCTION

In the *Present Albanian Language Dictionary* of 1980, the preposition *te/tek* appears in three different meanings. In *The Albanian Language Dictionary* of 1954 the preposition *te/tek* was given with 3 meanings, too. However, if this preposition was given in three entries in the *Dictionary* of 1980, in the *Albanian Language Dictionary* of 1954 it was presented in 5 special entries: *ke, ne, te, tek, tu*, respectively the preposition *te* with two meanings and *tek* with one meaning. These three meanings are used to explain the meanings of other phonetic forms (*ke, ne, tu*). We also notice that the preposition *te/tek* was given after the meanings of its homonym word, *te/tek* - adverb.

The comparison between the meanings of the preposition *te* will be made by firstly giving the meanings from the *Dictionary* of the year 1980 and after that some examples from old authors. To further continue, there will be some other works, mainly linguistic-researches, such as Academy grammar books of Albanian language as well as the studies of M. Çeliku (2019) and R. Përnaska (1996). Researcher Seit Mansaku highlights that in Buzuku only *tek* appears both as a conjunction and as a preposition. In fact, it has been noticed by the researchers of "*The Meshari*"'s language that there are fewer linking words used to make relative clauses referring to place in Gjon Buzuku compared to the ones found in Albanian language today (Lafe, 1971, pg. 125).

Prepositions express their meanings in the syntagma where they belong, placed before nouns or other parts of speech. Meanwhile, in the *Dictionary* of 1980 the explanation of the prepositions' meanings is expressed by initially saying: "It is used with a noun in the nominative case (or in the other cases - H. B.), to show..." Then, they are followed by their respective meanings and examples.

2. SEMANTIC SHIFTS OF THE NOMINATIVE CASE PREPOSITION *TE/TEK* (*AT/TO*)

Different from the other preposition of the nominative case, *nga*, (from), the preposition *te* (with its variation *tek*) has much fewer meanings. Thus, in the *Dictionary* of the year 1980 this preposition has three meanings in the same entry, whereas in the *Dictionary* of the year 1954 it appears in five different entries, as different prepositions: *ke, ne, te, tek, tu.* There are two meanings of the preposition *te* and another meaning of the preposition *tek*, but it comes after the meanings of this word as a conjunction. It should also be said that the prepositions or the variations *ke, ne, tu* are illustrated with the same meanings of the variations *te* and *tek*. In this way, we have the same number of meanings in both dictionaries, but different phonetic forms and different semantic structures of their meanings.

Below, you will find the prepositions *ke, ne, te, tek, tu* together with their meanings in the *Dictionary* of the year *1954:*

KE **prep.** te, tek: *shkova* ***ke*** *yt vlla*.
NE **prep.** te, tek: *shkoi* ***ne*** *i vëllai; rri* ***ne*** *i biri*.

TE **prep.** 1. It shows movement towards a person or a place: *shko **te** ungji; gjer **te** gardhi; dal **te** porta*; 2. It shows being in a place: *isha **te** halla; mu **te** muzeu etnografik*; ke, ne**.**
TEK (1. **conj.** – B. H.); 3. te: *vajti **tek** i biri.*
TU **prep.** te, tek, ne, ke: *i shkova **tu** shpia*.

The meaning of the preposition *te/tek*

In the *Dictionary* of the year 1980 it shows the **place or the object near which somebody or something is or where an action takes place:**

Te *shtëpia.* ***Te*** *fshati me të dalë.* ***Tek*** *ana e lumit (e rrugës).* ***Te*** *rrëza e malit.* ***Te*** *pragu i derës. Isha **te** miqtë (**te** shoku). Mbeti **te** fqinji. Të mbështetemi **te** populli! I rri **te** kryet* (Dictionary, 1980, pg. 1972).

In Budi's work, similar to the above meaning, we find it in these examples:
*… lidhunë oo mpkat murtaar mbë vetëhe, veçë kuur **tee** ndë një ças me ata te skëdeejm e sheh, se u baa dhuuna e çminja e shekullit.*
*… … enë, qi u dërgova aty moti, qi t u jeetë për ndoonjë ndimë si taajit ashtu **te** popullit. E qish mos nd ata tashti ndë këtë aspak s kaa mënguam.*

In Bogdani's work we find it in this example:

te *dētinë tue lypunë dije*;

In the *Dictionary* of the year 1954 in meaning nr. 2 **it shows being in a place**:

*isha **nga** halla; mu **nga** muzeu etnografik.*

In the "Morphology" it is included in one meaning, through which it shows the **place where something is or is done or the object/person towards which/whom a movement or action goes**:

*qëndron **te** pragu i shtëpisë, shkon mendja **tek** anija, **te** shokët, shkonte **te** gjyshi në fshat* (Gramatika I, 2002, pg. 394).

In the "Syntax" it is said that verbal collocations with the preposition **te/tek** generally express **place relations**, but they can also express **object relations** when the name shows a person:

*U ndala **te dera**. Qëndronin **tek ura**. Sonte do të vemi **te Leka**. Populli shqiptar ka besim të plotë **te demokracia*** (Gramatika II, 2002, pg. 92.).

Again, in the "Syntax" it also shows **space meanings**:

*Unë e di! Prandaj erdha **te ti**. Kjo fjalë... ushtroi një fuqi të pakundërshtueshme **te Skënderi**. Mësuesi vijonte të kishte shpresë e besim **te plaku*** (Gramatika II, 2002, pg. 262.).

In Xhuvani's study it shows **the place where something is or is made**:

*porsi kle **nde** e zanët ënfill* (phonetic variation of the preposition *te/tek*, an example taken from Buzuku) (Xhuvani, 1980, pg. 286).

Again in Xhuvani's study it shows **where a person is**:

*po faji që rri **tek** unë, e lidhi gomarin **te** hekurat e derës, mendimin e kam **tek** ti* (Xhuvani, 1980, pg. 286)*.*

In Çeliku's study (in a paragraph, together with the meaning of the direction of movement etc. – B. H.) it shows **the place where an object is, somebody or something is..., where an action is carried out or where a state is experienced**:

***Te** gardhi u duk një njeri (te gardhi = në gardh). Veloja me Rustemin qëndronin **te** mulliri në pritje të shokëve (te mulliri = në mulli). **Te** hyrja e Teatrit, tabela e afisheve ishte prapë e zbrazët. **Tek** oxhaku, biseda po merrte gjallëri* (Çeliku, 2019, pg. 156).

In Përnaska's study the preposition *te* or *tek* marks **the person or people who experience a good or bad feeling**:

*Përfytyrimi i jetës si një varg i pambarim piramidash zgjonte **te** shumica një dëshpërim lodhës, [kurse te disa më të paktë një mllef të turbullt]. Kur isha në Torino, praktika e drejtpërdrejtë me artin kishte zgjuar **tek** unë entuziazëm për punë. Familjet*

më të mëdha janë më të ndyrat, vazhdoi ajo, pa u bërë merak ç'përshtypje linin fjalët **tek** *unë* (Përnaska, 1996, pg. 69).

Meaning nr. 2 of the preposition *te/tek*

In the *Dictionary* of the year 1980 it shows the **the place or the person, towards which/whom somebody or something moves**:

Shkoi **tek** *i ati (***tek** *e ëma,* **tek** *i biri,* **te** *shokët). Erdhi* **te** *gjyshi (***te** *nëna,* **te** *plaku). Arritën deri* **te** *maja (***te** *qafa) e malit* (Fjalor, 1980, pg. 1972).

In Buzuku's work we find it in these examples:

Garuc u dola ën barkut së mamësë sime, e garuc përapë u të kthenem **tek** *ajo.*
E erdh Gad profeta **tek** *Davidi atë ditë e i tha: Eja e fabriko ëlterë Tinëzot ëndë fushët të Areumnë. E u përgjegj Pjetri tue thashunë: Zot, në je ti, ordhëno edhe u të vinj* **tek** *ti përëmbī ujët. E të katërtënë pjesë ën natet erdh* **tek** *ta, tue ecunë përëmbī dēt. E kaha muo këta më vjen se e ama e Tinëzot erdh* **tek** *u?*

In Budi's work we find an example, where the preposition *te* is accompanied by the preposition *ndë*:

Te ciatë fjalë ndenjazë tue i thanë, veçë kuur **te** *ndë një ças u pruor, ashtu si qe, e dha shpiirtinë.*

In Bogdani's work we find these examples of the use of the preposition *te/tek* showing the meaning of movement towards a place or a person:

Eni ke **tek** *unë ju qi po fëdigī, e kam me u dhanë pushim, ende më kanë përzanë pa ndonji... Patnë të madh të dhimptunë këso puneje ata punëtorë, e votnë* **te** *regji me u nëkuem mbë ata qi urdhënuekeshinë... e trajtoj Zoti Hyj brinjënë qi muer prej Adamit ndë nji grue, e shpū* **te** *Adami.*

In the *Dictionary* of the year 1954, meaning nr. 1 of the preposition *te* **shows movement towards a person or a place**: *shko* **te** *ungji; gjer* **te** *gardhi; dal* **te** *porta;*

In this dictionary, again, in the case of the preposition *tek* (which is given after the homonym conjunction) the example given shows **movement towards a person**, despite not giving an explanation, it only gives its equivalence – *te*: *vajti **tek** i biri*.

As it was mentioned above, in the "Morphology" it is included in one meaning, through which it also shows **the place where something is or is made, but also the object or the person towards which/whom a movement or an action is directed**:

*qëndron **te** pragu i shtëpisë, shkon mendja **tek** anija, **te** shokët, shkonte **te** gjyshi në fshat* (Gramatika I, 2002, pg. 394).

In the "Syntax" it generally shows **place relations**, but it does no further specify it:

*Sonte do të vemi **te Leka*** (Gramatika II, 2002, pg. 92).

Furthermore, in the "Syntax", again, it is emphasized that **apart from the object to which the action is directed, it has space meanings**:

*Unë e di! Prandaj erdha **te ti*** (Gramatika II, 2002, pg. 262).

In Xhuvani's study it shows **the place to which a movement is directed** (by giving examples from Pedersen and dialects, in different phonetic variations – B. H.):

*vete prapë **nek** ajo shkallë* (Ped. 28); *ban dru në mal e kthen **tu** shpija* (Xhuvani, 1980, pg. 286).

Again, in Xhuvani's study it shows **where a person is directed or moves to**:

*tue u kthyem, shërbëtori **te i** zoti; tue fluturuem vote **te** ajo* (examples which Xhuvani has taken from Buzuku and Bogdani) (Xhuvani, 1980, pg. 286).

In Çeliku's study, it firstly shows **the place where the movement is directed to**:

*Fshatarët shkojnë **te** mulliri i vogël, ku bluajnë drithin. Kur u ngrit dielli lart, u ulëm **te** një burim me ujë të ftohtë akull* (Çeliku, 2019, pg. 156).

Secondly, it shows **object relations, exactly the person, the person as a target or aim of a movement, action or state**:

*E shoqja shkoi dhe një herë **tek** e kunata. U afrua **te** një plakë. Iknin, duke lënë pas vetes një ndjesi zbrazëtie, që për disa ditë rresht shkaktonte **te** të zotët e shtëpisë ca psherëtima pa shkak. Mendja i rrinte veç **tek** ai. Murgjit e ngurtë të Voskopojës shkuan **te** Davidi. Pyeta dhe më çuan **tek** yt atë. Ai punonte **tek** usta Jorgji. Ta bëjmë dhëndër e ta nisim **te** nusja* (Çeliku, 2019, pg. 157).

In Përnaska's study it shows **movement or action towards a person**:

*Para se të shkoje **te** Ladi, duhej të vije **tek** unë. Ne do të shkonim **tek** ato mysafirë për dy javë. Edhe Dardi nuk erdhi **tek** ajo. Nuk vajta **tek** ata, nuk (doja të veja **tek** ata* (Përnaska, 1996, pg. 69).

Again, in Përnaska's study it also shows **action completion**:

*Gjeometrat parashtruan shumë skica dhe forma derisa erdhën (= arritën, mbërritën, sosën, përfunduan, konkluduan) **te** piramida* (Përnaska, 1996, pg. 69).

Meaning nr. 3 of the preposition *at/to*

In the *Dictionary* of the year 1980, in meaning 3 (which is not found in the other works above) it is said that *at/to* is used together with *from* and with other nouns and pronouns to show that the **action, state or something else passes or stretches from one time to another, from one place to another, from one person to another** etc.:

*Nga njëri **tek** tjetri. Nga ai **tek** unë. Nga ajo kohë **te** kjo kohë. Nga njëra palë **tek** tjetra* (Fjalor, 1980, pg. 1972).

3. CONCLUSION

From the analysis of the meanings and the examples of the nominative case preposition *at/to*, it results that this preposition appears in 3 meanings (in the Present Albanian Language Dictionary, 1980). By analyzing the preposition *at/to*, we see that

in its 3 meanings it is **place** that dominates the most, with different semantic nuances. Its first 2 meanings merely have to do with **place**. This combined with other people or objects towards whom/which we move or where somebody or something is:

1. It is used with a name of the nominative case and together with that name it marks the **place** or the object where or near which somebody or something is or an action takes place.

2. It is used with a name of the nominative case and together with that name it marks the **place** or the person towards which/whom somebody or something is moving to.

If we see the third meaning, we notice the emphasis on the stretch of an action/state etc. in time, place, from a person to another etc.

3. It is used together with the preposition *from* and with nouns and pronouns to show that the action, state or something else passes or **stretches from one time to another, from one place to another, from one person to another** etc.

One of the conclusions that naturally arise is the extension of the meaning-semantic structure of the nominative case preposition *at/to*. This is noticed not only in the comparison between the two dictionaries of the Academy, but also in the comparison between other works and other researchers like Çeliku or Përnaska. However, in the future more emphasis should be put on the meaning of the word and the perfection of its semantic structure than on the mere use of the preposition. If we observe other researchers like Çeliku or Përnaska, we see that they have not only given more examples of the use of different propositions, but also of their meanings and other nuances, which can probably be added to a possible, bigger Albanian Language Dictionary in the future.

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REFORMAT SOCIALE TË DOMOSDOSHME NË PIKËPAMJEN E MEHDI FRASHËRIT

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ABSTRAKT

Mehdi Frashëri është një personalitet i njohur i historisë shqiptare në vitet 1913-1944. Përveç aktivitetit politik ai iu përkushtua edhe analizimit të problemeve politike, ekonomike e sociale të shoqërisë shqiptare të cilat, fatkeqësisht, e kishin lënë Shqipërinë në një prapambetje të thellë. Përmes artikujve në shtypin e kohës si dhe librave të tij, Mehdi Frashëri paraqiti një sërë reformash të domosdoshme që, në pikëpamjen e tij, do t'i jepnin shtetit shqiptar vendin që realisht i takonte. Njohuritë e tij të gjera që ishin rrjedhojë e shkollimit cilësor dhe karrierës së suksesshme i lejonin të shkruante në shumë fusha por objekt i këtij punimi janë idetë dhe propozimet e tij për emancipimin e shoqërisë shqiptare.

Fjalë kyçe: Mehdi Frashëri, Shqipëria, feja, arsimi, universitet, gruaja shqiptare, rrethe intelektuale.

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Hyrje

Në gjysmën e parë të shekullit XX, kohë në të cilën ushtroi aktivitetin e tij shtetëror Mehdi Frashëri, Shqipëria ishte një vend mjaft i varfër dhe shumë prapa vendeve të tjera të Evropës por edhe të Ballkanit. Karriera në ish-Perandorinë Osmane i kishte mundësuar Frashërit të shikonte shumë vende të botës. Duke e krahasuar Shqipërinë e saposhpallur të pavarur me këto vende, ai shkruante që çdo të huaji i bënte përshtypje të madhe që një vend me reliev mjaft të bukur, fusha pjellore, ujëra të pasura, lumenj e liqene të shumta, male të larta piktoreske, brigje deti e limane të kishte një nivel të tillë varfërie dhe prapambetje. Vendi nuk kishte rrugë, hekurudha, porte të sistemuara, fabrika, pallate apo spitale. Njerëzit ishin të zbehur e të dobët nga kequshqyerja, të rreckosur, të palarë e të parruar. Po kështu dhe bagëtia ishte e dobët. Por, ajo që më së shumti të bënte përshtypje ishte fakti që në Shqipëri nuk kishte universitete apo vepra arti, të reja dhe të vjetra, ashtu siç kishte në vende të qytetëruara[1].

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[1] Mehdi Frashëri, *Problemet shqiptare* , Tiranë: Plejad, 2006, f. 7

Si një mjek, që përpara se të jepte recetën për shërimin e të sëmurit duhet të përcaktonte saktë diagnozën e tij, edhe Mehdi Frashëri përpiqet të analizojë shkaqet e kësaj prapambetjeje dhe më pas të japë mendimin e tij për reformat që duheshin ndërmarrë nga qeveritë shqiptare për përmirësimin e gjendjes.

Në pikëpamjen e Mehdi Frashërit nuk kishte asnjë arsye që lidhej me shoqërinë për t'u bërë pengesë në përparimin e saj. Ilirët ishin degë e popullsisë indogjermane ose indoevropiane, dhe formonin një fis të bukur, të shëndetshëm trim dhe të zgjuar që evropianët e quanin "racë ariane". Prandaj shqiptarët, si pasardhës të tyre, nuk kishin asnjë shkak për t'u renditur më poshtë se popujt e tjerë europian për cilësitë virtuale qytetëruese. Kjo gjë vërtetohej dhe nga fakti që shqiptarët që jetonin në vende të zhvilluara jo vetëm ishin integruar shumë mirë në këto shoqëri, por, edhe ishin dalluar si racë superiore[2]. Atëherë cilat ishin arsyet e kësaj prapambetje?

Analiza dhe reforma

Që të zhvillohet kultura e një vendi është domosdoshmëri që të ketë një shtet të fuqishëm. Shqiptarët nuk e kishin pasur këtë. Sipas Mehdi Frashërit, që në kohën ilire, populli ynë kishte treguar që ishte trim, i zgjuar dhe ushtar me famë. Por, rrethanat në të cilat ai jetonte, i rrethuar me armiq, kishin bërë që ai të jepej më shumë pas luftës se sa pas ekonomisë dhe zhvillimit. Përballjet e vazhdueshme në luftra të ndryshme e kishin bërë ambicioz, madhështidashës, jo të lidhur pas fesë por, për fat të keq, edhe jo shumë punëtor[3]. Të qëndruarit gjithnjë me armë në dorë, në gadishmëri për t'u mbrojtur, nuk i kishte lejuar shqiptarët që të krijonin shtetin e tyre, të zhvillonin ekonominë, arsimin, artin, etj[4].

Shkaku kryesor i prapambetjes së shqiptarëve ishte vonesa në ndarjen nga Perandoria Osmane të cilën Mehdi Frashëri e lidh me politikën që ndoqën osmanët ndaj popullit shqiptar. Kur ata e kuptuan që shqiptarët ishin populli më trim në ballkan, ç'ka e tregoi lufta 25 vjeçare e Skenderbeut, atëherë ata bënë çmos t'i tërhiqnin në fenë myslimane. Konvertimi në mysliman iu lejonte shqiptarëve të ruanin pronat, titujt, armët e tyre por mbi të gjitha të bënin karrierë politike e ushtarake në Perandorinë Osmane[5]. Rezultati ishte që në këtë perandori shqiptarët arritën poste

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[2] Po aty, f. 12
[3] Mehdi Frashëri, *Lidhja e Prizrenit, Efektet diplomatike të saj* , Tiranë: Plejad, 2012, f. 12
[4] Mehdi Frashëri, *Historia e lashtë e Shqipërisë dhe e shqiptarëve,* Botim i dytë, Tiranë: Phoenix, 2000, f. 16
[5] M. Frashëri, *Problemet shqiptare* , f. 17

shumë të larta shtetërore. Një periudhë prej 450 vitesh, 27 kryeministra të perandorisë ishin shqiptarë[6].

Bashkëjetesa me turqit kishte kënaqur egon e shqiptarëve por i kishte kushtëzuar shumë në aspektin kulturor e sidomos në përafrimin e tyre me kulturën evropiane. Shqiptarët kishin mbetur shumë prapa edhe vendeve të Ballkanit në fushën e arsimit dhe të kulturës ç'ka ishte kushtëzuar në një masë të madhe nga mungesa në shekuj e alfabetit shqip. Në rrethana të tilla, sipas Mehdi Frashërit, shqiptarët duhej të punonin shumë për të zhvilluar arsimin dhe kulturën. Një hap i rëndësishëm ishte që shoqëria shqiptare duhej të njihte e të kuptonte historinë e saj. Prandaj prioritet duhej të kishte studimi dhe publikimi i historisë së popullit shqiptar edhe pse mungesa e dokumenteve të mirëfilltë e vështirësonte këtë proces. Mundësia për të studiuar historinë tonë ishte gërmimi në historinë e popujve të tjerë, të cilët kishin pasur lidhje me shqiptarët, dhe renditja kronologjike e ngjarjeve kryesore duke pozicionuar edhe këta të fundit me rolin që kishte luajtur[7]. Vetë Mehdi Frashëri ndërmori një iniciaticë të tillë duke botuar në vitin 1928 librin "*Historia e lashtë e Shqipërisë dhe e shqiptarëve".* Megjithëse kishte parashikuar ta realizonte në disa vëllime që përmblidhnin të gjitha periudhat historike ai arriti të botonte vetëm vetëm pjesën e parë, antikitetin. Në vitin 1935, ai shkruante se Shqipëria duhej të ndiqte shembullin e popujve të tjerë, të cilët, sapo ishin shpallur të pavarur, kishin ngritur institucione për mbledhjen e dokumentacioneve të rëndësishme të cilat lejonin ndërtimin dhe njohjen e historisë kombëtare[8].

Përfshirja e Mehdi Frashërit në çështje të arsimit dhe kulturës e nxiti ministrin e Arsimit, Rexhep Mitrovicën që ta shpallte të ftuar nderi në Kongresin e Arsimit që u organizua më 22 korrik deri më 3 gusht të vitit 1922. Qëllimi ishte diskutimi mbi reformën për ndryshimin e sistemit arsimor ekzistues i cili nuk u përshtatej më nevojave të kohës[9].

Në fjalën e tij, Mehdi Frashëri përgëzoi ministrin Mitrovica për ndërmarrjen e rëndësishme në diskutimin e një çështjeje të tillë jetike. Ky akt mbartte me vete edhe një përgjegjësi të madhe sepse përcaktonte të ardhmen e kombit. Caktimi i parimeve kryesore të edukimit në shkolla, sipas tij, ishin shtyllat e ndërtesës së civilizimit të popullit, prandaj duhej të ishin të forta dhe të suksesshme. Përzgjedhja e tyre duhej

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[6] M. Frashëri, *Lidhja e Prizrenit..,* f. 12
[7] M. Frashëri, *Historia e Lashtë e Shqipërisë..,* f. 9
[8] *Minerva,* Vjet III, nr. 30, maj 1935, f.3. Mehdi Frashëri, "Pro Albania..".
[9] *Revista Pedagogjike*, nr 1, shtator 1922, Botim i përmuejshëm i Ministris s'Arsimit, f. 4

bërë me kujdes të veçantë. Për këtë ishte e nevojshme, sipas Mehdi Frashërit, që të përzgjidheshin dhe analizoheshin sistemet shkollore më të suksesshme në botë. Por kjo nuk mjaftonte, sepse për të vendosur duhej të studiohej psikologjia, karakteri, qëllimet dhe nevojat e popullit shqiptar. Në fjalën e tij, ai e vuri theksin në faktin që historia kishte vërtetuar se popujt që u zhvilluan më shumë, ishin ata që u kujdesën për shkollat. Në lashtësi veçonte shkollat greke që zhvilluan mendimin e lirë dhe origjinal. Ato nuk kufizonin mendjen, ndjenjat dhe shijet, duke krijuar një epokë të artë në zhvillimin e dijes. Në ditët e sotme tri ishin sistemet arsimore që mund të merreshin si shembull: sistemi latin, anglo-sakson dhe ai gjerman. Për Mehdi Frashërin më i suksesshmi ishte sistemi anglo-sakson. Fitorja e Luftës së Parë Botërore dëshmonte se ky sistem kishte edukuar njerëz me karakter të lartë, gjakftohtë e të duruar të cilët bënë një qëndresë të fortë[10]. Sistemi latin ishte sistemi ushtarak në degën e arsimit e të edukatës dhe nuk përgatiste për jetën, por i mbushte me dije të patretura, duke ngritur një digë mes shkollës dhe shoqërisë. Ndërkohë ai gjerman, edhe pse kishte ngjyrë ushtarake, sërish përgatiste trupin dhe teknikën[11].

Në pengesat që kishte hasur zhvillimi i arsimit në Shqipëri, Mehdi Frashëri veçonte si më të dëmshmen fenë. Sipas tij, kur islamizmi erdhi në Shqipëri lejonte vetëm mësimin e fesë myslimane, në xhami apo medrese, në gjuhën arabe dhe perse. Edhe me reformimin e sistemit arsimor të perandorisë, në 1882, shkollat shqiptare mbetën në të njëjtin nivel për shkak të mungesës së trupës mësimore. Shkollat ortodokse në jug të vendit, të investuara fuqishëm nga Athina, nuk bënë gjë tjetër veçse përhapën "Megali Idea" duke hapur plagë të rënda në shoqërinë shqiptare. Edhe në pjesën katolike të Shqipërisë, Shkodër dhe rrethinat e saj, gjendja nuk ishte më e mirë. Jezuitët midis të krishterëve dhe myderizët e ardhur nga Turkestani midis myslimanëve nuk bënin gjë tjetër veçse përhapnin fanatizmin fetar që shkonte në drejtim të kundërt me vëllazërimin kombëtar. Këtë të fundit, nuk e ndihmonin as shkollat e hapura nga Austro-Hungaria dhe Italia[12].

Nisur nga këto bindje, Mehdi Frashëri i rekomandonte Kongresit Arsimor përzgjedhjen e një sistemi që kishte qëllim edukimin e ndjenjave liridashëse dhe të dinjitetit vetjak. Vetëm një i tillë mund të ishte i suksesshëm. Shqiptari ishte kryelartë dhe fodull, lirinë dhe dinjitetin e kishte në gjak. Megjithëse një popull i vogël, kishte luftuar gjithmonë kundër pushtuesve duke lartësuar veten. Meqënëse feja kishte qenë

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[10] Po aty, f. 101-107
[11] Po aty, f. 104-105
[12] M. Frashëri, *Problemet shqiptare* , f. 58-60

pengesë në krijimin e idealeve kombëtare, ndryshe nga vende të tjera ku kishte qenë mbështetëse, ishte domosdoshmëri që arsimi të ishte i ndarë nga ajo, por, nuk duhej harruar që shqiptarët i takonin disa besimeve fetare. Prandaj, shkolla duhej të edukonte tolerancën dhe bashkëjetesën mes tyre[13].

Gjithashtu, sistemi arsimor duhej të edukonte ndjenjën e të bukurës e estetikës si dhe të ushtronte forcën dhe aftësitë fizike, për të qenë luftëtarë të fortë si në kohën Skënderbeut. Mehdi Frashëri u kujtonte pjesëmarrësve që vetëm me zhvillim ekonomik mundësohej pavarësia e plotë politike, prandaj, reformat arsimore duhej të synonin edukimin e popullit me parimet ekonomike duke e aftësuar të përfitonte nga burimet dhe pasuritë që, për fatin e mirë të tyre, u ofronte natyra shqiptare. Të gjitha ndryshimet në arsim duhej të merrnin në konsideratë edhe shqiptarët që robëroheshin nën zgjedhën e huaj[14].

Në analizat që i bënte ndikimit të fesë katolike, ortodokse, islamike dhe bektashizmit në shoqërinë shqiptare, Frashëri theksonte se njerëzimit nuk i vinin të këqijat nga feja, por, nga interpretimi i saj nga kleri i padtiur dhe fanatik. Ai gjykonte që ndërhyrja e shtetit me anë të ligjeve të posaçme ishte e domosdoshme dhe mund të përmirësonte situatën. Reformat që ai propozonte ishin që kleri i të gjithave besimeve fetare të paguhej nga shteti shqiptar dhe pranimi i fondeve nga shtetet e huaja të konsiderohej tradhëti kombëtare. Gjithashtu, shkollat fetare të subvencionoheshin dhe të kontrolloheshin nga shteti dhe programet mësimore e emërimet e mësuesve të ishin nën drejtimin e shtetit. Qeveria duhej të ndalonte me ligj emërimi i mësuesve me shtetësi të huaj[15].

Fatkeqësia e shqiptarëve, sipas Mehdi Frashërit, ishte që feja islame mbërriti në Shqipëri në kohën e rrokullisjes së qytetërimit muhamedan dhe kjo rriti dozën e dëmit për shoqërinë shqiptare. Praktimi i saj thelloi hendekun mes shqiptarëve dhe evropianëve. Pasoja të rënda solli edhe për pozitat e gruas në shoqëri. Në kohën e Pejgamerit, shkruante ai, gratë ishin të lira të punonin, të shkonin në treg, madje dhe në luftë ku u shërbenin të plagosurve, gatuani për ushtarët, etj. Gjithashtu, ajo merrte pjesë në të gjitha festat dhe shfaqjet edhe duke ligjëruar vjersha. Por me interpretimin e fesë nga fanatikët gruaja u mbulua e gjitha, iu ndalua qëndrimi në një ambient me burrin dhe shumë aktivitete të tjera sociale. Në robërimin e grave ka ndikuar edhe e

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[13] Po aty, f.105- 106
[14] Po aty, f. 107
[15] M. Frashëri, *Problemet shqiptare* , f. 51-52

drejta e myslimanit për të pasur disa gra, e cila ulte ndjeshëm besimin mes burrit e gruas dhe e shndërronte vatrën familjare në një burg, duke ligjëruar robërimin e grave [16].

Shqiptarët mysliman, duke imituar turqit bënë të njëjtën gjë, robëruan gratë e tyre. Robërimi i femrave që përbënin gjysmën e popullsisë, shkelja e të drejtave dhe lirive të tyre, sipas Mehdi Frashërit, sillte domosdoshmërisht robërimin e gjithë kombit[17].

Në vitin 1935, në një shkrim në revistën "Minerva", Frashëri, teksa analizonte Reformat Qemaliste në Turqi, shkruante se gruaja në fenë myslimane konsiderohej "plaçkë e burrit" dhe ashtu si për çdo plaçkë tjetër, zotërimi i saj varej nga pasuria. Sa më i pasur të ishte burri aq më shumë "plaçkë" mund të blinte. Që të mos të vidhej, "plaçka" burgosej në shtëpi dhe, nëse dilte nga shtëpia duhej të mbulohej e tëra. Asaj nuk i lejohej mësimi i dijes sepse mund të braktiste burrin. Pra, e thënë ndryshe, gruaja ishte një "kafshë e pagdhendur". Pasojat e kësaj mendësie për Mehdi Frashërin ishin tejet të rënda. Këtu nuk bëhej fjalë vetëm për robërimin e gruas por, edhe për edukimin e keq të brezit të ri. Nga prehri i një "kafshe të pagdhendur" nuk mund të dilte veçse një kafshë. Një shoqëri e edukuar në këtë formë ishte e destinuar të jetonte keq, në varfëri e errësirë të plotë pa zhvilluar idealet e njeriut që janë e bukura, e vërteta dhe e drejta[18].

E tillë ishte shoqëria shqiptare. Nëse hyje në familjet shqiptare gjeje gra dhe nëna analfabete, të cilave iu mungonin njohuritë minimale të pastërtisë e higjenës, të rritjes së fëmijëve, të ekonomisë shtëpiake por, mbi të gjitha, iu mungonin ndjenjat patriotike dhe sedra kombëtare. Ato nuk ishin të vetëdijshme që me edukatën që u jepnin fëmijëve po përcaktonin të ardhmen e kombit[19]

Prandaj Frashëri, Reformat Qemaliste, si heqjen e perçes, ndalimin i poligamisë, dhënien e të drejtës së votës grave, i vlerësonte shumë pozitive. Ai theksonte që edhe shoqëria shqiptare, e cila kishte shumë ngjashmëri me atë turke, duhej të reflektonte për pozitën shoqërore të gruas dhe të ndërmerrte reforma që t'i jepnin asaj vendin e merituar[20].

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[16] Po aty, 2006, f. 106
[17] Po aty, f. 51-52
[18] *Minerva,*Vjet III, nr. 27, 31 janar 1935, f.1-2. Mehdi Frashëri, "Reformat e ra të Turqisë Kemaliste".
[19] M. Frashëri, *Problemet shqiptare*, f. 72-73
[20] *Minerva,*Vjet III, nr. 27, 31 janar 1935, f.1-2. Mehdi Frashëri, "Reformat e ra të Turqisë Kemaliste".

Gjithashtu, Frashëri gjente me vend marrjen e masave të cilat do të gjallëronin jetën sociale. Ndryshe nga vendet e tjera evropiane ku njerzit punonin, por, edhe argëtoheshin në parqe, koncerte, teatro, ambiente sportive, biblioteka, etj, shqiptarët mjaftoheshin me biseda ku shanin e shpifnin për njëri-tjetrin. Burrat dhe gratë nuk qëndronin në ambiente të përbashkëta ndërkohë jetesa në familje të mëdha kultivonte dembelizëm dhe mungesë përgjegjësie e iniciative personale[21]. Problemi më i madh ishte mungesa e punës dhe mungesa e dëshirës për të punuar. Shqiptarët duhej të ndryshonin qasjen ndaj punës, mendësinë e tyre "më mirë një vezë sot se një pulë mot", si dhe bindjen që punët e shqiptarëve do t'i rregullonte bota. Ata duhej të punonin fort për të ndjekur botën e përparuar[22].

Po kështu, Mehdi Frashëri vlerësonte Reformat Qemaliste për ndalimin e veshjeve fetare jashtë faltoreve, ndalimin e muzikës kombëtare dhe praktikimi i asaj evropiane[23]. Ai propozonte që edhe në Shqipëri numri i xhamive dhe teqeve të ishte në raport të arsyeshëm me numrin e popullsisë. Gjithashtu, nuk duhej të lejohej që dikush të bëhej hoxhë nëse nuk kishte mbaruar një lice apo medrese dhe myfti nëse nuk kishte përfunduar një fakultet. Këto reforma do t'i jepnin fund injorancës dhe fanatizmit në rradhët e klerit fetar[24].

Proces mjaft i rëndësishëm ishte thjeshtimi, pastrimi dhe pasurimi i gjuhës shqipe[25]. Por, kjo ishte një detyrë që i takonte shqiptarëve ta bënin, dhe jo albanologëve të huaj siç ishte propozuar nga disa intelektualë shqiptarë. Duke vënë në dukje një nga të metat e mëdha të shqiptarëve, që zgjidhjen e prisnin gjithnjë nga të huajt, Mehdi Frashëri theksonte që gjuha letrare e vërtetë e një populli është përkthimi i shpirtit të tij me fjalë e fraza. Asnjë i huaj nuk mund ta bënte këtë[26].

Bindjen që feja dëmtonte rëndë arsimin shqiptar prandaj ai duhet të ishte laik dhe larg çdo ndikimi të saj, Mehdi Frashëri e deklaroi me forcë duke dalë në mbrojtje të reformës arsimore të shpallur në vitin 1933 nga qeveria shqiptare dhe ministri i arsimit të asaj kohe, Mirash Ivanaj. Sipas kësaj reforme, qeveria merrte nën kontroll të gjitha shkollat, private e shtetërore. Ky veprim shkaktoi reagimin e fortë të

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[21] M. Frashëri, *Problemet shqiptare,* f. 73
[22] *Besa*, 4 nëntor 1935, f. 4, "Fjala që kryeministri z. Mehdi Frashëri mbajti dje në në kinema "Nasional" ".
[23] *Minerva,* 31 janar 1935, f.1. Mehdi Frashëri, "Reformat e reja të qeverisë Kemaliste".
[24] Po aty, f. 2.
[25] Po aty, f. 2.
[26] *Minerva,* Vjet III, nr. 30, maj 1935, f. 3. Mehdi Frashëri, " Pro Albania..".

Italisë dhe Greqisë. Kjo e fundit i drejtoi një sërë ankesash Lidhjes së Kombeve duke e paraqitur këtë akt si shkelje e Traktatit të Mbrojtjes së Minoriteteve. Për shqyrtimin e situatës, Lidhja e Kombeve ngarkoi një Komision[27]. Reagimi i Greqisë ishte i kuptueshëm përderisa shkollat ishin instrumenti më i fortë i propagandës së saj në jugun e Shqipërisë dhe në rradhët e mësuesve të shkollave të minoritetit kishte agjentë të saj të cilët ishin pjesë të organizatave vorio-epiriote dhe punonin për rritjen e influencës greke në këto zona[28].

Qeveria shqiptare raportoi përpara Komisionit të Lidhjes përmes Mehdi Frashërit, i cili, pasi deklaroi që pakica nuk mund të gëzonte të drejta që shumica nuk i kishte, argumentoi shtetëzimi i shkollave ishte një nevojë historike e popullit shqiptar[29]. Për të qartësuar përpara Këshillit të Lidhjes shkaqet që nxitën qeverinë të shtetëzonte shkollat, Frashëri u kërkonte delegatëve që t'i hidhnin sytë nga historia. Ishte fakt sipas tij, që shkollimi vetëm në shkolla fetare kishte qenë pengesa kryesore në formimin e ndërgjegjes kombëtare të popullit shqiptar, ç'ka e tregonte dhe fitorja e pavarësisë më vonë se fqinjët e saj. Përpjekjet e sotme të qeverisë bëheshin për të siguruar bashkimin moral të popullit, i cili ishte shkatërruar nga ndryshimi kulturor që ekzistonte prej shekujsh në Shqipëri. Që nga krijimi i shtetit shqiptar qeveritë ishin munduar që përmes ndryshimeve ligjore, të detyronin të gjitha shkollat fetare e private të punonin për bashkimin moral. Por këto institucione vazhdonin me gabimet e tyre, prandaj qeveria u detyrua të bëjë ndryshimet ligjore dhe ti vendoste nën kontrollin e saj[30].

Pas shpjegimeve të tij, u bë e pamundur vendimmarrja e menjëherëshme nga anëtarët e Këshillit të cilët vendosën t'i drejtoheshin për mendim konsultativ Gjykatës Ndërkombëtare të Hagës[31]. Në muajin prill, Mehdi Frashëri hartoi "Parashtesën e qeverisë Shqiptare" mbi të cilën u bazua mbrojtja në Gjykatën e Hagës[32]. Përveç të tjerash, ai vinte në dukje se shteti shqiptar kishte dy qëllime kryesore në arsim: laicizmin dhe arsimin publik nga njëra anë, si dhe nacionalizmin

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[27] Eqrem bej Vlora. *Kujtime*, Tiranë: Shtëpia e Librit dhe e Komunikimit. 2001, f. 74
[28] Beqir Meta, *Diskutimet shqiptaro-britanike për çështjen e shkollave të minoritetit grek gjate vitit 1935,* në *Studime Historike,* nr 1-2, Tiranë 2017, f. 229
[29] Dhimitër Berati, *Shënime historike mbi marrëdhëniet e Shqipërisë me Lidhjen e Kombeve*. Tiranë: Husi Borshi, 2007, f. 73
[30] Dh. Berati, *Shënime Historike..*, f. 75-80
[31] *Besa*, 31 janar 1935, f. 1
[32] *Besa*, 25 prill 1935, f. 2, "Parashtesa me shkrime Qeverisë Shqiptare përsa i përket çështjes që i është parashtruar Gjykatës së Përhershme të Drejtësisë për mendim konsultativ në bazë të vendimit të Këshillit të Lidhjes së Kombeve më 18 kallnor 1935"

nga ana tjetër. Kjo reformë ishte nga ato që "dalin nga fundi i historisë". Ky plan masash ishte në fokus të punës së qeverisë që nga shtatori 1923 dhe askush nuk mund të gjykonte si të pazakontë këtë reformë që shtete të tjera të emancipuara e kishin vënë në zbatim në kohë e rrethana që e kishin parë të nevojshme[33].

Gjatë mbrojtjes në Hagë, Mehdi Frashëri bëri të qarta përpjekjet e mëdha që i ishin dashur popullit shqiptar për të pasur kulturën, gjuhën dhe institucionet e tij fetare. Nuk ishte më koha kur popullit shqiptar i mohohej me forcë mësimi i gjuhës dhe kulturës së tij. Tashmë Shqipëria kishte shtetin e shpallur laik, kishte ligjet dhe institucionet e saj[34]. Vendimi i Hagës pro tezës greke dëmtoi rëndë përpjekjet e qeverisë shqiptare për të arritur unitetin kombëtar në kushtet kur Shqipëria kishte grupime të ndryshme fetare dhe raciale[35].

Në kuadrin e masave për emancipimin e shoqërisë shqiptare, Mehdi Frashëri shihte të rëndësishëm zgjerimin dhe modernizimin e kryeqytetit me lagje të reja e institucione të kulturës. Nga vëzhgimet e tij, ai kishte konstatuar mungesën e dëshirës së shqiptarëve për të lexuar. Ndryshe nga shumë popujt të tjerë, ata e harxhonin kohën në kafene duke luajtur bixhoz e duke u fjalosur. Leximin e kishin braktisur edhe njerëz të shkolluar që ushtronin profesione të rëndësishme. Ishte kjo arsyeja që në qytetet shqiptare mungonte një rreth intelektual i mirëfilltë i cili të kishte impakt në shoqëri. Krijimin e një rrethi të tillë, Frashëri e konsideronte një detyrë patriotike dhe të dobishme për të ardhmen evropiane të kombit[36].

Një përpjekje e vlerësueshme për t'u afruar me qytetërimin evropian ishte miratimi i kodeve dhe ligjeve të reja, në fund të viteve '30, të cilat do t'i jepnin fund rregullimit të marrëdhënieve shoqërore përmes ligjeve të trashëguar nga Perandoria Osmane të cilat bazoheshin në dogma fetare dhe nuk përmbushnin kërkesat e kohës.

Ky proces i rëndësishëm mban dhe firmën e Mehdi Frashëri i cili ishte pjesë e Komisionit Ligjpërgatitës[37] që u krijua më 5 gusht të vitit 1926[38] dhe kishte si detyrë të përgatiste projektligje dhe t'ia paraqiste për diskutim parlamentit[39].

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[33] Po aty.
[34] *Besa*, 9 maj 1935, f. 3, "Përgjigje e z.Mehdi Frashëri (Agjent i qeverisë Shqiptare) në seancën publike me 12 mars 1935"
[35] B. Meta, *Diskutimet shqiptaro-britanike ..*, f. 215
[36] *Gazeta e Re,* 4 janar 1929, f. 2. Mehdi Frashëri, "Bashkëpunimi mes intelektualëve shqiptarë*.*
[37] Mehdi Frashëri, *Kujtime: vitet* 1913-1933, Tiranë: "OMSCA-1", 2005, f. 218
[38] "Shqipëria më 1937", vëll I, shtypshkronja Tiranë :"Kristo Luarasi", 1937, f. 92-93
[39] M. Frashëri, *Kujtime..*, f. 218

Frashëri pranonte që aplikimi i ligjeve osmane i kishte larguar shqiptarët 5 shekuj nga qytetërimi evropian. Edhe pas fitores së pavarësisë, populli shqiptar e pati të vështirë të integrohej me atë evropian sepse feja myslimane kishte krijuar mendësi, zakone dhe ligje krejt të ndryshme[40]. Në pikëpamjen e tij, shqiptarët ishin një popull i vështirë për t'u qeverisur. Qëndrimi gjatë në robëri dhe peripecitë e mëdha e kishin bërë atë të paditur e të ashpër. Prandaj lypseshin ligje të forta dhe zyrtarët që i zbatonin ato të ishin korrekt dhe të mos abuzonin me pushtetin që u jepte ligji[41]. Hartimi dhe miratimi i Kodit Penal dhe Civil ishte një hap vendimtar drejt progresit të vendit që përmirësonte e forconte jetën familjare të shqiptarëve dhe përmbushte kërkesën e tyre për përparim perëndimor[42]. Kodi Penal hyri në fuqi më 1 janar të vitit 1928[43]. Më tej puna vijoi me hartimin e Kodit Civil, punë të cilën Frashëri e konsideronte mjaft të vështirë[44]. Megjithatë u përgatit shpejt dhe hyri në zbatim më 1 prill të vitit 1929[45].

Gjatë hartimit të kodeve, vihet re këmbëngulja e Mehdi Frashërit për t'u bazuar në legjislacionin e vendeve të zhvilluara evropiane. Kodi Penal u mbështet kryesisht tek ai italian, ndërsa Kodi Civil në atë francez. Të dy kodet u miratuan pothuajse në unanimitet nga deputetët[46].

Kodi Civil rregullonte marrëdhëniet ndërmjet personave të një familjeje, martesën, të drejtat dhe detyrat që lindnin prej saj, trashëgiminë etj. Arritja më e rëndësishme ishte se unifikonte ligjet për të gjithë shtetasit shqiptarë, pa marrë parasysh cilit besim fetar i takonin. Përfundonte kështu koha kur marrëdhëniet në familje, trashëgimitë, testamentet zgjidheshin ndryshe për besimtarët katolikë dhe ndryshe për ata myslimanë[47].

Miratimit të kodeve të reja, sidomos atij Civil, iu bë një jehonë e madhe në shtyp. Gazetat më të rëndësishme të kohës e konsideronin si përfundimin e një kohe të vjetër dhe fillimin e një jete të re të civilizuar[48]. Merrte fund epoka 500 vjeçare e

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[40] M. Frashëri, *Problemet shqiptare* , f. 55
[41] M. Frashëri, *Kujtime..*, f. 235-237
[42] *Gazeta e Korçës*, 2 prill 1935, f. 2
[43] *Shqipëria më 1937,* V. I, f. 92-93
[44] M. Frashëri, *Problemet shqiptare*, f. 95
[45] *Gazeta e Re*, 3 prill 1929, f. 1, "Hyrja e Kodit Civil në fuqi".
[46] Joseph Swire, *Shqipëria ngritja e një mbretërie*, Tiranë: Dituria, 2005, f. 402.
[47] *Gazeta e Re,* 31 mars 1929, f. 1,"Kodit i ri civil"
[48] *Gazeta e Re*, 12 janar 1929, f. 1

influencës së Perandorisë Osmane në Shqipëri, ligjet e së cilës nuk kishin qenë   të përshtatshme e funksionale as për atë vetë[49]. Në shkrimet e tyre theksohej që kodet e reja ishin mënyra e vetme për bashkimin, forcimin dhe civilizimin e popullit[50]. Por nuk munguan dhe kundërshtitë, kryesisht nga përfaqësuesit e klerit. Kundërshtimi i tyre lidhej me njohjen e martesës civile dhe pranimin e divorcit në kodin e ri[51].

Konkluzione

Mehdi Frashërit iu dha mundësia që të punonte për jetësimin e ideve të tij. Në tetor të vitit 1935, kur ai u zgjodh kryeministër, në programin e qeverisë së tij arsimi dhe kultura zinin një vend të rëndësishëm. Frashëri   premtonte përpjekje për edukimin e rinisë me ndjenjën kombëtare dhe të dashurisë për atdheun e sovranin, me vlera të drejtësisë dhe tolerancës vëllazërore, ndërmjet grupimeve të ndryshme të popullsisë. Për të luftuar analfabetizmin, ai parashikonte ndërtimin e më shumë shkollave fillore me ndihmën e popullit. Ndërsa shkollat e mesme do të pajiseshin me mjetet mësimore që përmirësonin mësimin e fizikës, kimisë e shkencave të natyrës. Vëmendje do t'i kushtohej Shkollës Teknike të Tiranës. Një pikë e rëndësishme e programit në fushën e arsimit ishte dhe kujdesi për përgatitjen dhe botimin e teksteve shkollore. Përveç përgatitjes së nxënësve e studentëve nga pikëpamja pedagogjike, rëndësi do t'i kushtohej edhe përgatitjes së tyre fizike si mjaft e rëndësishme për shoqërinë. Gjithashtu, dhënia e bursave për studim do të bëhej përmes konkurseve të rrepta dhe të paanshme. Qeveria do të përpiqej të përzgjidhte kuadrin mësimor mbi bazën e kritereve të forta mbi arsimimin e tyre, megjithëse ishte mjaft e vështirë për kohën[52].

Ndërkohë, në maj të vitit 1936, hyri në fuqi dekretligji mbi funksionimin dhe kushtet që duhet të plotësonin shkollat private në Shqipëri. Dekretligji përmbante 17 nene[53].
Këto shkolla mund të hapeshin me lejen e Ministrisë së Arsimit dhe miratim nga Këshilli Ministror. Ato hapeshin me kërkesën e të paktën 40 prindërve dhe pasi shteti verifikonte nevojat për arsim të zonës ku ishte bërë kërkesa. Ligji i ndante shkollat në dy kategori, të rëndësishme, kur kishin të njëjtin program me shkollat shtetërore dhe të posaçme, kur zbatonin me miratimin e qeverisë   program të

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[49] *Gazeta e Korçës*, 1 prill 1935 f. 1
[50] *Demokratia*, 30 mars 1929, f. 2
[51] J. Swire, *Shqipëria..,* f. 402.
[52] Po aty.
[53] *Besa*, 20 maj 1935, f. 1, "Dekret-ligja mbi funksionimin e shkollave"

ndryshëm. Kusht për marrjen e lejes për hapjen e shkollës ishte të kishe kombësi shqiptare, të flisje shqip dhe të kishe moral të pastër. Mësimi duhet të bëhej në shqip dhe programet të miratoheshin në ministri. Në shkollat e posaçme lëndët bazë bëheshin në gjuhën shqipe dhe vetëm nga mësues shqiptarë[54].

Ambicioze për kohën në programin e qeverisë së tij ishte dhe reforma në administratë. Mehdi Frashëri premtoi se do t'i jepej fund nepotizmit dhe do të vendosej meritokracia. Emërimet do t'i nënshtroheshin konkurseve të drejta ku kishin të drejtë pjesëmarrje edhe femrat[55]. Sigurisht që një vendim qeverie nuk mjaftonte për të ndryshuar "zakonet" e vjetra të shtetit shqiptar. Zbatimi i tij rezultoi mjaft i vështirë. Përveç problemeve që dilnin për organizimin dhe realizimin e konkurseve që mund të quheshin probleme teknike, nuk ishte aspak e lehtë t'u kundërviheshe njerëzve që kishin lidhje të forta me pushtetin. Në fusha të caktuara mungonin njerëzit e specializuar dhe vështirësia më e madhe konsistonte në faktin që favorizimi dhe nepotizmi ishin zbatuar si ligje të pashkruara, ndërsa vlerat reale të njerëzve nuk ishin njohur dhe marrë në konsideratë asnjëherë[56]. Koha e shkurtër e qëndrimit në detyrën e kryeministrit nuk e lejoi Mehdi Frashërin që të realizonte idetë dhe reformat e propozuara prej tij. Megjithatë, ato ishin reale dhe të mirëstudiuara. Disa prej tyre janë të nevojshme edhe në shoqërinë e sotme shqiptare.

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UNDERSTANDING AND MISUNDERSTANDING OF THE "POSITIVE CHARACTER"

Stability and mobility of its interior over time

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ABSTRACT

"The practice of world literature, - says Ismail Kadare, - starting from the father of comedy, Aristophanes, to the present day, has shown with great examples that the presence of positive, even central characters in comedy has been quite wide".
It should be clarified from the beginning that the term "positive character" is conventional. He is called so, and often continues to be called as such, by the fact that he is not the bearer of the ugly, the low, the evil, the despicable, the abominable, and so on. It is generally characterized by a positive, kind, acceptable and active spirit. In the types of comics even in the short dramatic genres he has the same specificity as in comedy and humorous literature in general; it is not like the other characters of lyric, tragic, dramatic, epic, sublime in various works in poetry, prose or dramaturgy. So it is a character that evokes humor, that carries or is an active part in the comic phenomenon treated. The positive character should not be confused with the hero in lyrical, epic, dramatic works, etc. It is the flow of comics, part of it, naturally integrated there, responds to this sphere, while the lyrical, epic, dramatic, sublime hero, etc., is the protagonist of a drama, tragedy, poem, novel, etc.

Keywords: understanding, misunderstanding, positive character, conventionalities, humour, hero.

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INTRODUCTION

"The practice of world literature, - says Ismail Kadare, - starting from the father of comedy, Aristophanes, to the present day, has shown with great examples that the presence of positive, even central characters in comedy has been quite wide".[1] It should be clarified from the beginning that the term "positive character" is conventional. He is called so, and often continues to be called as such, by the fact that

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[1] Revista "Nëntori", nr. 2. 1975, f. 51.

he is not the bearer of the ugly, the low, the evil, the despicable, the abominable, and so on. It is generally characterized by a positive, kind, acceptable and active spirit. In the types of comics even in the short dramatic genres he has the same specificity as in comedy and humorous literature in general; it is not like the other characters of lyric, tragic, dramatic, epic, sublime in various works in poetry, prose or dramaturgy. So it is a character that evokes humor, that carries or is an active part in the comic phenomenon treated. The positive character should not be confused with the hero in lyrical, epic, dramatic works, etc. It is the flow of comics, part of it, naturally integrated there, responds to this sphere, while the lyrical, epic, dramatic, sublime hero, etc., is the protagonist of a drama, tragedy, poem, novel, etc.

The comparison of beauty with the good and the likable is seen according to Kant as an interactive link, which mean and carry each other reciprocally, just as, in the case of different relations, they exclude or limit it.[2]

From Kant's point of view, the "positive character" in comedy, if we accept it by this conventional name, foreshadows as the premise the beauty and good that exists in his mind and heart, even though he is a comedy character. He was often conceived in the humorous literature of socialist realism and in the hundreds of thousands of short materials put on the stage of pop theaters in the country as a character coming from these genres, with the way of thinking and acting alike, even a little more very phraseical, moralizing, declarative, moving away from the specifics of the comic and how its discourse fits into a comic work. Therefore he suffered greatly from the artifices. It was distorted and misunderstood both in the way it was constructed and in the way of being, of behaving, in the way of literary dramatic existence. He was called to the short types of comics intended for the variety show stage especially:

a) to carry out an agitative, propagandistic mission by declaring the ideas dictated by the doctrine, party-state according to the current political conjunctures,

b) to create realities and fictitious images of supposed happiness, justice, domination of the positive in a difficult life filled with many negative phenomena, failures, violence, repression, violation of rights, etc.,

c) to balance the "triumphant" logic of negative characters who were more persuasive and true than shallow and often slandered positive characters; and

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[2] Kant, Immanuel. *Kritika e gjykimit*, Plejad, 2004, f. 50.

d) to realize what from the aesthetics of the time was called "positive humor", an artificial fabrication without theoretical argument, which changed the content, specificity and direction of humor itself as such.

Despite the political and propagandistic orientations that the aesthetics of socialist realism gave to the conception of the positive character, he has been present and often successful, as he remained after 1990 in the best cases. Historically this character model has been everywhere and always in the world humorous literature, starting from the great authors of comedy like Aristophanes and Menandri, Plautus and Terence, going to the models offered by the medieval Comedia dell'arte, to appear with a special light full of sharpness and dexterity in the characters of Moliere, those of Shakespeare, Goldon, Gogol, Pirandello, Bernard Shout, Dario Fo, Ugo Bet, etc. Even in Albanian literature, these characters are encountered in skillful and beautiful literary forms, where they should be distinguished from the literature written by Kristo Floqi, Qamil Buxheli, Spiro Çomora, Pëllumb Kulla, Dionis Bubani, Flamur Laro, Paulin Selimi, Ilir Bezhani, Filip Çakuli, Koço Devole, Vangjel Kozma. They are not clumsy, on the contrary full of energy, sharpness and ingenuity. They do not do morals, but act; they respond to the comic situation and are conceived from the very beginning within the specifics of humor, bring joy, happiness, know how to tease and make jokes, bring a fine and redeemed humor.

METHODOLOGY AND REFLECTIONS

The positive character gives the arm and another, complementary flow, humor. His presence does not cool him, nor does it come as a parasitic subject, rather it is the essence of humor itself when modeled according to all the laws and peculiarities of comics. Although it has an emancipatory role and sometimes becomes the direct bearer of the message of the ethical-moral renewal of the bearers, it not only does not deviate or undo the comic object and the humor itself, but expands it even more because the phenomenon is already seen from the front side. So in the face of the bearer, in contrast to him, his antagonist, this character has the direct function of unmasking to remove the garments of deception he has worn by bringing it before the naked reader and spectator. It has the mission of creating an optimistic atmosphere, of the "light" that the comedian must emit at the end of the work on stage, as Moliere put it. Sharing with evil is exactly a separation by making fun of it, that is, by laughing.

The positive character laughs and mocks the bearer of evil, and when necessary even with his own mistakes, which shows his moral health. The catharsis he brings to the reader and the public is all healthy. Through the joy he creates brings with him beautiful, universally acceptable solutions, our common joy and happiness, consequently the triumph of the good and a harmony missing until that moment. Happy endings, then, are ubiquitous forms of comedy, especially when it comes to comic phenomena where the ugly and the evil have the chance to be overcome, healed, recovered and abandoned. So, a wrestling and overcoming of vice, of weakness through triumph, superiority and enthusiasm of the good that is conveyed, in this case, by this character with positive content.

The so-called "positive" characters, when conceived within the laws and specifics of humor, are the same as other characters with comic carriers, but who do not represent the evil and the ugly, on the contrary the good, the smart, the one that makes us happy and a pleasant and cheerful situation. Laughter is what distinguishes this type of character from his peers in other genres of literature, say from epic, dramatic, lyrical. As we see how this character behaves and acts in the best humorous literary creations in the short types of dramaturgy in Albanian literature, we laugh at him, we enjoy him, he creates a situation and a cheerful atmosphere with his sharpness, irony, interesting jokes, clever jokes, his teasing and punching type, his ability to mock and ridicule vice and evil, by making fun of others. In the way he/she conceives and in the spiritual interior that identifies him as a comic character, he is characterized entirely by a sense of humor, by the sense of joking and harassment of the other, by the desire and intention to expose the shortcomings and vices of the interlocutor and partner in action.

As we look at this character in the light of study and identification as a certain type of comic characters side and his affirmative function of action and influence of good as well as the expression of the attitude of the humorous writer oneself, he does not realize it directly and declaratively. On the contrary, his affirmative attitude is always *mediated*. It often comes in the form of implications, "silent" semantic layers hidden behind irony or referred to as concrete momentary reasoning and concrete action. Other times his attitude comes as a direct confrontation with evil, as a sting, sometimes as a trick and play against it, sometimes as a contrast to what evil has already caused in him and the character has to "cleanse" it by eliminating the effects that she has left or seeks to leave to others. He, therefore, is also a protector, he is someone who cultivates the good, the beautiful, the graceful and the useful.

If we were to continue with this type of character in the comedies " Shoferi i pakapshem" (The Elusive Driver) by Flamur Laro[3] and "Çifti i lumtur" (The Happy Couple) by Bik Pepa[4], in the aesthetic and theoretical context of the problem under consideration it is not difficult to distinguish that he is particular, has its specificity, does not act, behave, feel or respond in the same way as the protagonist characters epic-dramatic, tragic or sublime, as heroes with lyrical, dramatic, tragic expressions or intricate reasoning about life, being, existence. Rhetoric does not suit him. He has another kind of discourse. Even his sensibilities, his behavior, his relationship with others are different, inside him he is full of humor and laugh, he does not take jokes from his mouth, his thumb, he is always teasing, hasty, provoking. In relation to evil he is always superior and triumphant because of his shrewdness. It is this redeemed and spontaneous feeling that he has to ridicule evil that exalts him.

"Many anemic, dry, declarative, pompous" creations "served from the stage under the label of a positive character have nothing to do with it, - wrote the critic of that time Miho Gjini, in his book of critical articles "Pas shfaqjes" (After the show) (1974), - they distort its true meaning. How many times have we seen on stage from these so-called positives who in the most banal way spend tedious words and phrases, who hold long breathless lectures, to "devastate" over their heads like priests and give endless recipes".[5]And the critic further argues that the mistake lies in the narrow conception of the "positive character", who was more than once identified as someone who quotes ready-made moralizing slogans and phrases that took him away from humor and comics as such, " turning the stage audience into a meeting and removing the spectator more thoughtful than laughing... Many stages have even fallen into the realm of purely propaganda programs".[6]

And further, in the elaboration of this issue that had attracted the attention of the critics, Miho Gjini argued: "Estrada (variety show) is an art of humor and satire and educates the public not through the phrases of direct agitation, declarative expressions, of the speakers giving speeches, but through the humorous and satirical elaboration of the problems of the day, with the deepening in the contradictions of life and in the discovery of comics through these contradictions, with the finding and evidencing of those situations that give rise to laughter or sound ideo-aesthetic

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[3] Laro, Flamur. *"Shoferi i pakapshëm", skeç,* Teatër, 1986, nr. 1, f. 110.
[4] Pepa, Bik. *"Çift i lumtur" – komedi – pjesë me një akt,* Teatër, 1975, nr. 4, f. 37-71.
[5] Gjini, Miho. *Pas shfaqjes, Artikuj kritikë për estradat,* Shtëpia Botuese "Naim Frashëri", Tiranë 1975, f. 60.
[6] Po aty, f. 90.

emotions. Otherwise, the variety show is no longer a variety show, but a thematic evening".[7]

Regardless of any opinion or criticism that was made, even in the written press, the pressure exerted on literature and variety show made it possible to prefer simplified and declarative forms of the presence of this character, who took the role of a claimant, in other words, the one to put law and principle in place. He appeared on stage in the moments when the opposition was at its maximum manifestation and a solution was sought, the punishment of evil, vice, and it was this kind of character who gave the ready solution by imagining everything and giving a predetermined closure to the comic contradictions. One of the many models of this character called "positive" in a variety show of Elbasan (1968), who was conceived as a liaison and mediator of all scenes, came on stage at the end of the action with a large hammer in hand and with it fell on the head of all those who showed vices or made mistakes, who threw at others, were lazy, did not fulfill the norm, were patriarchal in relations in the family, with the wife, etc. This metaphorical hammer could therefore be held by this character who wiped out with a drop all the negative phenomena and the characters with vices and flaws. He did not make you laugh, he just performed the act of punishment and beating accompanied by some moralizing phrases. In a sense, this was the representative of the "new man", the worst, inappropriate and artificial invention of this type of character that clung to the numerous variety show materials in decades offering the most simplistic, naive, and most ugly from the artistic point of view of the comic character treatment of the positive side.

The positive character is a model made of life, that exists and acts there, that appears as the smartest, most agile, most shrewd part, which has on its lips the horror, the bitch, the sting, the joke, the humor. He is "so cooked" and not otherwise. It is therefore not a literary stigma, a fiction, but a living trace of life. "He is not a declarative quoter, much less in the genre of humor and satire. The positive character can be understood as encountered in life: a wise man who mocks and ridicules everything that has been done to be ridiculed and ridiculed, who has in his blood the sting, the irony, the biting, the humor full of an appropriate level, teasing joke, that is made that way and not otherwise. The character of the positive character, his comic suitability, does not have to be related to the administrative functions, but to the humorous function along the action or the course of events in the work. These people are so "jokers" on the outside, just as honest and sincere are at work, in life, in the

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[7] Po aty, f. 92.

family and everywhere. Thus, not everyone can become the object of building a positive character in comedy or sketch, but only those who have spiritual qualities close to humor, who are, as it were, hilarious by nature and their spiritual content."[8]

Exactly "spiritual qualities close to humor, which are, as it were, hilarious by nature and their spiritual content" (according to J. Papagjoni) seems to be realized by Pëllumb Kulla in the roleplay sketch "Po ai që vodhi lopën" (What about the one who stole the cow) (1984), which has been staged by some of the country's variety show groups and has been broadcast on TVSH (National Albanian Television). Cane Ryka is a good peasant, honest, wise, fair, but somewhat inattentive and naive. Someone stole his cow. However, with his type as naive, as inattentive, as seemingly sloppy, he does not forget to occasionally make ironic jokes, in addition to the tears of grief that have gripped him. Exactly with these two qualities, which are included in the element of the comic, the author plays well and pleasantly, bringing the character in the grooves of the comic, even though he is basically a "positive character". Desperate as Canja is, as he tells the story to others who come and cry over what happened, he notices on the other hand that they do not care so much about stealing as an ugly act, but continue to blame him for lack of vigilance, for the measures he should have taken, for the protection of the cow as "forehead eyes" from the thief, etc. And overwhelmed by this misunderstanding, in the end Cane asks them: "But the one who stole the cow, is he not guilty at all ?! Was it all my fault ?!" And in this way he has also cleverly performed the identification of the phenomenon, when from something that is primary, it is passed to something else that is secondary; when guilt and the guilty are forgotten and someone else is wrongfully blamed ...

Meanwhile the positive character is the man who brings the hilarious endings associated with conflict resolution, the ruling joy, the whip to the bearer of evil, the lowly and the ugly. He is not passive and assertive in action, he is not satisfied only with some ironies and jokes made once in a while, but he takes on the role of a man who criticizes, strikes and cleanses evil. But he obviously does not do this through phrases, but biting, harassment, irony. He can not behave like a man who utters phrases, otherwise he would turn himself into a comic book bearer. Although it is within the comic as a phenomenon that is treated by a given text, it is not the inside of this comic, but on its side, on the perimeter outside it, which turns it into an actor and a teaser, a mocker of the one who it is within the comics, within the perimeter of the

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[8] Papagjoni, Josif, *Të qeshësh – Me cilin? Për çfarë? Përsë?,* Qendra e Studimeve Albanologjike, Tiranë 2015, f. 177.

undesirable and criticized phenomenon. Therefore, in order to perform this function well, this character must adapt to the comic, with its rhythm, taste and nature. "A wise man when he enters among fools," Dritëro Agolli pointed out sharply in the late 1980s, "can not speak the language he speaks to the learned." Even in a humorous work where characters act, that with their behavior make people laugh, the positive character should not talk and be held as among serious people. Otherwise, we get an impatient phraseologist and talker who does not enjoy the sympathy of the reader or spectator".[9]

The failure that came from distorting the positive character and turning him into a talkative man using ready-made phrases with ideological load, made him want a more relaxed space to adopt it somewhat better with the specifics of the comic. "This character," Dritëro Agolli continued his opinion, "is required to be a serious hero with big and combative words, to expose the bearer of the negative phenomenon, as in a meeting." It is not understood that the positive character in humor and satire is also the special one, he also arouses laughter with his irony and sarcasm, with the comic situations he creates, with the jokes he makes. We need to understand that he needs to be a character of humor and satire, to act within the comic situation and speak in her own language, and, so to speak, to enter the comic competition, so as not to appear as a foreign element and material in the organism of a body".[10]

Thanks to a new conception sought for the positive character in the second half of the 80s of the last century when the party-state had released its somewhat strict censorship seeing the bankruptcy of such schematic and ridiculous appearances in our humorous literature some attempts were noticed to see it somewhat differently, more within the comic, more adapted to it.

In this case, the positive character is no longer the vanguard worker who gives punishments, the conference worker, the representative of the collective, the state, labor control and other links where party opinion was represented and where the punishment came from. He is no longer the rigid, predictable, phraseomaniac character who was previously known for what he meant and how he would say it. Now he is different. He accepts humor, makes jokes, and even enters the comic action as a "counterpoint", mocking the bearer as if he were by his side, but revealing his plans, tricks. He is not found on the periphery of the comic, but is conceived at the

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[9] Agolli, Dritëro. *Jeta në letërsi – artikuj dhe shënime*, Shtëpia botuese "Naim Frashëri", Tiranë 1987, f. 45.
[10] Po aty, f. 44.

center of action and humor, he causes it himself, he is no longer simply a weightless and side complement, but enters himself and becomes part of the events. He does not need much phrasing statements because he is inside and is presented to us as a content structure "melted" in the peculiarities of comics. When this character is placed in the center of the action, a work different from the others is obtained. P. Kulla wrote some comedies, this character appeared as a spiritual interior with a natural tendency towards comics, such as the comedies "Comrade Niqifor" and "Kështu të dua" (So I love you), where now not the comic action was led by the main character of these comedies, but also the replicas humorously we carried well with them and embellished the dialogue thus obtaining the aspect of "direct" catharsis.

The positive character appears in many forms and types, which depend on the captured phenomenon, the situation where he acts, the interactors, the circumstances where he is, etc. But if we were to make a broad division, we could categorize them into two main types or mass models:

a) the characters who are the direct bearers of the comic phenomenon, who have shortcomings and shortcomings but these are not resistant and with a completely incompatible opposition to the good, the advanced, the right,

b) characters who are not directly the bearers of the comic, but accompany him as the critical and provocative party, who interact there, who cite, who provoke the bearer of the comic, put him in an unstable position, in order for him to disintegrate, to placed in the circumstances of unmasking and discrediting.

c) characters who are invited to give the solution of the phenomenon, the conflict, who give the right and from time to time convey the message of the work in a commonly lecturing form.

d) characters who become liaisons of all material in a variety show, those who were called "axis performance" or "monothematic performance", where in addition to the role of "speaker" or "conference man" through the connection of materials with each other and the pronunciation of message, punishment, criticism, they freely entered into other materials, became the character who opposed the bearer of the comic with his jokes, the game, the traps he set up to display himself, the tricks; so he, in a way, once took the position of the ironic and the adversary, other times he became a confidant of his own to put the bearer into the comic trap.

Positive characters of the first type as bearers of the comic phenomenon have been few in the humorous literature of socialist realism, as they needed to have their shortcomings, their comedy, to be partially "infected" with evil but that, little by little,

they understood their position and finally went towards accepting evil, that is, correction and change. The first way is less cultivated, with a still insufficient experience. This literature did not achieve or respect even the models achieved by the classical and realistic world literature, where many successful models have been realized. Let us recall for a moment Don Quixote and Sancho Panza, Sirano De Barzherak, Gargantua and Pantagryel, Shakespeare's comedies (Twelfth Night, Too Much Ado about Nothing, A Midsummer Night's Dream, etc.), Goldon's comedies (The Hostess) , Chekhov's comedies (Bear, Engagement) or Hashek's "Good Soldier Svejk". But also in Albanian literature in some of Kristo Floqi's comedies, the positive character is the bearer of the comic phenomenon, of humor and jokes, creator of humorous situations. This type of positive character necessarily required a stripping from a vice or negative phenomenon where he had partially fallen prey to it, but who had the power to accept evil and overcome it, to change, to purify. There was also ambiguity and theoretical speculation that led to misunderstandings of the relationship between the negative and affirmative side while preserving his nature as a character operating within comics and humor. This meant that this type of character had to behave and be included as naturally as possible in the comic situation and not put there as a force, as "commissioned"; on the other hand, he would also have to be a bearer of something that society rejected and for this reason he was put at the center of slander, harassment, irony, criticism, and even ridicule. His positivity consists only in the tendency he has to finally escape his habit, evil, to come out of the deception done by others or self-deception by breaking away from the social or moral circle that has been part of him. of evil, of comics. After 1990, this character is seen more often in TV scenes and performances, he is more vital, more reliable, more vital, he becomes part of jokes, humor, toys, traps, beautiful comic situations and worked with sharpness.

In the wide discussions in the press, especially in the pages of the newspaper "Drita", regarding this character in the late '80s, it was thought that he could not be simply and only the man who held the position of critic of evil by preserved his "serious" nature. He was asked to get away from this way of conception and to enter more freely into the specifics of the comic, so that he too could be "some kind of comic" with his flaws, with some flaws and omissions, which in all his they damaged or degraded him, but made him more credible and more "acceptable" with the other comic characters next to him, as this would make him more special and it is often quite natural to have a flaw or a weakness that makes you laugh"[11]. And further he

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[11] Po aty, f. 48.

deepened further in the demand for the positive character by underlining: "We have the word that the positive character in satire and humor is not afraid to make fun of himself, when it is necessary to enter the comic contest and win. Then he becomes charming and loved among readers and viewers".[12]

This presupposed to break the model recommended until then by the aesthetics of socialist realism, this positive character always needed to be a model finally given, formed and that always performed the role of articulator of morality, principle, law, concluding message and settlement. So, it was required that the positive character not necessarily be the "unpolluted" part of society, but to accept something "polluted" in him, in order to be naturally involved in the types of comics. Dritëro Agolli himself in his book "Jeta në letërsi – artikuj dhe shënime" (Life in literature - articles and notes), published in 1987, 3 years after the great political change in the country, admitted that this character "may not necessarily have development and qualitative change." So his "positivity" had to be taken within the shortcomings he had, incompleteness, some human flaw or weakness that did not completely undo it, that is, that did not deprive him of positivity. On the other hand, this statement of Agolli meant that not necessarily the comic character had to be adjusted in the end with the imposed and artificial "turns" that the authors were forced to make by the well-known schemes. But what the writer, who was already a senior official of the party-state, chairman of the League of Writers and Artists of Albania, remained only at the level of desire, although at that time after the death of the dictator in 1985 had begun to express a somewhat bolder thought, which was perhaps encouraged by some kind of "glasnos" attitude that Gorbachev had already undertaken in Russia. But time was extremely limited and our humorous literature did not recognize the success of this type with realizations that would stay in your mind, despite some short comedies and sketches by Pëllumb Kulla, Dritëro Agolli, Qamil Buxheli and others.

Positive characters of the second type who are not directly the bearers of the comic, but accompany him as the critical and mocking side, who interact there, who cite, who provoke the bearer of the comic, put him in an unstable position, in order for him to decompose, to be placed in the circumstances of unmasking and discrediting - this type of character has been more present and somewhere before 1990 has established a good tradition as a typology, from the aesthetic point of view, regardless of what he defended leaves much to be desired discussed. Often this character was

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[12] Po aty, f. 45.

conveyed "indirectly" through the narrative and narration of the humorous writer about the comic event and phenomenon, especially when it comes to feuilletons, epigrams, satirical poems, parodies and couplets. A positive experience in this regard was brought by the *Parodists of Vlora* since 1982 when they were created as a group until today, by four actors-parodists (Afrim Agalliu, Agron Hamo, Muhamet Lika, Mane Lumani). Humorous writers Flamur Shehu, Pëllumb Kulla, Aleks Duka, Gafur Shameti and the actors themselves, in addition to emphasizing negative phenomena, created a kind of "positive character" already in the form of attitude towards evil, towards the ugly, representing the "citizen voice" ". Some of their most successful parodies had an extraordinary reception in the public of yesterday and today, which speaks of the positive horizon they have had in different categories of spectators. And this has been just as sensitive in creating this positive, critical approach, which manifested itself within literary creations as the "position of writer and humorist." This particular voice carried criticism, irony, sarcasm, satire, with denunciation of evil, as were the parodies: "Këngët e dashurisë" (Love Songs), "Katër mosketierët" (Four Musketeers), "Tre mosketierët" (Three Musketeers), "Raxhkapurët", "Topo-xhixhot", "Banda" (Gang), "Komunale, komunale" (Communal, communal), "Hajt t'ia themi njëzë..." (Let's tell it to one ...) etc.

The positive characters of the third type who are invited to give the solution of the phenomenon, the conflict, who give the right and sometimes convey the message of the work in a commonly lecturing form, although in some cases they reach the levels of sharpness, were generally not proven to be successful in short humor genres. This is because they naturally became followers of the ideology and morality of the time and were somewhat outside the specifics of comics and humor, and therefore their discourse rarely caused laughter. Positive characters of the fourth type, who take on the functions of mediator, "speaker", interlocutor - a "connecting" character of a screenplay, a variety show or television performance, initially played presentation and very little interactive functions. This type of character was ubiquitous in variety shows in the '50s and' 60s, when he performed the functions of a presenter and liaison of humorous materials, but without interfering in the action of comedy, sketch, monologue, couplet, etc. Of course, there were cases when he was conceived as a unique character, successful for a while, such as the case of the actor Spiro Strati in the premiere of the Durrës variety show "Kush e ka radhën" (Who has the turn) or the well-known comedian Skënder Sallaku in the premieres : Skënder Sallaku "and" Autobiography " in the '70s. Then he was reconceptualized and little by little he became a weighty character in the action of the sketches and comedies that

made up the show, who entered and left freely, who took on tasks and even turned into a concrete character in this or that sketch, he was included in the sets , monologue, tease, mock. Here we can mention many successful performances for the time they applied this type of character as a mediator, interlocutor, ubiquitous, who sometimes took on the function of a character who criticized. After 1990, this type of character became a favorite in TV comedy editions such as "Portokalli" and "Al Pazar" with actors Agron Llakaj and Salsano Rapi. If we mention the well-known comedian Agron Llakaj in the above two television productions, beyond being an ordinary conference presenter who presents the materials or enters somewhere in dialogue, he was at the same time a character who became part of the action in various materials, already as a man humor, comic, of an interactor and interlocutor in the concrete dialogue being functional and well-placed in the concrete material. His presence has been all within the comics and humor, organic and natural, full of jokes, imitations, couples, teasing, irony, intervention full of delights. He did not just stay on the surface, but even interacted with other actors, became part of the dialogue, varied in several roles and functions in all the material presented. His all-round presence in the numerous materials of these two humorous television productions brought him before the spectator sometimes as a "right giver", a critic and articulator of the message and other times a participant in the stage action, to further accompany the material. followers, operating simultaneously with ridicule and self-mockery, irony and jokes towards themselves. Most often, as a positive character of this type, the actor has commonly used the trusted man, who joins in "trouble" with the bearer of the comic, removes himself as if he does not know and does not understand by supporting the other in lies and iniquities in order for the bearer to appears openly, and then punches, teases, provokes. And all this is done in accordance with the comics.

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SHAKESPEARE'S RICHARD III AS A VILLAIN AND A GREAT ORATOR

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ABSTRACT

The popularity of William Shakespeare's The Tragedy of King Richard III owes a lot to Richard's morally repugnant character. King Richard III is perhaps one of the most infamous kings to wear the English crown. He has been depicted and immortalized as a ruthless, cruel villain and as a deformed monster by William Shakespeare. Readers see Richard, not only as an evil monster, a power-hungry monarch, a real Machiavel, who is oriented around imposing only darkness, destruction and grievance to those around him with his main focus on the crown, but also as a man who provokes empathy and pity due to his physical deformity, and mainly because of his ability to use his deformity as a tool to fulfil his ambition and desire to get to the throne. It is exactly his oratory, his silver tongue and his subtle brilliance that makes readers doubtful whether to hate him or like him and get attracted to him. So, in this paper, I intend to depict the image of Richard, the Duke of Gloucester, not only as a monster, but also as a fascinating figure, his greatness as a hero-villain, who fascinates readers and the audience with his oratory and ability to manipulate everyone who stands on his way to the throne.

Keywords: Richard III, History, Villain, Oratory, language, Machiavel.

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We all know that, Hamlet, Othello, King Lear and Macbeth are the four big or great tragedies written by Shakespeare. It is Shakespeare's command of the English language, and his sense of drama and psychological depth, that make his plays so affecting and deeply memorable. We must admit that all of his tragedies are real masterpieces, like for example Romeo and Juliet, maybe the one that is performed the most and the one that is known because of its universal theme of love, than, the great history plays of Julius Cesar, Richard III, and many other plays, so it difficult for us to decide which is artistically his greatest achievement. As it is seen, all these plays are named after their great tragic heroes, the major characters. They are all presented as people of high social status, people of great achievements, or people of noble descent, whom we should admire, respect and support, but also pity and feel sorry for because of their tragic life.

However, all of them have their faults, or errors, that lead them towards their downfall, and eventually to their tragic end. Nevertheless, it is understandable that the villains that appear in these plays contribute to the downfall of these heroes, being great obstacles in their life. However, there are cases when the heroes themselves, or the major characters, are or become villains themselves. That is the case with Macbeth and Richard III. This paper will specifically deal with one of the biggest villains in literature, but probably in reality as well, since Richard III is a historical play, a play that deals with a real historical events and people. Being aware that he is an historical figure, we will approach the analysis with the understanding that the character in the play is a creation of a playwright, or a character in a fictional literary work. His name refersto a very important, complex and very messy period of England's history, that of the Wars of Roses. It was a conflict between two noble families, the York and Lancaster, but it also marks the birth of the Tudor dynasty, a dynasty that 'produced' some of the greatest monarchs of Britain. However, this paper will discuss why Richard is such an interesting character, a villain that never stops fascinating readers.

At first, Richard, the Duke of Gloucester, later King Richard III, is presented simply as a blood thirsty aristocrat among many, though wittier than many others. However, through deep reading, we'll see that Richard III appears to be adraconian, corruptly ambitious ruler. He is a brilliant conspirator and manipulator, totally unscrupulous man,but also a person with a physical deformity, a hunchback, and a lame ugly man.As an ambitious, a power- hungry monarch and a master opportunist, Richard can easily even surpass Iago as Shakespeare's most heroic villain—or most villainoushero. He is literature's worst king and its best Machiavel, who stops at nothing to rise to power.These adjectives are only some that can be attributed to Shakespeare's Richard as far as his personality is considered, since the study of Richard's state of mind is oriented around imposing only darkness, destruction and grievance to those around him, with his main focus on the crown. He clears his way to the throne by killing everyone who is next in the line before him – his brother Clarence, his nephews, Lord Hastings, Earl Rivers, Lord Grey, and Sir Thomas Vaughan, Duke of Buckingham, etc; he manipulates everyone, marries his cousin Lady Anne, only to keep the wealth, and then kills her , etc. We see that there is nothing more valuable than the throne for him, not even his family, and that he is fully aware of his villainy. Nevertheless, this personality is clearly a reflection of his physical appearance, as we know that he is severely physically deformed and ugly.

Villains in general, and especially Shakespeare's, are always attractive characters, they offer a lot to the readers. But what make these characters so

interesting and attractive? Is it their intelligence, charm, persistence or something else? In the case of Richard, we can consider all these traits as valid. The play begins with Richard, alone, who attracts the audience with his confidence.Acting, essentially, as the narrator of his story, Richard demonstrates frankness with the audience, and just like Iago, he is not afraid to invite his audience in his journey. It is seen in his infamous opening soliloquy when he confesses he *'cannot prove a lover/ to entertain these fair well-spoken days, / determined to prove a villain*" (I.i.28-30-5), and carelessly reveals his plots to destroy Edward and Clarence (his brothers), thus being honest. One might expect Richard's choices and actions to keep awaythe audience, but rather, he captivates with his vitality, honesty, and wit. When addressing, he brings the audience and readers into a straightforward and self-aware confidence, involving us in his schemes. The same occurs when after wooing the Lady Anne, he says "*I'll have her, but I will not keep her long.*"(I.ii.235-238) Here we have the motive of the 'honest' villain, which allows him to quickly create an unbreakable bond with the audience that lasts through all five acts, though it wanes in the final scenes. This works well, since Richard is not only the most interesting character to emerge but also the most vocal, the only one to take the time to make friends with his onlookers. His intentions to get to the throne under any condition, and not choosing any means for that, not taking under consideration the destruction he causes, makes him undeniably evil.A great Machiavel in the first half of the play; Richard is between hero and villain, producing a character that at the same time manages to be highly dangerous and overwhelmingly attractive.

Undoubtedly, beside his villainies, he still manages to steal his audience's affection, and that is a clear evidence of his power as a manipulator and a charmer. Just like Iago, Richard is a monster who tries to make us fall in love with him despite his exterior disadvantages. No matter that he is the most physically limited character in the play, Richard is also the fastest one, the one who acts ahead of others, and that helps him 'hypnotise' the rest of the court. During his Machiavellian rise to power, his enemies curse him and mercilessly insult him, but none actually can stop him.They call him by different offensive terms, andthe female characters are those who in particular spit some vicious descriptions of Richard directly to his face. For example, in the first act lady Anne names him as the "*devil',"minister of hell.*" (I, ii, 47), and "*defused infection of a man*," a "*devilish slave,*" and a "*hedgehog,*" (I, ii, 79, 92, 106). Another character that uses harsh words to Richard is the widowed Queen Margaret who also refers to Richard as the "*devil,*" a "*murderous villain,*" and a "*cacodemon,*" (I, iii, 118, 134, 144) While arguing with him in Act I, scene 3, we see the climax of her

her insults with "*Thou elvish-mark'd, abortive, rooting hog! / Thou that wast seal'd in thy nativity /The slave of nature and the son of hell! / Thou slander of thy mother's heavy womb! / Thou loathed issue of thy father's loins! / Thou rag of honour!*" (I.iii.228-233). It is even his own mother, the Duchess of York, who later, in Act IV, scene 4, declares to her son, now the king, "*Thou camest on earth to make the earth my hell. / A grievous burthen was thy birth to me; / Tetchy and wayward was thy infancy; / Thy school-days frightful, desperate, wild, and furious, / Thy prime of manhood daring, bold, and venturous, / Thy age confirm'd, proud, subdued, bloody, treacherous,*" (IV.iv.166-171). He is also called with animalistic terms, like "bottled spider," a "poisonous hunchback'd toad," and, most frequently, a boar, the symbol of his crest. The courage of these women's outrage can be explained by their lack of power in this play, since their loved ones have all been murdered and they have little to lose. The male characters on the other hand, can still maintain some degree of power or influence if they keep their feelings about Richard to themselves.We can see that his deformity haunts him, and leaves a huge mark in his behaviour, and is maybe one of the main reasons for his unscrupulous personality, and it seems it is the reasonwe pity him for being mistreated and having rather lowly position in the York family, believing that his body destines him for evil, that his villainy is provoked by his deformity. We might even come to respect Richard for finally rising up against his seemingly tyrannical brother and the forces within England which have deprived him of political power and mistreated him for so long due to his physical deformity.

This sense of pity is clearly due to his silver tongue and his subtle brilliance. When Richard claims that his deformity is the cause of his wicked ways, he seems to be manipulating us for sympathy, just as he manipulates the other characters throughout the play, usingit as a tool to gain the sympathy of others, including us. As a result, *he* does not explore the cause of evil in the human mind so much as it explores its operation, depicting the workings of his mind and the methods he uses to manipulate, control, and injure others for his own gain. This is a result of his brilliant oratory, which allows him to seduce an entire crowd of helpless nobles, and many of his victims blame themselves for being charmed by his politician's rhetoric even being aware that it is the language of a villain. He dissembles, flatters, and feigns love without concern for truth or pity. He hires assassins to do the dirty work of murder and lies prodigiously to distance himself from the deaths. He makes promises he will not fulfill and sweetens requests for favors. His tactics work on many who believe him and think him a friend, for example Clarence believes Richard is on his side, even as Richard plots to kill him. Lady Anne is successfully wooed by Richard's sweet words,

even though Richard has murdered her husband and father. Hastings' trusts Richard's 'gentleness' and is eventually beheaded when he fails to recognize the true, ruthless Richard behind the kind language. Even Buckingham, who is wise to Richard's schemes, believes Richard's promise of reward and doesn't realize that he himself is just another of Richard's victims. The climactic moment is when he feigns modesty and acts as a politician, pretending to refuse the crown, the very thing he has stopped at nothing to get his hands on, and he mock- complains to Buckingham saying, "*Since you will buckle fortune on my back, / To bear her burthen, whether I will or no / I must have patience to endure the load*" (III.vii.228-30), when we see him as a real politician. Of course, the scene seems somehow comic to the audience, who knows what Richard is up to, but it cannot help but be impressed by the man's skills as an actor, or better to say, an orator. The famous critic H. Bloom, says that Richard is *more of a master of persuasion than he is a professional psychologist. He is not a mind reader, at least not as Iago is, but rather an orator who is aware of his powers of speech and puts them to good use*[13]. It must be admitted that Richard's skills lie in combat – either physical or political.Rising to the throne, requires eliminating several of his family members, and he cold-bloodedly does that, what shows that he is not one to be sentimental. It is in struggle that Richard finds purpose and meaning. he begins the play by noting that his brother, the current king, Edward IV, is as "*true and just" as he himself is "subtle, false, and treacherous*," (I, i, 36-37). Next, after Lady Anne mourns her dead father-in-law, king Henry VI, as "*gentle, mild, and virtuous,*" (I, ii, 107), Richard himself describes her dead husband, the late Prince of Wales as "*A sweeter and a lovelier gentleman / Framed in the prodigality of nature/ Young, valiant, wise, and, no doubt, right royal*,"(I, ii, 247-249), suggesting that he is aware that his pretensions to the crown are illegitimate. Richard also refers to his nephew, the new Prince of Wales, as "*bold, quick, ingenious, forward, capable.*" (III, i, 156), attributes that he himself shares, but he uses them for the destruction of others. Though one could argue that Richard is even more dangerous before he becomes king than he is after, Shakespeare shows in Richard the portrait of absolute corruption come to the throne. In going from the fiery Duke of Gloucester to the icy King Richard III, the role undergoes a lot of transformation: Richard becomes cold, devoid of the vivacity which carried him to the throne. He grows increasingly obsessed with clinging to the crown and his distracted mind races with various possibilities of hiscollapse:*I must be married to my brother's daughter, Or else my kingdom stands on brittle glass, Murder her brothers, and then marry*

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[13] Green, J. M. 2012. *Playing Devil's Advocate: The Attractive Shakespearean Villain*.
Theses and Dissertations Retrieved from https://scholarworks.uark.edu/etd/320, p.67

her!Uncertain way of gain! But I am in So far in blood that sin will pluck on sin: Tear-falling pity dwells not in this eye. (IV.ii.61-6)

Richard's ugliness and oratory only proves his strong points as a Machiavel by giving him another obstacle to climb, one more opponent" to overcome on the way togreatness.His monologues are devoid of feeling and his character is too lifeless and formal to even seem virtuous, someone who indicates people's selfishness, a desire for vengeance, and lots of tricky deception. Everything that Richard, who is deformed in body and twisted in mind, says and does, is actually a reflection of his desire to realizehis aspiration. Shakespeare uses Richard to express one of the main themes, the power of the language, which Richard uses as a critical mean to fulfill his desires of becoming king, since his tricky skills with words allow him control, manipulate and achieve and fulfill ambition. The above mentioned dialogue between Richard and Lady Anne at King Henry's funeral exemplifies his manipulation when he uses charming and charismatic words to obtain her attention, which tells us what his deranged state of mind can do to unsuspecting and naive minds.

This is obviously not the same Richard we fell in love with in Act I. It seems that Richard cannot be separated from Machiavellianism. Finally, after the appearance of the ghosts, he musters up the energy to give one last speech to his remaining followers, but by now he has confined himself to a single, pathetic role, that of a doomed Richard. This is recurrent in the play, since the shadow of impending doom constantly follows Richard, even from his infancy: "*Look to see a troublous world...All may be well; but if God sort it so, / 'Tis more than we deserve, or I expect*" (II.iii.8, 36-7). At the end of Act II, Elizabeth similarly predicts, "*I see the downfall of our house! / The tiger now hath seized the gentle hind...I see, as in a map, the end of all*" (II.iv.49-50, 54). Richard brings with his ascension the last and strongest link in the curse, the doom of the monarchy, of England, the doom of his enemies (or, perhaps more accurately, his obstacles), and eventually, the doom of himself. Of course, he is also cursed in the literal sense, whether through Margaret's bitterinsults or the denouncements of his mother: "*Therefore take with thee my most heavy curse...Bloody thou art, bloody will be thy end; / Shame serves thy life and doth thy death amend*" (IV.iv.187, 194-5). It is the bitter ghosts that seal Richard's fate and doom his soul tohell, and his ramblings after this clearly present the contradictions in his personality. He declares, "*I am a villain*" (V, iii, 203) suggesting his success, given his opening soliloquy. However, he quickly changes his mind, eventually concluding that "*There is no creature that loves me*," (V, iii, 212) and not even he can pity himself. This is the peak of Richard's isolation. While

he is aware that he uses others to meet his own ends, he becomes painfully aware that he has killed or excluded any potential, true allies. This is the failure of his political maneuvering. Therefore, Shakespeare makes Richard attractive to in turn make him unattractive. True, attractive Richard is not only a successful and an appealing Machiavel, but he is more than just amad psychopath. He is the first of Shakespeare's villains to have the depth of the attractive villain, a quality which probably also invites sympathy, though he hardly needs it. Richard is the confessionary villain, the friendly villain. Through Richard, Shakespeare allows his audiences to be Machiavels for a day, and in that way confide in them like partners in crime: "*Plots have I laid...As I am subtle, false and treacherous*" (I.i.32, 37).   Bloom says 'We are on unnervingly confidential terms with him... he has made Machiavels of us all"[14] (70-1).

In conclusion, we must admit that Richard makes villainy fun. We are aware that he is a villain who must be stopped, but he is also the play's strongest source of entertainment, action, and personality. We find ourselves both charmed and repulsed by Richard just as easily as his unfortunate victims in the play are, but we cannot even claim ignorance—he confesses to us from the beginning, and as long as in the final scene of the play, he repeatedly says, "*A horse, a horse, my kingdom for a horse!*" (V, iv, 7), what makes him sound as cowardice. However, it might be a moment of his highest point of vitality that has enthralled the audience for the entire play, and his death at the battle can be nothing less than a "heroic death that was his only possible fulfillment."[15]This is what makes him a fascinating hero-villain, different than the others, someone whom we never get enough, who we like reading about and someone who always offers a lot to study and analyze, a real hero antagonist to himself. He is a character that we love to hate due to his villainy, cruelty and mercilessness,but at the same time we pity him because of his oratory and mastery of speaking or choosing words, his physical deformity and his tragic downfall. These types of heroes are rare to find, and it seems that Shakespeare created one of the best heroes who at the same time are villains.

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[14] Bloom, Harold. 1998, *Shakespeare: The Invention of the Human.* New York: Riverhead Book. p.70/1

[15] Ornstein, Robert. 1972 , *Richard III-* In *A Kingdom for a Stage; the Achievement of Shakespeare's History Plays.* Cambridge: Harvard University Press, p.81.

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PROTAGONISTI NË ROMANET E MURAT ISAKUT

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ABSTRAKT

I frymëzuar nga veprat e realistëve të shquar siç janë: Balzaku, Stendali, Zola, Floberi, Dikensi, Tolstoi, Dostojevski etj., në romanet e tij Murat Isaku rreket të trajtojë jetën e fshatarësisë shqiptare të Sharrit para, duke ndjekur dhe modelin e krijimit të personazhit sipas Murat Isakut, gjë që e arrin me shumë sukses. Duke i njohur thellë njerëzit e vendlindjes, sharrjanin, me vuajtjet, sakrificat, përpjekjet, ëndrrat dhe dëshirat e tyre, Murat Isaku ia doli t'i bëjë ata pjesë të artit të tij.

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Ky punim është një përpjekje për të hedhur dritë mbi veprën e Murat Isakut, apo më saktësisht mbi personazhet e tri romaneve të tij, të cilat në letërsinë shqipe shquhen për mjeshtërinë dhe vërtetësinë me të cilën janë skalitur.

Murat Isaku është krijuesi me veprat e të cilit zë fill letërsia e mirëfilltë bashkëkohore ndër shqiptarët e Maqedonisë, pa asnjë dyshim: i vetmi ndër të rrallët që meriton të quhet DOAJEN i saj. Ai la pas vetes dhjetëra vepra të arrira letrare në vargje e në prozë, që përbëjnë një muze të gjallë kujtese ku janë palosur e sistemuar me sensin e një filigranisti epoka të tëra historishë të dhimbshme të një cepi pothuajse të panjohur shqiptar në raport me pjesët tjera të gjeografisë sonë.[1]

Vlerësimi i personazhit, nga teoricienët e letërsisë, si një nga elementet më të rëndësishme të veprës ka shërbyer si shtytje drejt zgjedhjes së objektit të këtij punimi, aq më tepër kur kemi parasysh faktin se me këtë segment të veprës së Murat Isakut, sa kemi arritur të vërejmë në literaturën e konsultuar, ende nuk janë marrë gjerësisht studiuesit e letërsisë shqipe, ndërkohë që personazhet e Murat Isakut, që nga shfaqja e tyre e deri më tani kanë arritur të bëhen personazhe shumë të afërta për lexuesin shqiptar. Padyshim, në këtë marrëdhënie ndikim të madh ka pasur realizimi artistik i

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[1] Fatmir Sulejmani, *Murat Isaku Muzeu I kujtesës,* kumtesë e lexuar në kuadër të Konferëncës kushuar dy autorëve, Abdylaziz Islamit dhe Murat Isakut, UEJL, Tetovë, f. 126.

tyre, si përshkrimi fizik, motivimi social dhe psikologjik, diferencimi gjuhësor, ashtu edhe mënyra e reagimit ndaj situatave kritike jetësore që përkon me temperamentin dhe mentalitetin shqiptar.

Personazhet e Murat Isakut si njerëz që jetojnë brenda shoqërisë dhe përballen me mekanizmat e funksionimit të saj, japin mundësinë e studimit të tyre në planin social, me theks të veçantë në ndërtimin e marrëdhënieve me njëri-tjetrin, gjë që ndikon në funksionimin e familjes dhe shoqërisë. Përmes pikëpamjeve që personazhet kanë mbi jetën dhe botën, qoftë në mënyrë individuale apo kolektive, ato krijojnë filozofinë e tyre tipike shqiptare, ndërsa me përjetimet dhe forcën e përballimit të vështirësive në për të cilat kalojnë, mundësojnë analizën në rrafshin psikologjik. Duke qenë pjesëtarë të një populli në kulturën e të cilit pushtuesit e shumtë kanë lënë vragë të pashlyeshme, këto personazhe shquhen edhe për kompleksitetin e mënyrës së besimit, prandaj do të shqyrtohen edhe në planin e religjionit. Analiza e personazheve në rrafshin social, etik, filozofik, psikologjik dhe religjioz, paraqet njëherësh edhe palcën e këtij studimi, ku duke u shqyrtuar nga këndvështrime të ndryshme, personazhet e romaneve të Murat Isaku shfaqen me tërë kompleksitetin e tyre. Ndërsa duke pasur role të veçanta në rrjedhën e konfliktit kryesor, sipas funksionit të tyre, është vlerësuar i domosdoshëm edhe klasifikimi i tyre, i mbështetur në kritere të ndryshme, të cilat përkojnë me kërkesat e poetikës realiste.

Nuk është e vetmja femër në roman ka dhe tjera baresha dhe vajza, nëna, gra, dada, nuse. Po Gjata, si personazh, pas leximit të këtij romani del një protagoniste. Tipizimi i saj si protagoniste kryesore nuk është i lehtë. Duhet studiuar në veçanti personazhi i saj. Sepse sipas mendimin tonë është personazhi më i qartë dhe më shumë botë brenda vetës. Ajo del në roman si vajza e Kelmënd Gajrlisë motra e Lekës së vdekur. Ajo nuk është thjesht një personazh por bota e madhe femërore. Duhet studiuar në një syth të veçantë jeta e saj, sjellja e saj, ëndrrat e saj, zhgënjimi i saj, përshkrimi fizik i saj, sytë dhe shikimet, veshja, forca morale dhe fizike e saj, nderi i saj, virgjëria e saj, dashurimi i saj.Gjata, bija e sharit, shtreson në shtatin e saj të njomë plagët e lakmisë së tjerëve, plagët e kanunit, të ruajtjes së nderit, plagët e dhimbjeve të humbjes së vëllait30. Plagët e nderit ngrejnë të vdekurin nga varri. Ringjallja e Lekës në ëndrrën e Gjatës, vjen si një palimpsest i dëshirës së fshehtë të njeriut për të sfiduar jetën. Në ëndërr ndodh e palejuara, e pamundura.[2]

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[2] Ermira YMERAJ - Rovena VATA, Palimpsesti i plagëve të Isak Muratit kumtesë e lexuar në kuadër të Konferëncës kushuar dy autorëve, Abdylaziz Islamit dhe Murat Isakut, UEJL, Tetovë, f. 192.

Gjata është dhe sinonim i dukjes së saj, ishte vërtetë e gjatë, e drejtë dhe bukur. Autori jep përshkrime të shpeshta për të madje thotë se *kishte sy të urtë, gjak të fjetur, madje të pjekur dhe plot respekt ndaj dy pleqve të thyer në moshë.*[3] *Fytyra bardhoshë me dy sy të shkëlqyer dhe hundë të drejtë si qiri, që merrte hijshëm përmes dy faqeve.*[4] Gjata është Leka femër për familjen. Është djali familjes dhe ëndrra që kjo shtëpi të ketë trashëgimtar. Gjata është personazhi më kompleks në gjithë rrëfimin. Lakorja e personaliteti të saj është herë e tendosur, herë e guximshme për të thyer disa norma kanunore të vjetruara të perceptimit të dashurisë, herë e butë dhe ndjeshme kur sheh babain dhe nënën, gjeografinë e rrudhave dhe të mundimit.

Gjata më shumë merrej me kopenë e dhenve që tregon pozicionin e saj tipik të gruas fshatare e cila duhet të bëj bukën dhe të ruaj bagëtinë. Ajo ka kujdes për delet, sepse e di se shpresë është kultivimi tyre, qumështi, qethja, mishi. Kështu e mbanin shpirtin gjallë, nga delet. Por ajo brenda romanit na del edhe si "*e bukura e dheut*" . ky përcaktim nuk është nuk aq i rëndomtë. E ngre bukurinë e personazhit në niveli të lartë, madje sipëror. Bukuria e saj mahniti gjithë malësinë. Madje kishte fjalë se më këtë bukurinë që kjo *virania* do na e marrë fytyrën familjes dhe fisit.

Ka një moment teksa ruanin delet me shoqet, Gjata ua kujtoi atyre e një këngë nusërie.[5] Kjo këngë qe e beftë dhe për ato u duk sikur Gjata ka nis të dashurohet, të ndjejë feminitetin, të përgatitet për dikë. Dhe kjo është një nevojës shumë normale për një femër në moshën e Gjatë. Ajo shpesh vraponte pas fluturave të barit dhe kur ato ndaluan mbi këmbët e Gjatës, ajo bërtiti: M'u çel kismet oj bareshat e Sharit"[6] autori me këtë rast e tipizon atë si Zana me flokë të arta.[7] E përballë një zanë kush s'do ishte verbuar e dashuruar.

Gjata ishte bareshë e fortë aq sa dhe delen e mbanë në shpinë. Fuqia e saj dhe fizike jep shenjë se mali, shari rrit burrnesha. Forca e burrneshës të Gjata jepet kudo. E bukur dhe e fortë. Forca nuk e dëmton imazhin e femrës, përkundrazi.

Ajo qe e bukur, plot urti fisnore[8]. Misteri i bukurisë së saj ishte edhe forca e saj fizike.[9] Moment kur e shtyu për dhe Xheladin beun. Ky rast tregon fuqinë që kishte

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[3] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f. 8.
[4] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f.8.
[5] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f.34.
[6] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f.34.
[7] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f. 51.
[8] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f.44.
[9] Murat Isakut, Plagët, BKSH, 1997, Tetovë, f. 166.

në dorë, për të larguar, për tu vetëmbrojtur, sepse prindërit e kishin kulturuar si djali shtëpisë.

Romani *Dielli e din rrugën e vet*, sipas një bibliografie të romanit bashkëkohor shqiptar të pasluftës, të përgatitur nga studiuesi Ibrahim Rugova, që përfshin periudhën kohore 1949 - 1986, me gjasë është ndër 10 romanet e parë të letërsisë shqiptare të krijuar në hapësirën e ish-Jugosllavisë dhe ndër 25 romanet e parë në gjithë letërsinë shqipe të periudhës së pas Luftës së Dytë Botërore[10]. Romani *Dielli e din rrugën e vet*, shikuar nga aspekti i motiveve dhe motivacionit të personazheve, sikurse e ka vënë re edhe kritika letrare[11], lë për të dëshiruar, kurse realiteti njerëzor shikohet vetëm në dy dimensione: e mira-e keqja. Ashtu sikurse edhe te autorët tjerë të kësaj periudhe (1960-1965), në shumicën e rasteve, heroi negativ është protagonist i romanit (pra, Sahit Kasami te *Dielli e din rrugën e vet* të Murat Isakut, Dyl Mehmeti te *Karvani i bardhë* i Azem Shkrelit, Arif Breca te *Tymi i votrës së fikun* të Nazmi Rrahmanit etj.)

Është e shprehur edhe te romani *Rrengu*. Burgu paraqitet si vendi ku vuajnë njerëzit që gjakojnë lirinë. I tillë është Abu Xhabiri, një poet që nuk ngopet me liri. Xhelal Preja është një viktimë e kurtheve, i cili hesht dhe vuan, pa bërë asnjë faj. Ai nuk e dëshiron faljen, sepse nuk ndjehet fajtor. Ai dëshiron që të strehohet në burgun Gryka e Gjarprit dhe mos të dal që andej, sepse jashtë këtij burgu fillon një burg tjetër, më i madh, rrënues, i tmerrshëm. Pra, gjithçka për të bëhet burg, madje edhe një vend i shenjtë, sikundër është tempulli fetar Xhan Insan Mybarek Baba. I korruptuar mbetet si sistemi shtetëror, po ashtu edhe ai shpirtëror. Janë në një korrelacion dhe të gatshëm të bashkëpunojnë në krim. Rënia morale e ushqen sistemin politik dhe diktatorial, i cili është i bindur se ka njerëz që duan të bëjnë faj, prandaj dënon pa merakun se të dënuarit mund të jenë të pafajshëm. Në sisteme të këtilla askush nuk mund të jetë i kursyer, madje edhe ata që kontribuojnë në ngritjen e një sistemi të frikshëm, pa konsiderata morale ndaj dinjitetit njerëzor.

Kështu romani bëhet revoltë e të poshtëruarit që pretendon drejtësi politike dhe sociale, reagim estetik kundrejt një pushteti totalitar, paraqitës i fatalitetit njerëzor, kronikë e shpirtit të plagosur, kurse protagonisti paraqitet si viktimë e sistemit dhe vepron brenda një hapësire romaneske të mbyllur.

Ky lloj romani ka disa karakteristika: dëshminë, kontestimin dhe reagimin moral e estetik që jep përgjigje për gjendjen tragjike të njeriut dhe kundërpërgjigje

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[10] Shih: Ibrahim Rugova: *Refuzimi estetik,* Rilindja, Prishtinë, 1989.
[11] Shih: Sadri Fetiu: Romani shqiptar i luftës, Rilindja, Prishtinë, 1979, fq.26-27.

ndaj ideologjive totalitare[12].

Ndërtimi i personazheve është në harmoni të plotë me elementet e tjera të veprave të Murat Isakut, duke filluar nga tema, kompozicioni, roli i narratorit e deri tek ideja themelore. Në romanet *Plagët, Fatprerët, Rengu, Banesa në katin e tretë* që siç dihet janëme temë sociale, është esenciale prania e personazheve shumëdimensionale, të cilët shfaqen përpara lexuesit po aq kompleksë, sa edhe njerëzit realë. Si të tilla ato ndërtojnë marrëdhënie të ndryshme me njëri-tjetrin, të cilat i afrojnë ata për të krijuar grupe, klasa e shtresa njerëzish me brenga apo interesa të njëjta gjë që ndërton një model të shoqërisë me të gjitha kontradiktat e saj. Në anën tjetër, këto personazhe kanë edhe filozofinë e tyre jetësore një pjesë të së cilës e kanë trashëguar nga të parët, ndërsa pjesën tjetër e ndërtojnë konform rrethanave shoqërore në të cilat jetojnë. Është filozofia e personazheve ajo që na ndihmon t'i njohim më mirë dhe t'i kuptojmë më qartë veprimet e tyre, të cilat në anën tjetër si bazë të motivimit kanë edhe botën e brendshme emocionale, përjetimet e hershme dhe raportet e ndërtuara me objektet përreth. Përveç kësaj, në psikologjinë e personazheve rol të rëndësishëm luan edhe ndikimi i vlerave shpirtërore të trashëguara. Etnopsikologjia e personazheve, që ka të bëj me përkatësinë e tyre etnike, dhe psikologjia individuale, janë strumbullar i ndërtimit të karaktereve, të cilat më tutje përmes mjeteve specifike që përdorë shkrimtari përplotësohen dhe trajtën e plotë të paraqitjes së tyre. Duke i pajisur personazhet me veti të veçanta, ku një personazh ka veti që nuk i kanë të tjerët, shkrimtari arrin t'i individualizojë ato, pastaj me karakteristika si përshkrimi fizik, mënyra e reagimit ndaj situatave të caktuara dhe përjetimi i veçantë i tyre, bënë karakterizimin e tyre, duke i vënë në pah veçoritë e përgjithshme, që e shquajnë një grup, një klasë apo një shtresë shoqërore bën tipizimin e personazheve, ndërsa me të folurën e veçantë bën diferencimin gjuhësor.

MURAT ISAKU është njohës i mirë i të gjithë tipave të njerëzve që ka paraqitur në roman, e njeh mendësinë e tyre, mënyrën e reagimit, por edhe interesat, dëshirat dhe ëndrrat e tyre. Përkundrazi, duke u inspiruar dhe mbështetur tek realiteti, MURAT ISAKU ka arritur ta transponojë atë në nivel të lartë artistik pa anuar asnjëherë nga zhurnalizmi të cilën si profesion e punoi gjatë kohë. Personat që njihte në ambientin ku jetonte i shërbyen Murat Isakut vetëm si substrat për ndërtimin e personazheve të tij, ai do ta përpunojë më tej secilin prej tyre duke i dhënë veti që e shquajnë si individ të veçantë në të gjitha aspektet, duke filluar nga portreti fizik, mënyra e ndërtimit të raporteve me rrethin, bota psiko-emotive, besimi religjioz e

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[12] Shih: Kovaç, vep.cit.

deri te idiolekti. Individualizimi i personazheve në shkallë të lartë, i jep mundësi lexuesit të njihet me tipat e ndryshëm që përbënin shoqërinë shqiptare të asaj kohe, por edhe të perceptojë më lehtë preokupimet dhe problemet me të cilat përballeshin ata. Personazhet, gjithashtu, kanë karakteristika që përkojnë me pozitën e tyre në shoqëri, me moshën, gjininë, me zakonet e trevës prej nga vijnë, por në çdo rast kemi një karakterizim që nuk i tejkalon kufijtë e realitetit.

Shoqëria shqiptare te *Plagët, Fatprerët, Rengu, Banesa në katit e tretë* shfaqet me të gjitha ngjyrat dhe në të gjitha segmentet e saj, edhe pse çështja e tipikes dhe tendencat për ta mbajtur atë si shpatën e Demokleut mbi kokat e shkrimtarëve, shpeshherë e frustronin autorin, ai ia del të paraqesë *tipiken në dinamikën e saj*.

Duke iu përkushtuar individualizimit, karakterizimit, tipizimit dhe diferencimit gjuhësor, MURAT ISAKU i shquan me sukses tiparet e personazheve të tij dhe krijon bazën për tipologjinë e tyre që, siç përmendëm më lart, mund të bëhet duke u mbështetur në polarizimin e tyre pozitiv apo negativ që rrjedh nga konflikti kryesor, në funksionin, kompleksitetin e ndërtimit dhe dinamikën e transformimit të karakterit.

SPECIFICATIONS OF ISOLATION AND LONELINESS IN DRAMATURGY

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ABSTRACT

Small dramaturgical genres have occupied a special place in Albanian literature. In the process of historical development, this literary movement has created strong impacts with the general public for the very democratic character that it has, becoming a beloved and liked part of it. The power and weight of humor and the blow it inflicts on the wicked and the ugly, in many qualitative creations have been seen on a diachronic and synchronic plane, both through analysis and synthesis, placed in the context of time (that of writing and that of reading) as well as their reception. It focuses on the extent to which the expectation of a work from the recipient has been most effective and why it has been, the premises and the reasons, where attention is paid to re-reading, recycling, reliving at another, second time. In the process of receiving the literary work are explained some links that interact, but that as a whole can be summarized in a two-way equation: a) emotional and rational, b) reading time and level of perception. This process is seen as gradual, i.e. the level of aesthetic tastes of the perceiver, the degree of knowledge, knowledge of the work, the ability to understand the literary codes, the artistic language used in the work. Thanks to the intercommunication and the active quadrilateral text-reader-theater-spectator relationship in concrete literary creations, several psycho-aesthetic processes have been implemented at the same time. Treatments on comics, humor, laughter, satire, irony, sarcasm, paradox, etc., in the small dramaturgical genres occupy a special place as a very wide literary product which includes diverse motifs and themes, in forms, ways, relationships, environments, times and situations from the most diverse. As literary genres, due to their bovine nature, which are quickly consumed by the reader and the spectator, short genres "select" phenomena, problems, situations, types of concrete and various characters, becoming, in a sense, historical references of time both in terms of the quality of the literature and the impact on the readers.

Keywords: literature, gender, reception, language, humor, comic, satire, character, reader, spectator.

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INTRODUCTION

Isolation and loneliness, taken as premises for creation, are the natural state of the writer when he projects the next work. From the process of dreaming, when the findings and bulbs of creation are often conceived, in sleep or in wakefulness, he is alone and isolated. His mind produces thousands of parables, words, dialogues, characters, details, environments. It is virtually "socialized" as the playwright is actually quite alone. Because the process of writing is completely self-contained, a concentration and reflection on oneself and for oneself is needed. Even the playwright as a writer is not exempt from this rule.

"Thought," wrote Paustovski, "is like lightning. Electricity accumulates on the ground for many days. When the atmosphere is completely saturated with it, the white, dense clouds turn into frighteningly large clouds, and from their condensed electricity the first spark, lightning, arises. Behind her on the ground, immediately, her startling contour appears. Thought is like lightning, which arises in the consciousness saturated with meditations, with feelings, with observations stored in memory. Everything accumulates slowly until it reaches the goal of that tension, of that interruption, that then a necessary disintegration is needed. Then this very congested, tight, still chaotic world gives birth to lightning - thought".[1]

Exactly that extraordinary moment of the playwright thinking and experiencing, that inner psychic tension, can never happen, let alone reach in the presence of others. The "others" undo the focus, bury the idea, the figure, the literary find. When I say "others" I mean not only people, but also external factors to distract, even music, where many find the premise of spiritual filling and many do not. Creation is a special situation. Sometimes it can not be explained, as Ismail Kadare rightly calls in his famous book "Invitation to the studio" the writer's consciousness, his creative laboratory, as something mystical, inexplicable, where fairies come and take his mouth, and make the word "unreadable" and the very process of loneliness and creation of the writer, "inexplicable". Among other things the creative process is a fascination, a hypnotic situation and as such the irrational part is initially very powerful, which means not communicating with the other, isolation, closure in your emotional, mental and perceptual circle.[2]

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[1] Citedin Uçi, Alfred, *Shekspiri në botën shqiptare,* Tiranë, 1997, p. 73.
[2] Kadare, Ismail. *Ftesë në studio*, Tiranë, 1990.

But if the isolation and loneliness of the one who writes poetry, prose, essays, etc., lasts beyond the act of writing, on the contrary to the playwright this act *postscriptum* has specifics. Now he needs to confront his imagination with the director, who will stage the play. And often in the clash of ideas, solutions, their images for the future stage form of the written text, the playwright is forced to take into account the "different opinion", consequently intervening in the first version of the text, shortening somewhere or expanding elsewhere, while the written text takes its final scenic form. But, even, the process continues even further with the actors and the scenographer, the choreographer and the musician, which brings other refinements, not necessarily essential but nevertheless to be taken into account. So the isolation and loneliness of the playwright, in this case, turns into interaction, coordination and mutual influence between him and the body of performing artists. And further still, the playwright tests the reaction of the audience and, when this audience likes and is shocked by the text or when he gets bored and rejects it, in the first case he develops the line or the character in this or that scene, dialogue, situation perfectly with new findings, while in the second case makes useful shifts, edits, shortens. Recently, the loneliness and isolation of the playwright, unlike writers of other genres, is facing the "socializing" presence of the general public. A novelist, poet, narrator necessarily in his contacts with the reader takes into account his sensitivity, but can not intervene in the text except in the case of a reprint, while the playwright often intervenes during the process of preparing and giving the play in reruns.

The element or second direction of the playwright's loneliness and isolation is already shifted within the work and its characters, which cannot be excluded, rather it should be seen as a complementary approach to the captured argument. There are many examples here, but I will suffice with a few of them, in short, in some works of the most famous contemporary Albanian playwrights: Stefan Çapaliku, Ferdinand Hysi and Haqif Mulliqi.

METHODOLOGY AND REFLECTIONS

In the monodrama "*I am from Albania*" (Une jam nga Shqiperia) by Stefan Çapalik, interpreted by Ema Andrea (2004), the author tells about that inferiority complex of Albanians in relation to "foreigners", coming from the dramatic isolation of time of the communist regime in Albania, where all relations of citizens with foreigners were interrupted and people were trapped in a ghetto inside the border, which led to a host of prejudices of both Albanians against foreigners and foreigners

against Albanians. Although the character is like touching the border "across" in a European country, invited there to a cultural event, in the end she remains alone, almost everyone avoids the company with him, leaving him in the company of a Turk, as "unworthy" To integrate with European society. This isolation and loneliness, although there is a dose of selfishness above it, remains dramatic, a separation imposed by the circumstances rather than by the desire of the character himself. While the isolation seen in his other drama "*Invitation to dinner*" (Ftese per darke) is conscious, almost historical, imposed by hostile circumstances with greedy and predatory neighbors, with numerous invasions and wars, which has led Albanians to isolation and lack of communication. The end of the drama brings the need to open and explode closed doors to the West, where once Albanians were with them and belonged to the same culture and the same community of peoples and states. The characters are as much together, as much as they are isolated, each in his own plight. The goal of finding the way out of the tower unites them, the way they should do it sets them apart.

The drama "*Three Minds at Auction*" (Tri mendje ne ankand) by Ferdinand Hysi, written in 1994, although it places events and characters in a psychiatric hospital, which serves as a political parable, treated as a parody of politicians and barren politics in the Albanian parliament, albeit three selves her, the Right, the Left, the People create grotesque and paradoxical situations where they are locked up, in the end they remain surprisingly lonely, gripped by deep despair and spiritual misery. They have left the thread only in their destiny, abandoned by society, even by family members. Exactly this isolation, this loneliness, giving up everything, creates a situation full of stasis, especially reinforcing the tragic substratum that seems to "sleep" under the cover of humor. Beyond the "black" humor, this made the drama even more shocking with its sudden and sad ending, when the three characters, played by actors Bujar Asqeriu, Hatixhe Siqenca, Vasil Goda, were left completely lonely, neglected and with the need for meet their loved ones, but they do not come...
In the remake that the author made of this drama in 1914 on the occasion of his return to the stage, the isolation and loneliness he extends even further, to almost all the characters, who surprisingly after a mask they wear on their face in relation to the others ", When confronted by the reader / spectator, they already tell their real life. The boy who serves in an NGO and who has come to help asylum seekers and the mentally ill in the psychiatric hospital has himself been abused by a pedophile and the reader suddenly sees another side of the character, never confessed, but that in his loneliness he has suffered rape, which has made him as shy, depressed, and even locked in a world of his own, gloomy. The same thing happens with the nurse, who

seems pedantic, harsh with patients, but suddenly, in the moment of her loneliness in front of the reader, with her monologue she confesses the fear that has overwhelmed her with the possibility of a dismissal, sexual favors they ask in exchange for employment, etc. She is equally traumatized. So there is a two-way display: from the outside the characters look coherent, rude, demanding, selfish, etc., from the inside, in their loneliness and sincerity they are the opposite of how they pretend to appear: scared, weak, insecure, doubled.

Here I would recall one of the most prominent dramas of our tradition, "The Second Face" by Dritëro Agolli. Bektash Shkoza, despite being a senior state official, despite being surrounded everywhere by his servile and careerist officials, at the dinner he's on the occasion of his daughter's engagement, in the end everyone runs away from that dinner finding pretexts of different. And he is left alone with his wife, Zyraka. In this sad situation, she says: "You have no friends Bektash, joooo!" So, apparently, Bektashi is full of "friends", but everyone is connected with him out of interest since he is a senior state official, while when it comes to real, sincere society, he remains alone, there is no no friends. Its isolation in this case performs the function of a parabola. You can be physically and verbally surrounded by friends, while in the spiritual relationship you are completely lonely. This is an unwanted separation, not chosen and voluntary by Bektash Shkoza himself, but a consequence of his character deformation. Isolation, although manifested as a consequence of his bureaucratic and arrogant behavior and nature, is in fact the primary cause of that behavior and that nature.[3]

We now return to another work by Ferdinand Hysi, the monodrama "Qen bir… i qenit" (Son of a dog) (2018). The work focuses on a man who in the subconscious, in its depths, is completely traumatized, alienated. Fear has made him like that, a "beaten dog". But he does not dare to openly declare his hatred of those who have closed him in on himself; rather he empties his soul through irony and sarcasm. He calls himself a "dog" and thus presents himself to the public, to others in a society hostile to him. Here it is the political circumstance that sets the character apart, not himself. He is forced to stand out for survival reasons. His irony becomes stabbing when he calls himself an "honorable dog", the son of an honorable dog, who cries out with a strong accusation against the whole human race that in his life has only caused him pain, until to the limit of his endurance, forcing him to confine himself to the dog the only way of his existence.

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[3] See Papagjoni, Josif. *Biseda për artin*, Tiranë, Omsca-1, 2003, f. 61-66.

So society is oppressive, as a result the individual oppressed and frightened by the punitive measures of the state shuts himself in, never expressing his opinion openly. The ordeal of his life as a child, when he first learns that he and his family were with a stain on his biography, a stain that accompanies him throughout his life, when he is removed from friends, when he is refused school, when deprive him of the right to live equal to others, when he cuts off his arms (of his own free will !!!) to write poetry, when he even goes to his sentence for a poem he had written with his friends and other TV stations had denounced him, or to the refrain of being called "dog, dog son dog" by the investigators - all of which destroy him psychologically. He thus concludes that he is already a dog son of a dog and for that he is more than happy! So the alienation is on a higher scale, of the tragic direction. But immediately, the fear within him of the dictatorship has isolated him so much in his loneliness, where everyone leaves him that he has finally lost himself. In this case loneliness is not peace, identity, integrity, freedom, pleasure, independence, but the opposite: anxiety, alienation, disintegration, addiction, grief, and humiliation.

Somewhere at the end of the play the character says: "*Once upon a time I had your bad luck that I was not a dog ... but a human being! That is why today I am happy that I am exactly a dog ... happy ... son of a dog that died unhappy, precisely because he died without knowing that he was also a happy dog ...*"[4]

And paraphrasing the popular expression "The dog that barks does not bite you", he strongly accuses: "*But the furious man ... (Laughs with an innocent look from the public) ... does not bark ... instead of smiling ... he does not bite you ... on the contrary he kisses you ... he is not stoned ... on the contrary he is put in a presidium where human rights are spoken ... he is not insulted ... on the contrary he is teased every time he invites him to have a drink with them ... (raises his voice) ... they do not kill him ... on the contrary they raise him to a position ... and of course they do not allow him to enter the theater!* "[5]

As it is understood, although through quite ironic assertions, the character proves total loneliness, his extreme alienation, pretense, hypocrisy and hypocrisy that he uses in relation to society, turning into a dog like all other dogs. The whole society has turned into a society of beaten dogs, where even though they live in "herds", in fact everyone is lonely and isolated from each other. The monodrama finally closes

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[4] Ferdinand Hysi, *"Qen bir... i një qeni",* monodrama, notes, f. 3.
[5] Iden, p. 8

with the sharp irony of the character expressing the satisfaction that he is more pleased to be among the "dogs" than the human race that has caused him and many others the lack of freedom and being human in a free world.

We are now bringing to your attention Haqif Mulliqi's drama "Claustrophobia". It really deals with the isolation of the person in an elevator, which does not work and this situation creates in the character anxiety, fear, panic, bringing back in the form of reminiscences his life under pressure, family relationship, psychological oppression. His other drama "Perfume" has two characters, Mr. Brutus and Mr. Spais who appear to us as rivals of each other. Both have aspired to Mary, the beautiful girl. But both are failed, no matter how much they coveted him no one actually deserved it, except arguing for him in old age somewhere in an asylum. The two, although together and in dialogue, are isolated, as was Mary. Their life is a bankruptcy, as is love. Coincidence has united them, reality has divided them. The separation comes from the common aspiration to Merit, once friends today enemies. Indeed, although by chance together, they experience their two-sided separation: a) towards the "other", Mary, especially from the circumstance of striving and failure, the cause of their spiritual suffering, b) towards each other, in contradictions reciprocal, as a consequence of impossibility, violated dignity, honor, consequently suffering to overcome the situation where they are. At the end of the work Mulliqi breaks their separation by turning into absurd the prolonged hostility, now in the circumstance of old age and abandonment in the asylum, implying the need for an acceptance and remorse in their troubled relationship. The idea that isolation, loneliness, caused even by their ego unrestrained by reason as well as circumstances beyond their will, should not be accepted as the best possible solution. On the contrary, understanding, overcoming the dramatic situation and trust are the premises of spiritual reconstruction and resurrection, which brings with it the need to challenge fatality and failure in love, consequently re-creating harmony and lost hope.

Even in the other drama of this author "Trains", the two characters, Veni and Vini, although in an active and conflicting relationship with each other, are still isolated. Veni though pregnant has been raped by soldiers and this creates strong rift between them. The relationship is overloaded and moves in several grooves: resentment, jealousy, grief, suffering, compassion, forgiveness, love, fear, devotion. It all seems to come together in the sensibilities of the two characters facing each other. They want to escape the horrific situation in Kosovo, where the Serbian militia is committing monstrous crimes against the vulnerable Albanian population. So, in this case, there is a desire and intention to be separated from the hustle and bustle of the

social environment where they are, to flee, to take the road away from Kosovo, to distant Japan, where they can finally feel calm, untouched. Walking on this bridge between two states, separation and reunification, escape to loneliness and return to work and the former social and solidarity media, creates from a structural point of view the key to this opposition and two-way relationship. In this case, the first rules the second and the second comes as hope and trust for the expected situation in the near future of the liberation of Kosovo and the possibility for national freedom, and consequently for social and individual freedom. The text is of psychological direction. The author has projected the drama of his characters as isolation and closure within himself. Even though they are both a married couple, the violence has led them to loneliness, the fear has incited a psychic hermetic where the other, even though once the closest man, i.e. the husband, Come, for the wife and the wife, Vena, for the husband, again they remain self-isolated in their trauma. It is the trauma caused by the rape that separates them, key to the anxiety it has caused them, and therefore they do not want to open up to each other. But when they see that their love affair is experiencing a major breakdown and is in danger of breaking down, the love instinct and reason bring good faith. Consequently the isolation is overcome, it is broken. They escape isolation, loneliness, disbelief, and return to previous quotas through a healing, therapeutic catharsis. It is the active presence of fragile spiritual intimacy as well as the sweet memories of the past, which, as the scholar Josif Papagjoni points out, no matter how loaded with the serious political problems of the time and some formal elements of the postmodern type through the "past" within the text are revitalized Beckett characters and works such as "Waiting for Godos", "Oh, happy days!" and the author himself as "The Four Epaulettes"), however they serve as pretexts and at the same time as premises for reconstruction and reincarnation of wounded souls, as therapeutic and cathartic elements of both Venus and Venus. "[6] Isolation and loneliness appear in this case as the basic conceptual structure of the work in the construction of its two characters.

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https://www.facebook.com/josif.papagjoni/posts/4424110754330867

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[6] https://www.facebook.com/josif.papagjoni/posts/4424110754330867

A IMPRONTA DE SELMA LAGERLÖF EN MARÍA VICTORIA MORENO

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ABSTRACT

Selma and María Victoria, in a sense of the word, are two creators of stories and surviving characters, both observers and recipients of the social reality they have been living with; they come to use a traditional metaphor of life as a stage in which everyone plays their role to reflect that commitment of theirs, transcending education, language and culture in a privileged field such as that of children's and youth literature. Two paths that converge in the love of the respective language and literature, which are complemented in that love by the children and their students who through the stories that reflect the collective imagination of two peoples Galician and Swedish despite their geographical distance can develop their own culture and identity with outstanding literary interrelationships.

Key words: children's and youth literature, tradition, feminism, heritage, language and culture.

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1. Introdución

Dúas mulleres, dúas mestras, dúas profesoras, unha mesma paixón: a literatura infantil. A literatura infantil como medio de transmitir a súa paixón pola lingua sueca e pola lingua galega respectivamente como medio e eido preferente para reivindicar o seu activismo social e a súa loita en prol da muller en dúas sociedades en profundo estado de transformación froito dos acontecementos históricos que lles tocou vivir. O seu activismo en prol da lingua e da situación e promoción da muller rompendo tópicos se pode claramente denotar nas súas diferentes facetas, entre elas a docente, editora, tradutora ou etnóloga.

2. De Selma a María Victoria na tiranía do tempo e a distancia

Selma Lagerlöf ten a honra de ser a primeira muller en recibir o premio Nobel na súa categoría literaria desde que se instaurou por primeira vez en 1895. foi pioneira abrindo un camiño que logo foi seguido por outras mulleres como Marie Curie en 1903 en física, Bertha Von Suttner en 1905 o Nobel da Paz; un camiño seguido por moitas mais ata un total de cincuenta e dúas na actualidade. Unha muller sueca, escritora que defendeu perante a súa vida os dereitos da mulleres e que ademais amou sen medo a outra muller.

A nosa heroína naceu o 20 de novembro de 1858 en Mårbacka, provincia de Värmland, Suecia. Selma viña dunha familia onde moitos dos seus membros foran sacerdotes ou militares, de feito seu pai era escribán nun rexemento de Värmland. Selma naceu cunha pequena lesión de cadeira que non lle permitiu xogar como o resto dos nenos aos xogos tradicionais, mais iso non lle fixo fenda no seu carácter e na súa personalidade inqueda que facía que todos os veciños a tiveran en grande estima e, eles, xunto coa súa avoa paterna foron quen a iniciaron no mundo dos contos e as lendas.

A rexión onde vivía tamén tiña moita relevancia a hora de configurar o seu carácter e a súa personalidade literaria, así como para ambientar as súas historias; a xente era sinxela mais cun profundo espírito relixioso, característica compartida polas xentes de Galicia, que ía case mais alá da superstición e do misticismo. A todo isto engádeselle un mundo de fantasía onde os espíritos da terra e os persoeiros heroicos configuraban o seu imaxinario social, fixo que o interior de Selma se nutrise de información de abondo para as súas obras. Aquí atópase o seu berce literario.

Inda habería que esperar para coñecer a Selma Lagelöf como escritora pois un fito mais axuda no deseño da súa contorna literaria; con nove anos pasa un inverno en Estocolmo cun tío dela que levaba ao seu cargo diversas representacións teatrais, es facía que ao volver onde os seus, representara as obras e imitara aos actores que observara nesa estadía. Ela refire anos despois:

> "Tiña a ansia de escribir grandes dramas, en vez de perder meu tempo nun banco da escola, estudando composición e aritmética... Aos quince anos xa tiña lidos todos os poemas que atopara e escrito os meus primeiros poemas"

Entrementres, a situación económica da súa familia tórnase dificultosa, sumada a delicada saúde do pai; Johan o irmán de Selma colle a responsabilidade de tirar do carro e sacar adiante a colleita, a pesar de non ser tan boa como se tiña

agardado. Ela consciente desa situación e sabendo que soamente coa escritura non podería axudar os seus, decide acollerse a profesión de mestra. Xunto a súa labor como docente, destacan outras facetas como a de libreira ou bibliotecaria, actividade compartida coa editora galega a que o afondar na literatura infantil tanto admiraba.

O problema veu tamén polos cartos, xa que estudar era caro, e ela non tiña capital mais seu irmán Johan como cabeza da familia amañou un préstamo para poder encomezar os seu estudos. Os empeza a realizar no Liceo feminino Sjöberg para despois ingresar no Real Seminario Superior para Estudios Docentes, un instituto de ensino superior para rapazas talentosas. Selma era a maior de todas elas mais moi coñecida e recoñecida polos seus poemas, en especial os sonetos.

Unha vez terminados os seus estudos, acada un posto de mestra na escola primaria de nenas de Landskrona. Aquí principiou unha nova vida onde pronto coñecería a Anna Oom, compañeira da mesma escola e a Elise Malmros, unha empregada de banca moi involucrada en cuestións sociais e feministas. Elise deulle un baño de realidade a Selma levándoa polas miserias da pequena localidade: o alcoholismo, a ignorancia e a discriminación cara a muller e a pobreza que cohabitaba entre a poboación se ficou a lume na cor de Selma que mais tarde plasmaría nos seus escritos.

Ao mesmo tempo que proseguía coa súa profesión de profesora Selma encomezou a escribir artigos para periódicos locais e a proximidade da poboación con Copenhague fixo que coñecera novas amizades a vez que participaba da vida cultural da cidade. Durante o outono de 1886 Selma recibe unha carta de Estocolmo, remitida por Sophie Adlersparre, a principal figura do movemento feminista sueco e a invitaba a unha visita. As artífices dese encontro foron as antigas compañeiras do Real Seminario que enviaran algúns dos seus sonetos a revista literaria *Dagny* levantando o interese da mestra. Deste encontro xurdiu unha sincera amizade e a baronesa animouna a tomar o camiño da prosa.

A baronesa converteríase na mecenas de Selma, gracias a ela a escritora acadou unha beca para que puidera adicarse a tempo completo a escribir. Selma que xa tiña escrito cinco capítulos da súa obra "*A saga de Gösta Berling*" publicou o relato completo en 1891 inda que sen a acollida esperada. Do mesmo xeito, pensou que a súa carreira literaria terminara cando terminou o conto de "*Os doce cabaleiros de Ekeby*" e fora obxecto de críticas burlonas, pero inda non era o seu momento e o

recoñecemento lle ía chegar a través dos movementos feministas que consideraron a súa obra como un paso cara o modernismo.

Durante os anos seguintes Selma tivo que vivir como a súa familia perdía a súa adorada Mårbacka pois ao non poder facer fronte aos gastos a poxaron. Selma prometeuse a si mesma que tarde ou temperán volvería a recuperar o seu fogar da nenez e trouxo a vivir con ela a súa tía Lovisa. Co que non contaba a escritora, inmersa mos seus libros era atopar o amor, en 1984 coñece a Sophie Elkan e xorde entre ambas un amor que duraría ata o falecemento de Selma. Temos unha intensa correspondencia entre ambas que en 1992 foi publicada baixo o título "*Ti me ensinas a ser libre*", sobran as palabras.

Desde ese intre, Selma comezaría unha serie de viaxes, grazas a pensión outorgada polo rei Óscar de Suecia, indo por Italia onde encontrou a inspiración para escribir "*Os milagres do Anticristo*". O seu seguinte destino sería Exipto onde escribiu o que se considera a súa obra mestra "*Xerusalén*" na que narra a vida dunha pequena comunidade danesa que se traslada a Terra Santa.

Terminados os seus viaxes retorna ao seu fogar da infancia Mårbacka, onde continúa escribindo respaldada pola súa reputación literaria. As autoridades responsables de educación lle encargan escribir un conto, así chegou "O marabilloso viaxe de Nils Holgersson" unha das súas obras mais célebres.

A súa reputación e a súa liña didáctica na literatura fixo que Selma Lagerlöf, encomezara a recolleitar os froitos do seu traballo. No 1905 recibe unha medalla de ouro da Academia Sueca, tres anos mais tarde o nomeamento como Honoris Causa pola Universidade de Uppsala e finalmente en 1909 o Premio Nobel de Literatura, sendo a primeira muller en acadalo.

Non lle foi fácil abrirse camiño entre un mundo de homes; sendo muller, solteira, independente e feminista, e namorada doutra muller. Poren, a súa determinación foi quen de sobrevir estes atrancos e chegar a ser un dos 18 membros da academia sueca. A chegada da segunda guerra mundial, foi outro momento de inflexión na súa vida xa que veu e sentiu a represión dos nazis cara aos escritores e intelectuais. O seu pacifismo levouna a denunciar as atrocidades dos nazis, axudou todo o que puido; danou o seu galardón do Nobel para obter fondos para a resistencia finesa, e tras pedir moitos favores acadou un visado para a poetisa xudía Nelly Sachs, a quen salvou dun fin terrible nun campo de concentración.

Nestes tempos críticos da historia mundial recente, Selma seguía loitando por un mundo mellor cando na súa aldea natal un infarto lle levaba a vida o 16 de marzo de 1940, tras vivir unha vida intensa como corresponde a un ser libre.

3. Voces de mestras

María Victoria Moreno (Valencia de Alcántara-Cáceres 1939-Pontevedra 2005), mestra e escritora, naceu en Estremadura. En Madrid licenciouse en Filoloxía Románica, onde tivo como profesores a Rafael Lapesa e Dámaso Alonso. No ano 1963 chegou a Pontevedra e quedou namorada para sempre da suavidade do clima e da beleza da cidade. Despois dunha estadía en Lugo e Vilalonga (Sanxenxo) volve a Pontevedra, onde foi profesora nos institutos Valle-Inclán e Torrente Ballester, desde os anos 80 ata a súa xubilación.

Con doce anos, residindo en Barcelona, achégase a obras literarias de marcada transcendencia como son "El Quijote" , "El principito" e "Los maravillosos viajes de Nils Holgerson", inda que non tivo o seu primeiro contacto con Galicia ata que seu home foi contratado como profesor nun colexio de Pontevedra. Nesta vila ficaría María Victoria mais de corenta anos, ata o seu pasamento en 2005, a pesar de dar clase en Lugo por dous anos e catro en Vilalonga (Pontevedra). Precisamente en Lugo, no instituto masculino é onde entra en coñecemento co anterior presidente da RAG o profesor Xesús Alonso Montero quen foi o seu alicerce e xerador de interese pola lingua e a literatura galega, tal e como refiren a escritora Fina Casalderrey e a profesora Marilar Alexandre, autoras da devandita biografía. Do mesmo xeito, refiren como en 1967 ao retornar a Pontevedra, deu clases no Instituto Feminino, ensinando lingua e literatura galega dentro das súas clases de lingua e literatura españolas dos venres; tendo importantes alumnas que hoxe loitan pola nosa lingua e cultura como Rosario Álvarez Blanco, presidenta do Consello da Cultura Galega. Como profesora, afanábase na procura dun método de ensino no que prevalecese o gozo que supón a aprendizaxe. Fronte ás prohibicións, a censura e o medo, María Victoria ofrecía liberdade e xogos. Alimentaba os seus alumnos de palabras fermosas. A eles deixou en herdanza a súa biblioteca persoal.

Desde o comezo literario, identificouse con Galicia e coa súa cultura. Tamén participou activamente na vida cultural e política da cidade e do país colaborando en conferencias, cursos e encontros literarios. Era encantadora de palabras, amante dos libros e defensora da literatura infantil e xuvenil. Sentía, como os rapaces, a incomprensión dos adultos e o desacougo de andar perdida no mundo. De nena

escapaba da triste realidade da posguerra coa fabulación de historias e na adolescencia escribiu unha novela, que se chamaría co paso do tempo *Donde el aire no era brisa*. Pedro Ferriol, compañeiro durante os seus últimos anos, presentou a obra ao concurso literario de Monleón, onde foi merecedora do primeiro premio. Quedou finalista do Premio Café Gijón e co relato *La casa de las Marías* obtivo o primeiro premio dos Jogos Florais Minho-Galaicos de Guimarães.

Despois, xa en Galicia, adquiriu o compromiso de escribir só en galego. Contaba María Victoria que soñara *Mar Adiante* como a singradura dunha escola ideal. O conto "Crarisca e Luceiro" levou o segundo premio do Concurso Nacional de Contos Infantís "O Facho" en 1972. *Leonardo e os fontaneiros* (1986) era a súa obra preferida. Esta novela, que propón diferentes formas de lectura, reflicte o mundo interior dun rapaz e a súa amizade cun can da rúa. Levou o terceiro premio do concurso "O barco de vapor" en 1985. *Anagnórise* (1989) é unha das obras con máis éxito da literatura xuvenil galega. *Guedellas de seda e liño* (1999), mención especial White Ravens 2002, retrata dous mundos, o paio e o xitano, a través da vida de dúas nenas e un primeiro amor. No 2004, afectada polo cancro de mama que lle levou a vida, escribiu *Diario da luz e a sombra*, reflexión sincera e valente sobre os efectos da enfermidade.

Esa labor foi especialmente difícil nunha época, a da década dos anos sesenta, cando a presenza do galego na escola non existía en ningunha das súas posibilidades e incluso estaba considerado como unha actividade subversiva. No ano 1973, Edicións do Castro publica o seu primeiro libro en lingua galega "Mar adiante", posteriormente reeditado en 2009, e que na súa primeira edición incluía ilustracións da autora, levándoa a ser unha das pioneiras na literatura infantil galega; característica fundamental e esencial que comparte con Selma Lagerlöf.

4. Simbiose

Dúas mulleres comprometidas coa docencia, cas súas respectivas linguas e culturas; Suecia e Galicia. De María Victoria Moreno, as autoras da biografía que recolle a Real Academia Galega (RAG), destacan sobre todo que é unha escritora galega, a pesar de que algúns textos falen dela como "estremeña" xa que alí percorreu a súa nenez. De todos os xeitos o seu vencellamento con Galicia e a lingua galega a levarían ao seguinte paso despois de tornarse unha escritora alófona de lingua galega; isto é, chegar a ser unha escritora galega.

A paixón pola docencia e outra característica común compartida por ámbalas dúas; vemos como a devandita obra, a historia dunha mestra que da clases nun barco, reflicte a importancia e relevancia desa paixón que é a mesma inquedanza que leva a Selma Lagerlöf a facer a súa obra cumio "Los maravillosos viajes de Nils Holgerson". Tamén, refire a profesora Aleixandre, a vitalidade de María Victoria Moreno exemplificada na súa preocupación coa formación; sabía que era moi importante, necesario e imprescindible o alimentar a xente nova con textos, como por exemplo os de Selma Lagerlöf, para dotar de ferramentas de traballo na escola os mais novos e para fortalecer ese grupo de mestres e profesores que seguen loitando día a día pola defensa da lingua galega desde o ensino e desde tódolos eidos posibles a través dese compromiso coa lingua e a cultura.

Unha cousa e clara, as súas respectivas achegas as súas linguas e literaturas e fundamental, desde a docencia á educación literaria, e sobre todo a literatura infantil e xuvenil mundial, ocupando un oco nese canon non tantas veces tan ben configurado por eidos anglosaxóns fundamentalmente. As súas mensaxes de liberdade e valor que inda hoxe se manteñen con total vixencia a través de ese legado de palabras tan fondo que constitúen as súas obras.

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ANALYSIS OF SOCIAL MEDIA ACTIVITIES OF MULTINATIONAL COMPANIES OPERATING IN THE AEGEAN REGION OF TURKEY: A TWITTER FOCUSED ASSESSMENT

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ABSTRACT

With the principles of the OECD and the UN Global Compact, multinational corporations (MNC's) are encouraged to give importance to sustainable development in their countries of operation, to respect human rights and workers' rights, and to be sensitive to the environment.It has become almost impossible for the MNC's to stay away from the agendas of the countries where they operate or to ignore the situations that have international effects in the 21st century, when the speed of global interaction has increased.From time to time the MNC's make statements on both local and global issues, or in case of disasters or similar crises, they contact and cooperate with various public or civil institutions and organizations. In this study, the social media activities of the MNC's via Twitter have been analysed. Using shared tweets, it is aimed to measure the public awareness of some MNC's operating in Turkey – exactly in the Aegean region and to categorize the kind of their messages that they aim to give to society and their stakeholders. Analysing the tweets of the MNC's within an integrated perspective, it was found that their tweets are not limited with marketing, promotion, customer relations, public relations, or news about activities or operations of the companies. The MNC's have started to use actively and widely the social media for social sensitivity issues as well.

Keywords: multinational corporations, public awareness,Twitter.

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1. INTRODUCTION

MNC, in general, can be considered as a corporation that conducts production and distribution activities in more than one country, uses its resources outside the national borders to achieve the goals of companies within it, and has

managers from more than one nationality under its umbrella (Cam, 1987: 96). Another characteristic of the MNCs isto produce their new products in their home country, to benefit from relatively advantageous labor and other production factors of countries where they have invested and to gain commercial benefits by this way (Dagcı, 2007:102). Additionally, the MNCs are considered to be among the main and strongest actors of the economic globalization process (Ritzer,2020: 218).

It is an obligation for the MNCs to operate in accordance with the legal regulations of the countries they operate. Moreover, with the OECD Principles for the MNCs and the UN Global Compact, the MNCs are encouraged to attach importance to sustainable development, to respect human rights and workers' rights, to be sensitive to the environment, to avoid a bribery and corruptionin the countries where they operate. They are encouraged to pioneer the development of local technology, to avoid an unfair competition, to fulfill their tax responsibilities transparently, and to avoid all kinds of discrimination (OECD Principles 2012; UN Global Compact 2000).

It has become almost impossible for the MNCs to stay away from the agendas of the countries where they fulfill their activities or to ignore the situations with international effects in the 21st century, when the speed of global interaction has increased. On the other hand, there are scholars who argue that the state discriminates in favor of the business world in its relations with private sector regardless of its ideological attitudes. In this case, it is clear that the state and the business world influence each other. For example, in his work named "Politics and Markets", Charles E. Lindblom mentioned the positive discrimination of states against the business world regardless of their ideological characteristics (Heywood, 2018: 108-109). From time to time MNCs make statements on both local and global issues, and communicate and cooperate with various public institutions and non-governmental organizations in times of disasters or similar crises. While it is possible to see these actions as a part of the social responsibilities of MNCs, it is also possible to state that such type of activities has positive effects on brand awareness and brand quality.

This study aims to measure the level of public awareness of some MNCs operating in the Aegean region of Turkey. Twitter accounts of selected MNCs have been used for this purpose. First part of study includes information about the sample, methodology and limitations of the research. The second part of the study describes the findings of the research. Final part concludes the paper.

2. SAMPLE, METHODOLOGY AND LIMITATIONS OF THE STUDY

Using of social media accounts for researches can be considered a new methodology. However, it can be argued that the theoretical discussions about the use of social media for academic studies are enough older. For example, JurgenHabermashas described the public sphere as a communicative platform and has explained it as the process that creates the infrastructure for making public decisions by bringing together the theses of different views. However, Ralf Dahrendorf emphasizes that institutionalism is more important than continuity of participation, so it will be possible to transform from passive public to active public (Keskin, 2014: 135).At this point, Twitter tends to turn the public into an active actor with its institutionalized characteristics. Today, state institutions, politicians, artists, athletes, businessmen, journalists and newspapers as well as many people and organizations with different statuses have became more visible in the media sharing tweets.

Twitter is preferred as a social media channel for this study due to its unique features, as stated. Technology is constantly reshaping our attitudes about social networks. Twitter messages are limited to 140 characters, but may contain links to online blogs, images, videos, websites or other materials, despite the shortness of the message. Twitter is widely used. The Twitter accountsare accessible via the computers and smart phones. Discussions can be made by the concerned personsusing keywords called "hashtags" or using the # symbol about issues covering areas of their expertise on a country or global levels (Maclean et al., 2013: 295). Twitter is one of the most used social media channels in Turkey. Twitter has approximately 340 million users in the world. The total number of Twitter users in Turkey is around 11.8 million people (Avci2020).

In this study, by analyzing how and to what extent MNCs use social media channels, various classifications and categories were aimed to be madefor the future researches. It is aimed to chart the different social media uses in terms of MNCs and to provide an opportunity for the MNCs to access information on innovative communication channels by collecting them. For this purpose, Twitter accounts of some MNCs operating in the Aegean region – it is one of Turkey's regions with high level of industrialization – have been investigated. The contents and issues of their messages, the interactions with other accounts, the profiles of the accountsfollowing by them and their responses to global or local crises have been analyzed.

Five of the top ten MNCs have been selected from the Sales and Production Ranking List of 100 Largest Industrial Enterprises 2018 of the Aegean Region Chamber of Industry (ARCI)(Sahin 2019), using Twitter accounts.Twitter accounts of selected MNCs were followed for forty-five days, exactly between 16th March 2020 – 30rd April 2020. The accounts of main organizations of three of these MNCs also followed (Table 1). General characteristics of the MNCs' main organizations are shown in Table 2. Table content has been formed by analyzing the 2018 annual reportsof the companies.

Thus, Twitter interaction categorization of these MNCs has been made. The accounts of the selected MNCs and their main organizations (if existing) have been interpreted. Considering that the MNCs are globally focused, general inferences are deemed suitable.

Table 1. Company rankings and Twitter accounts.

Company Name	Ranking of ARCI	Twitter Account	(if existing) Twitter Account of Main Organization
Tupras Turkiye Petrol Rafineleri A.S.Izmir Raf. Mud.	1	@tupras	@kocholding (Koc Holding)
Petkim Petrokimya Holding A.S.	2	@PetkimOfficial	@SOCAR_Turkiye (SOCAR Türkiye)
Philsa Phillip Morris Sabancı Sigara ve Tutunculuk San. veTic. A.S. Torbali Sb.	4	@InsidePMI	
JTI Tutun Urunleri Sanayi A.S.	6	@JTI_global	
Pinar Sut Mamulleri Sanayi A.S.	10	@PinarKurumsal	@yasarholdingtr (Yasar Holding)

Source: Authors' own.

Table 2. General information about investigated MNCs

MNCs	Koc Holding	SOCAR	Phillip Morris International	JTI	Yasar Holding A.S.
Number of employees	92.500	51.000	77.400	44.000	7.500
Number of export countries	145	80	160	130	70
Number of production facilities and companies abroad	60 companies	more than 200 companies and offices in 13 countries	plants and offices in 68 countries	plants in 31 countries, offices in 53 countries	7 companies
Net asset	41,7 billion	63 billion USD	78.098 billion	11.330 billion	4.7 billion USD

IMSC-2020, November, 2020. Tetovo. North Macedonia.

value	Turkish Lira (TL)		USD	USD	
Main activity fields	Energy, automotive, consumer durables and finance	exploration and distibution of oil and natural gas	tobacco and tobacco products	tobacco and tobacco products, processed food and medicine	Food, beverage, paint, cleaning papers, tourism, energy, foreign trade
Countries invested for pruduction	Germany, Azerbaijan, Austria, Australia	Turkey, Georgia, Ukraine, Romania, Swiss, Austria	Turkey, Indonesia, Russia, Poland, Germany, The Phillipines, Italy and etc.	Turkey, South Africa, Brazil, Singapore and etc. (more that 70 countries)	UAE

Source: Authors' own.

3. FINDINGS

The findings of the study can be summarized by examining the tables below.

Table 3. Information regarding Twitter accounts of MNCs

Twitter account and joining date	*Blue* verified badge	Direct message	Number of accounts followed-Number of followers	Responding to Tweets
@tupras-September 2015	-	-	19/7.211	yes
@kocholding-August 2009	yes	-	37/132.500	no
@PetkimOfficial-May 2013	yes	-	8/11.000	no
@SOCAR_Turkiye-June 2014	yes	-	9/15.900	no
@InsidePMI-October 2012	yes	-	124/27.900	yes
@JTI_global-October 2013	yes	yes	241/5.480	yes
@PinarKurumsal-October 2011	yes	yes	9/11.600	yes
@yasarholdingtr-January 2016	-	-	18/2.638	no

Source: Authors' own.

It is observed that an earliest date of using Twitter accounts of MNCs investigated in this research paper is 2009. This date coincides with the date when the use of Twitter as a social media channel peaked in the world (Britannica 2020). Although the global trends influence Turkey simultaneously, the widespread use of Twitter in our country has escalated between 2013- 2016. Thus, it can be argued that the interest of the MNCsto use actively Twitter accounts hasincreasedin parallel with the functionality and widespread use of this social media channel.

As it is shown in Table 3, two of investigated MNCs use Twitter effectively to share messages, keeping the direct message panel open, and responding to tweets. It is observed that there is a limited number of accounts followed by the MNCs and these accounts belong to the other companies of the same corporation. This shows that approximately 60% of the MNCs do not prefer to use Twitter interactively. By this way these companies protect themselves from the possible risks of interactive use.

Table 4. Twitter sharing categories of the MNCs

1.	Tweets about company / connected companies news and presentations
2.	Tweets about national celebrations (valid for account in Turkey)
3.	Tweets about supports to states and societies on global crises
4.	Retweets of sharings of main / connected companies
5.	Tweets about social awareness and compliance with global principles
6.	Tweets about climate change
7.	Tweets about social awareness activities
8.	Tweets about sustainable use of water resources

Source: Authors' own.

Examining the Tweets of the MNCs from an integrated perspective, it is observed that their shares are not limited with marketing, promotion, complaint resolution or news about companies. MNCs support the countries in times of global crises where they operate in (for example, providing raw materials, production of masks during the COVID-19 crisis, or financial aid to the state). Sharing Tweets, the MNCs remind the instructions or messages of states or/and relevant health institutions for society. Although the connected companies mostly share the Tweets of the main company, it has also been determined that they have their own shares also. Additionally, the MNCs have Tweets on women's rights, climate change, and protection of natural water resources supporting global principles. It is observed that some MNCs interact more with their followers, some of them announce various events such as competitions via Twitter, and some of them share social life issues such as home hobbies. This can be considered as a reflection of the MNCs to the social

problems. Thus, the public responsibility messages and projects of the MNCsconcretize their sensitivity to public issues. In addition, such type of activities facilitates their acceptance both by the state and by the public in the country where they operate. This situation can be interpreted as an act of acting locally (Suher, 2010: 33-48).

Table 5. The number of total tweets of the MNCs

Twitter Account	Number of Tweets
Tupras- @tupras	368
Koc Holding-@kocholding	860
Petkim- @PetkimOfficial	676
SOCAR Turkiye- @SOCAR_Turkiye	978
Philip Morris International-@InsidePMI	6306
JTI- @JTI_global	1337
Pinar Sut-@PinarKurumsal	1961
Yasar Holding- @yasarholdingtr	496

Source: Authors' own.

It is seen that the number of theTweetsshared by the MNCs is not highand they do not share the Tweets every day of year. However, investigating the sharing dates of posts, it has been noticed that the MNCs use the Twitter with an increasing frequency. When the Twitter profiles of the MNCs are examined, it is seen that all of them, excluding one, added the link of the company's website to the profile, and only one of them has pinned the link of the other social media accounts to their profile besides the company's website.

4. CONCLUSION

Social media channels have been started to be used with an increasing number of users day by day. People connect to the Internet almost every day and many people and institutions actively use social media accounts. Turkey has 62 million Internet users and 54 million social media users (Bayrak 2020). The MNCs have started to use social media both with commercial aims such as promotion and marketing, customer relations and social sensitivity. It is a new process for MNCs to use social media channels, and the oldest user has been doing it for only 11 years.

The number of companies that use social media effectively is few, and the direct message application is less used. This state can be interpreted as MNCs' prefer

to be on social media but only a limited usage time.The fact that the limited number of accounts followed by the MNCs belong only to the connected corporations. A limited number of followed accounts can be considered as the MNCs' usage of social media as a one-way communication channel and their preference to remain in social media with a corporate identity regarding the company and its activities. Some MNCs have fewer followers and their own employees do not follow them on social media. This fact may indicate that this branch of social media has not been used much yet, but it has gradually added new users.Another reason for this situation can be explained by the fact that although the MNCs are interested in the political processes in the country, where they operate, they do not prefer to be perceived as a visible actor in these context. Above all, the MNCs are interested in economic activities. Thus, the MNCs closely monitor the socio-economic developments of that country in order to prevent the negative effects of political structures on them. However, the MNCs are not parties of a power struggle, they are interested in achievement of sustainable relations with the government. Because the changing powers will be perceived as the new interlocutors of the MNCs and economic activities will continue for the MNCs. Considering all these, it is understandable whythe MNCs avoid being a political stakeholder while using Twitter and therefore prefer limited and impartial sharing and interactions. Thus, it is obvious that even if the political powers and the MNCs are not in harmony, they will not be in serious conflict as well.

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NOTES

1. For detailed information about the annual reports please visit:
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   - https://www.koc.com.tr/tr-tr/faaliyet-alanlari/uluslararasi-ag
   - http://www.socar.com.tr/docs/default-source/investor-relations/socar-tr-sirketprofili2018.pdf?sfvrsn=e8b13b22_10
   - http://www.socar.az/socar/en/news-and-media/news-archives/news-archives/id/11332
   - http://www.annualreports.com/Company/philip-morris-international
   - http://www.annualreports.com/HostedData/AnnualReportArchive/p/NYSE_PM_2018.pdf
   - https://www.jti.com/sites/default/files/global-files/documents/jti-annual-reports/jt-annual-report-2018.pdf
   - https://www.jti.com/site-services/sitemap/country-list
   - https://www.pinar.com.tr/images/pdf/Surdurulebilirlik_Raporu_2018.pdf
   - https://www.yasar.com.tr/tr/yasar-toplulugu/detay/Tarihce/8/3/0

2. Thedata in Table 3 has beenconfirmed on 30rd April 2020.

ACTIVE LEARNING STRATEGIES IN ENGLISH LANGUAGE TEACHING TO ALBANIAN EFL/ESL STUDENTS

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ABSTRACT

One thing that teachers, students, and researchers can all agree upon is that teaching strategies should be considered an essential part of mastering a second language. Also, language learningstrategies are regarded as one of the most essential parts of second language acquisition.

Active learning/teaching strategies involve a learning/teaching approach in which students participate or interact with the learning process, as opposed to passively taking in the information during classes.In order to teach a second language effectivelyteachers must take into consideration the needs of each learner, as well as to be able toemploy methodologies that guide students in using active strategies, which enhance their learning process.When given the opportunity to actively engage with the information they are learning, students perform better.

This study aims at showing the significance of using active learning /teaching strategies to Albanian students of English. It is an Albanian case study involving English language students and teachers at University, in which we draw conclusions not only on the significance of this approach, but we also suggest active learning and teaching strategies to help students learn English better and faster.

Keywords: Active learning strategies, active teaching strategies, EFL students, learning process, second language acquisition.

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Introduction

We consider active learning strategies as themost effective learning strategies that encourage students to be positive in the educational situation and can be used to teach English language skills as well as grammar. In search for effective strategies of teaching grammar in an EFL context communicatively, the present study was conducted to identify whether the active learning strategies are effective in improving

grammar achievement of EFL students. In other words, the present study discussed the following research question:

Do using active learning/teaching strategies have any effect on Albanianstudents of Englishin terms of vocabulary and grammar achievement?

Active learning/teaching strategies involve a learning/teaching approach in which students participate or interact with the learning process, as opposed to passively taking in the information during classes. In order to teach a second language effectively teachers must take into consideration the needs of each learner, as well as to be able to employ methodologies that guide students in using active strategies, which enhance their learning process. When given the opportunity to actively engage with the information they are learning, students perform better.

As learning strategies are considered very important tools in language learning and teaching, the most significant studies during this time were done in the areas of language learning and strategy (LLS) use in learning a second or a foreign language.

Researches about language learning strategies began in the 1960s, and particularly, developments in cognitive psychology had a great influence on the research done on language learning strategies.

In 1966, Aaron Carton published his study about themethod of inference in foreign language Studies, which was the first attempt on learning/teaching strategiesof foreign/second languages.In 1971, Rubin started doing research focusing on the strategies of successful learners and classified strategies in terms of processes contributing directly or indirectly to language learning. (Rubin, 1975).

1.1 Classification of Language Learning Strategies

Oxford (1990) states that Language Learning Strategies which directly involve the target language are called direct strategies, which include: a. Memory strategy b. Cognitive Strategy and c. Compensation strategy.

According to Oxford *Memory strategies* are employed for storing and retrieving new information. The principle of memory strategies is meaning. All the steps that the learner adopts relating to memory strategies have to be personally meaningful to the learner in order to make the strategies work. An example of

memory strategy is "I use new English phrases in a sentence so I can remember them "(Oxford, 1990, p 294). The use of memory strategies are most frequently applied in the beginning process of language learning. This strategy involves the process of creating mental linkages, applying images and sound, reviewing well, and employing action. Each subset has different approaches / specific strategies which helps the language learners to learn better.

All of these direct strategies involve mental processing of language. Whereas, indirect strategies are a. Metacognitive, b. Affective, and Social strategies providing indirect support for language learning through focusing, planning,evaluating, seeking opportunities, controlling anxiety, increasing cooperation and empathy, and other means (Oxford ,1990, p.151).

Cognitive strategies have a unified common function that is manipulating or transforming the target language. Mostly this category involves the common function of manipulating or transforming the target language by the learner. Oxford provides an example of cognitive strategies: "I try to talk like native English speakers "(Oxford, 1990, p.295). These strategies include four processes: practicing, receiving and sending message, analyzing and reasoning, as well as creating structure for input and output. These processes are used to understand the meaning and expression of the target language.

Compensation strategies are used to help learners use the new language for comprehension and production regardless of the limited knowledge learners have with the new language. The purpose of compensation strategies involves making up for an inadequate repertoire of grammar, and especially vocabulary. Oxford suggests an example of compensation strategy that is 'to understand unfamiliar English words, I make guesses' (Oxford, 1990, p.295). Guessing intelligently in listening and reading, as well as overcoming limitations in speaking and writing are the two subsets of compensation strategies.

In addition, O'Malley and Chamot have differentiated strategies into three categories: cognitive, metacognitive and social/affective. (1990: p.99) According to them *cognitive strategies* are specified as learning steps that learners take to transform new material, for instance, inferencing, contextual guessing and relating new information to other concepts from memory. *Metacognitive strategies* have to do with consciously directing one's own efforts into the learning task. *Social/affective*

strategies involve interaction with another person or taking control of ones' own feelings on language learning.

Besides, Wenden and Rubin classified learning strategies into two categories: cognitive (steps used by learners to process linguistic and socio-linguistic contents) and self-management (planning, monitoring and evaluating), on the basis of their learning functions. (1987)

However, despite the methods they are classified, the exact number of strategies available and how these strategies should be classified still remain open for discussion.

1.2.1 Active Language Learning/Teaching Strategies

Active learning is based on a theory of learning called constructivism, which emphasizes thefact that learners construct orbuild their own understanding[7]. The theory of social constructivism, which is often referred to as "student-centered instruction", means that learning happens primarily through social interaction with others, such as a teacher or a learner's peers.[8]

The philosophy behind the Active Learning approach is that, if given the opportunity to learn from his own active exploration and examination, the child will achieve skills that become a part of his personality and are natural for him to use in interaction with others and for the fulfillment of his own needs.

Prince has defined *active learning*as any type of instructional method which engages students in their learning process and requires meaningful (relevant, authentic) learning activities as well as requiring students to think about what they are doing (metacognition)

Kamegai and Croker defined active learning, as a multi-dimensional concept comprised of six themes: *active, interactive, cognitively engaging, emotionally involving, individualized, and independent learning.* (2017. 42(65): p. 65-79). Besides,the Center for Research on Learning and Teaching at the University of Michigan defines active learning as, "a process whereby students engage in activities, such as reading, writing,

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[7] Bell, D. and J. Kahroof, Active Learning Handbook: Institute for Excellence in Teaching and Learning Faculty Development Centre.
[8] Assessment, C., Active learning.Retrieved from: https://www.cambridgeinternational.org/Images/271174-active-learning.pdf 2017.

discussion, or problem solving that promote analysis, synthesis, and evaluation of class content."

Charles Bonwell, James Eison, and other professional educators familiar with active learning research attribute some benefits to active learning; firstly, active learning strategiesemphasize student-centered learning. They create greater student interest and motivation than traditional lecture.

Active learning promotesgreateracademic achievement (breadth and depth); students learn to think about a subject/topic. It also allows students to practice important skills, such as collaboration, through pair and group work and contributes to more favorable attitudes toward learning. (Shihri, 2019).

Also, some studies argue that Active learning is one of the useful strategies for EFL teachers as well as an effective teaching technique, about which we strongly agree and recommend to both students and teachers.Alves states thatit is uncontroversial to say that active learning has long been an integral part of TESOL/TEFL training and overall pedagogy. (Alves, 2015)The term "Active Learning" is embedded in ESL/EFL teacher training and is a regular part of their classrooms, though that specific term is not often used by TESOL/TEFL instructors. The review of literature has shown that active learning will encourage students' engagement in EFL classrooms and can contribute to the increase in students' motivation, confidence, and participation.

1.2.2 Active Language Teaching Strategies

Active Teaching Strategies help to initiate learners and instructors into effective ways to help everyone engage in activities based on ideas about how people learn. Multiple active learning strategies may be used in each of the active learning designs. Below we provide a list of active learning strategies especially for teachers of English:

Pausing in lecture

This strategy works during lectures for students to reflect on, discuss and apply ideas just presented and to encourage them to engage actively in the lecture rather than passively taking notes. These strategies also help students to understand what they do and don't understand about the lecture.

This strategy is recommended to pause some seconds after asking a question before calling on a student to respond as well as have students write down notes about a concept just covered in lecture (e.g. their understanding, two questions they have about the concept as presented, what they would like to know more about etc.

Requiring students moving around (**Gallery walk and posters)**

This strategy can be considered quite interesting and motivating to groups of students given assignments that they need to work on together and present their ideas on a sheet of chart paper. Once they have completed their poster, they should display it on the wallby explaining and demonstrating it. Students should take turns standing by their poster so that each of them have the chance to visit the other groups' posters. This sets up a more interactive way of presenting as compared to ppt presentations.

Face-to-Face Promotive Interaction

Face-to-Facepromotive interaction tries to engage the student inexplanations of their learning process to fellow students.The idea is to get students to teach each-other. (Johnson, and Smith 1991)

Individual Accountability/Personal Responsibility

This strategy is recommended especially when giving course works to students by the end of the semester. Individual accountability addresses the issue of assessingindividual student work within the group effort. It goesfurther than individual assessment. Feedback to the entiregroup of individual performances is critical part ofindividual accountability. An example is to randomly callon a team member to present the group's work. Thiscreates the pressure on the group to ensure that every groupmember understands the work performed by the group.

Collaborative Skills

Collaborative skills refer to theneed to teach students how to function within a group.They should have an understanding of group dynamics, active listening methods, conflict-management, and othersocial skills necessary to function effectively in a group.

Group Processing

Group processing tries to engagethe students in a self-evaluation exercise. Smith (1994) suggests having the students answer the following twoquestions. The first question is related tothe importance of each member in the group (what did you do thatwas helpful for the group?) and the second question could be'what is somethingeach member could do to make the group even bettertomorrow'.

We also recommend the following active language learning strategies to students of English so that they can improve their English level:

• Reading in English (and actively looking up words and phrases you don't know)
• Listening to podcasts in English
• Creating your own vocabulary flashcards and vocabulary books (not just using non contextual, pre-made ones)
• Speaking in English (and trying to use all of your new expressions)
• Listening to native speakers in conversations (and listening very carefully to exactly how they use certain expressions)

1.3 Methods and participants

Each of the above strategies was considered and appliedto a group of 45 students in two courses at "Aleksander Moisiu" University, of Durres, Albania. Students were pre-tested at the beginning of the courses which covered mostly Intensive English and English proficiency. By the end of the course this group of students was also tested, in order to see the results of the applied active teaching/learning strategies.

1.4 Results of the study

This study demonstrated the positive impact active learning/teaching can have upon students' learning outcomes.Each of the above strategies resulted thatthey help students impart and receive information, clarify, organize, receive feedback, develop empathy, appreciate different perspectives, test ideas, see connections, create, recognize assumptions, prioritize ideas, etc.

The strategies applied increased enthusiasm for learning in both students and instructors.

Active teaching strategiesincreased content knowledge, critical thinking and problem-solving abilities, as well as positive attitudes towards learning in comparison to traditional lecture-based delivery.

Active strategies also had a great impact on the development of graduate capabilities such as critical and creative thinking, problem-solving, adaptability, communication and interpersonal skills.

Conclusions

Active Language Learning Strategies are considered as themost effective learning strategies that encourage students to be positive in the educational situation and can be used to teach English language skills as well as grammar. In search for effective strategies of teaching grammar in an EFL context communicatively, the present study was conducted to identify whether the active learning strategies are effective in improving grammar achievement of EFL students.

Active learning is based on a theory of learning called constructivism, which emphasizes thefact that learners construct orbuild their own understanding. The theory of social constructivism, which is often referred to as "student-centered instruction", means that learning happens primarily through social interaction with others, such as a teacher or a learner's peers.

In terms of learning strategies we also recommend the following active language learning strategies to all learners of the English language so that they can improve their English level such as: reading in English (and actively looking up words and phrases you don't know); Listening to podcasts in English; Creating student's own vocabulary flashcards and vocabulary books (not just using non-contextual, pre-made ones); Speaking in English (and trying to use all of your new expressions); Listening to native speakers in conversations (and listening very carefully to exactly how they use certain expressions).

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WRITTEN AND ORAL TRANSLATION CHALLENGES AND SOLUTIONS IN KOSOVO

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ABSTRACT

Despite the fact that thousands of people nowadays work and earn their living from translation and/ or interpreting, the widely spread opinion is that one does not need any special training in order to become a translator or an interpreter. However, people who deal with translation and interpreting are aware that this assumption does not hold. In our times, the fact that translation is not just a linguistic procedure, but is socially constructed and oriented just like language itself, is gradually accepted. Hence, translators are becoming fully aware that training is necessary just as in any other profession if one wants to keep up with global changes. One of the major challenges in translation and interpretation in Kosovo is the inadequate translation quality of texts as well as poor simultaneous and consecutive interpreting during conferences, trainings and other important events. However, in the case of written translations, the translator has the chance to intervene, correct, and proofread the text through proofreaders, which is not something that can be done during oral interpretation. This does not mean that interpretation has any lower stakes; poor oral interpretation can even result in the failure of an event, e.g. interlocutors may misunderstand each other or convey an inaccurate intellectual or professional picture of the speakers. Therefore, this paper explores the challenges and solutions of translation in Kosovo, in general and oral interpretation, in particular.

Keywords: translation, challenges and problems faced by translators/ interpreters in Kosovo, written and oral translation problems and solutions, culture, training of translators/ interpreters.
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Introduction

In the world of interdependencies and integrations in which our country fully participates and strives to have its share, the necessity and demand of translation is in constant increase. In order to address that increased demand, a vast number of people are daily engaged in translation/ interpretation. Thanks to translation, exchange of goods between social communities divided by language barriers was made easier.

Finally, owing to translation, contacts between individuals and nations have been established. These contacts would otherwise be impossible under conditions of language isolation. Since translation (or rather interpreting) has its roots deep in the history of mankind, there is a wide and abundant literature related to translation. However, to date there have been no significant and comprehensive papers or studies written about written translation and oral interpretation challenges and solutions in Kosovo. This is clearly a vacuum that needs filling, especially given the fact that translation has had a role of great significance throughout the history of Kosovo. Thus this paper will focus on the history of translation and the role cultural differences in translation, in general and more specifically on the problems and solutions of inadequate translation quality of texts as well as poor simultaneous and consecutive interpreting during conferences, trainings and other important events in Kosovo.

Materials and Methods
1. The history of translation and the role of cultural differences in translation

The invention of the printing press incited and encouraged the development of translation activity. After the advent of the printing press, terms related to translation were used for the first time, terms which are even nowadays in use. In 1593, the word *traduire* (to translate) was born, while in 1540, Etienne Dolet created and included the words *traduction* (translation) and *traducteur* (translator) in one of his tracts. In Spain and Italy, the neologisms *traducer/traduccion* (Spain) and *tradurre/traduzione* were similarly created to describe translation.

As a matter of fact, translation is one of the earliest forms of human activities. It is older than writing. However, written translation dates back to the very beginning of written language itself, when the first official documents and materials (i.e., those related to trade exchange, religious texts) were translated. Thus, translation ever since its inception has played an important social and cultural role: it enabled people to become acquainted with the cultural values of different nations. Only through translation, could the masterpieces of Homer, Dante, Shakespeare, Goethe, Balzac, Dostoyevsky, Cervantes, Tolstoy, Byron, Pushkin, etc., become cultural treasures of the entirety of humanity.

According to linguists, translation has been defined as "the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language)." Translation is thus a rendering, transformation or transmission of a message from one language into another. While, according to

Eugene A. Nida "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style." (Catford, p.20)

However, in addition to knowing source/target languages and being familiar with the relevant cultural contexts, the translator must have a solid foundation in philology, which has been seen as a necessary prerequisite for successful translation since ancient times. The study of philology dates back to the Alexandrine age of Ancient Greece, when Greek scientists and scholars were tasked with collecting and deciding which texts, books and masterpieces of national literature should be translated, annotated and accompanied by explanations. Philological approach starts from two texts in two different languages taking into consideration not linguistically defined expressive elements, but rather literary defined elements. Hence, translation is defined as a procedure in which a literary text is replaced by another literary text in a different language, preserving the artistic, aesthetic and literary values of the original text.

According to George Mounin, apart possessing an excellent knowledge of language of both source language and target language, a truly professional translator should be able to act as a mediator between nations and cultures. This means that a translator must have an excellent knowledge of both the source and target languages and cultures. Because translation is not only an interaction between two languages, but also between two cultures, the translator must be informed about the historical, linguistic, and cultural context of the languages in which he/she translates. Hence, recent studies have paid particular attention to the translator's competence and knowledge with respect to culture. Although there have been debates regarding whether language is part of culture, translation practice has demonstrated that language and culture are inextricably linked. Eugene Albert Nida believes that cultural differences may in fact pose more translation challenges than differences between languages. Moreover, he explains that cultural parallels may lead to mutual understanding, regardless of formal differences in translation; therefore, per Nida, cultural component of translation is of the same importance as the lexical component.

The phraseology of nations—each with different customs, traditions, spiritual contexts, etc., which are often uniquely enshrined in spoken and written language—cannot always be reflected and found in dictionaries. That is why the translator often has to spend quite some time in the country where the source and target languages

are used in order to become more deeply acquainted with the text's linguistic-cultural context. Only then will he/she be able to effectively overcome many of the aforementioned obstacles in translation.

It is important to emphasize that translation has played a paramount role in the development of the Albanian language, literature, and culture throughout history. This was noted by a distinguished Albanian translator and critic Agron Tufa: "Albanian language is the 'protagonist' and the determining element of our national identity, for it unravelled its existence for the first time through translation of Formuala e Pagëzimit (Baptism Formula) "Atit e t'birit e t'shpirtit shenjt" (In the name of the Father and the Son and the Holy Spirit). Ever since then, the Albanian language has developed and stood all the tests of time by ensuring and demonstrating clear evidence of its identity. One of the main secrets of the survival of the Albanian language was no doubt translation. The role of translation, as for all other languages of small nations, was crucial for the development of Albanian language. It has enabled and ensured its revival, expansion of vocabulary, its enhancement and advancement until it became fully self-confident" (Ymeri, p. 42).

2. Written translation problems and solutions in Kosovo

Never before have there been so many people engaged in translation are activities as there today. Everyday, thousands of translators and interpreters facilitate human communication in the social, political, cultural, artistic, scientific spheres between institutions and individuals of different nations. The role of interpreters and translators in the development of international relations, economics, arts, movies and scientific exchange is truly enormous (Newmark, p. 10). In the current age, one cannot imagine the organization, proper functioning, and success of any conference, summit, congress, symposium, or meeting, be it in the international, scientific, political, diplomatic or cultural realms, without the participation, involvement, engagement, and noble mission of interpreters and translators. Thus, translation has become, not merely a condition for two-way communication, but also a symbol and tool of progress, co-operation, mutual understanding, tolerance, and peace (Prunç, p. 12).

Recently in Kosovo scores of young translation experts have been engaged and hired for interpretation or translation work. They're not only employed by international bodies such KFOR, UNMIK, OSCE and EULEX, but also work with liaison, diplomatic, economic, tourist, political and marketing offices; embassies, agencies and

institutions; and various humanitarian, health, educational and cultural organizations. With their assiduous efforts, they facilitate communication between international and national representatives, politicians, diplomats, experts, managers and employees. In translating such organizational, institutional, legislative, scientific, and cultural information into Albanian and other regional languages, these translators and interpreters are at the same time helping foster amity, cooperation, mutual understanding between individuals and nations.

However, nowadays in Kosovo one major challenge is the inadequate translation quality of texts, administrative notes, brochures, etc., as well as poor simultaneous and consecutive interpretation during conferences, trainings and other important events at the national and international level. It is important to mention that there are three main kinds of translations of written texts: 1) translation of documentary, informative and scientific materials; 2) translation of journalistic, political and philosophical materials; and 3) translation of literature, prose and poetry.

Translation and interpretation in Kosova before the war in 1999 had only been practiced by a few talented and experienced practitioners; after the war however, due to the sudden, extraordinary need for translation, the skill is being practiced "by those who are in need and those who do it indeed," Vedat Kokona puts it. He makes a distinction been those who translate for financial reasons and those who he says have the call of the "Mother Nature". For Kokona, "Mother Nature" is the talent or gift for translation: the passion to read, understand, adopt and transmit a text, a message, an idea, an opinion into a clear, lucid and original manner. On the other hand, translators in need, as Kokona explains, are those not assigned by the "Call of Nature" to work on something and as a result, they cannot do their job effectively; the result is that their shoddy work can sometimes appear funny, and the other times result in important and potentially dangerous mistakes. This type of translator possesses no gift or talent, preparation, motivation, or qualification; they are lazy and believe that interpretation is a simple, straightforward task and as such, they do not accomplish their task. They destroy not only the text and message, but also the style, and thereby misinform the reader and/or listener.

According to Edmond Tupja, a well-known Albanian scholar and translation theorist, there are two categories of interpreters in addition to those described by Kokona: sub-interpreters and pseudo-interpreters. According to Tupja, "the first one

is accountable, modest, hardworking and give their best, but they lack talent and as a result their translations/interpretations are mediocre and need to be retranslated by another translator, so the proof-reader finds himself in the position of co-translator.

The second of these, the pseudo-interpreter is like Kokona's "translator in need"—a translator who has no gift, knowledge, or wish to work. Unfortunately, this category of translators "is most commonly engaged in written and electronic media and even in literary translations" (Tupja, p. 61-62).

Therefore, translation should never be done word-for-word. It should rather reflect the meaning and preserve the stylistic subtleties of the original. Even St. Jeronimo (Shen Jeronimi) (347-420) from Dalmacia in Illyria and Cicero emphasised the fact that a translation should never be done word-for-word, but meaning-for-meaning. For a successful translator, recognizing the meaning of the words is necessary, but not sufficient for fully understanding a text. Similarly, semantic ambiguity is a common challenge translator's face; the selection of one or another potential translation of a word is determined by the meaning the word has in the textual context of the sentence, paragraph, chapter or work as a whole. It also depends on professional translator's knowledge of the source/target languages and cultural context and on his/her ability to understand the author's thoughts, ideas, opinions, style, intentions, etc.

For this reason, in order for a translator to translate a text, he/she has to first find the best possible way to decode its meaning. This means that he/she has to think and reflect about it until he/she finds the most accurate, clearest and best way to transmit it into another language. Depending on the difficulty of text, this can sometimes prove to be very hard and even the best dictionaries may not be of much help to the translator. Therefore, his/her vocabulary and thorough knowledge of the relevant language and culture is paramount to his/her success.

In written translations, the translator has the opportunity to intervene, correct, and proofread the text through proofreaders but this is something that cannot be done during oral translation/interpretation.

3. Oral translation/ interpretation challenges and resolutions in Kosovo

The mission of the translator/interpreter is to help individuals and groups understand each other and even help facilitate agreement between different parties.

However, above all, the translator/interpreter's paramount duty is to understand the original message, translate it, and effectively articulate it in the target language.

The two main types (techniques) of oral and verbal interpretation are simultaneous and consecutive interpretation. In consecutive translation, the translator/interpreter translates after the speaker pauses to give the interpreter time to translate and transmit the message, idea, thought or sentence; in simultaneous translation, translation is done simultaneously, with the interpreter only a few words behind the speaker. In the latter type of oral translation, the speaker speaks and is often almost unaware that he is being translated. Since the translator speaks at the same time as the speaker, he/she has no need to memorize or jot down what the speaker says. Simultaneous interpretation is often more suitable for conferences, seminars and other formal events with large number of participants and it requires special translation equipment, since the interpreter is normally isolated in a booth.

In consecutive translation, the interpreter does not start speaking until the original speaker has stopped. When using consecutive translation, one person speaks at a time. Therefore, the interpreter has time to analyse the message as a whole, which makes it easier for him/her to interpret, translate, and transmit the message in a matter of a few seconds. Consecutive translation is more suitable for smaller meetings and is less confusing for the interpreter and oftentimes results in a more correct oral translation than simultaneous interpretation. Nevertheless, this type of oral translation also has its own challenges, given that it makes translators exposed and visible; requires great fluency, concentration and self-reliance; and can be very tiring.

Moreover, when it comes to oral interpretation, poor interpretation can even result in the failure of an event. In the worst-case scenario, interlocutors may misunderstand each other, and get an inaccurate intellectual or professional picture due to poor interpretation in Kosovo. Such a situation can arise due to a lack of knowledge or responsibility on the part of the organizer, lack of discipline by participants, poor articulation, and most frequently due to lectures which lack terminology knowledge and accuracy, topic relevance, respect for language styles and underestimate interpreters and interpreting.

To avoid such situations, the speaker should be aware that he/she is speaking through an interpreter, and if the speech is still confusing or lacks order, then the interpreter has no other alternative than to be transmit an unclear message. The

3rd International Multidisciplinary Scientific Video Conference 2020

speaker should also take into account the rhythm or the pace of the speech. He/she should address in a normal tone and, as much as possible, follow the interpreter's tempo. Speakers should not talk all at once, as the interpreter cannot translate everything they're saying. Further, they should avoid long and complex sentences or paragraphs and speak in simple, concise sentences. The speaker also should take into account his/her pronunciation and avoid using idioms, jargons, acronyms, and specific humour, so as to avoid other potential sources of misunderstanding.

Facilitation and assistance to interpreters in Kosovo is best provided by the relevant institutions, which employ interpreters, by assisting in the following ways:
1. On-time information about the agenda, purpose of the meeting, and context of the speeches;
2. Providing interpreters information about the importance of the meeting and the level of participants;
3. Informing interpreters about the type of interpretation (consecutive or simultaneous);
4. Ensuring a list of specialized terminology and acronyms to be used during the conference;
5. Providing copies of notes or talking points of speeches or presentations;
6. Making the meeting organizer(s) available beforehand to answer possible questions a translator/interpreter might have about the meeting format.

After all, the transparency and success of interpretation depends both on the quality of event preparation and the training, competence and qualification of the hired interpreters. Important inroads regarding the latter might be made by English departments at universities in Kosovo, which, in cooperation with international organizations, could send interpreters abroad for further language proficiency and specialization in translation.

Conclusion

In the era when isolationist views are no longer cherished by people in general, in the world of interdependencies and integrations, the need for translation has not only become greater, but it has also gained in importance. Translators/ interpreters act as intermediators in solving various conflicts throughout the world and in exchanging of achievements in civilization, science, technology, art, culture, literature, etc. This comes true especially in Kosovo where translation/interpretation

has had a role of great significance throughout the history of Kosovo and the necessity and demand of translation is in constant increase. Therefore, taking into account the challenges faced by translators/interpreters in Kosovo, we sincerely hope that in addition to paying particular attention to ensure proper and professional training for translators/ interpreters in our competent educational institutions, in the not too distant future our institutions and universities in Kosovo, in close cooperation with international organizations, will be able to send translators/ interpreters for language proficiency and specialization in translation/ interpretation abroad. Furthermore, the idea of establishing an Institute for Translation in Kosovo has emerged. This idea, if supported by the international community, would enable the qualification, training and professional capacity building of interpreters at the international level. Such an idea is very useful, especially now as Kosovo is aiming to further its integration into the Euro-Atlantic social, political, and intellectual community.

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GEORGE BERNARD SHAW IN ALBANIAN

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ABSTRACT

G.B. Shaw's plays were translated into many world languages, while in Albanian language his plays strated to be translated during 1950's. In 1956, Vedat Kokona, the well-known Albanian literary translator, translated "Major Barbara" and "Pygmalion" into Albanian. In 1972, two G.B. Shaw's comedies were translated into Albanian: "The Apple Cart" was translated by Sylejman Pitarka and "Widower's House" by Bashkim Pitarka. Whereas, in 2006, G.B. Shaw's melodrama "The Devil's Discipe" was also translated into Albanian and published by Publishing House Skanderbeg Books in Tirana, Albania. There are two different Albanian versions of "The Devil's Disciple". For the first time it was translated in Kosova by the well-known and prominent Kosovar Albanian literary translators, philologist, scholar, polyglot and university professor Dr. Abdullah Karjagdiu, during 1980's, and for the second time in Albania by the experienced literary translator Afrim Karagjozi. It is worth noting that in Kosova G.B. Shaw's dramas were translated for the first time during 1980's by Prof. Dr. Abdullah Karjagdiu, who translated four Shaw's plays: "Candida", "The Devil's Disciple", "Mrs. Warren's Profession" and "Androcles and the Lion".

Key words: George Bernard Shaw**,** plays, translation into Albanian, literary translation, etc.

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1. George Bernard Shaw, Shakespeare of Modern English Drama

In this paper I will first focus on the importance of Bernard Shaw's plays and then try to shed some light on the presence of George Bernard Shaw's dramas in Albanian. In 1879, the well-known critic and poet Matthew Arnold complained that during that time in England no genuine and real drama was produced. In fact this was the case in Europe, too. However, the last decades of the XIXth century and the beginning of the XXth century saw an extraordinary resurgence of the drama not just in England, but in Europe, too. This is a period when Henrick Ibsen in Norway, Anton Chekhov in Russia, August Strindberg in Sweeden, Luigi Pirandello in Italy, and Eugene O'Neill in the USA brought about changes and a new spirit to the drama. At the beginning of the XXth century English drama and theatre started to, slowly but surely, attract more spectators.

Unlike the periods of earlier drama, XXth century playwriting in Europe has been strongly traditional and individualistic. Whereas, the XXth century English drama was a bit specific, given it emphasized sociological problems. Namely, English drama has been particularly strong in realism and had different tendencies compared to those of European drama, such as the philosophic tendencies in Jean Paule Sartre's drama, psychological tendencies in August Strindberg's drama or the imaginative tendencies in Jean Giraudoux's drama.[1] No doubt, one of the most prominent English dramatists is George Bernard Shaw (1856- 1950).

George Bernard Shaw is considered by many critics as the Shakespeare of the British Modern Drama. His father was the son of a merchant and sometime civil servant and his mother was a professional singer. He commenced his schooling in Wesleyan Connextional School and ended his formal education at the Dublin English Scientific and Commercial Day School. Reading books was G.B. Shaw's main passions. Influenced by reading political literature, he became a dedicated socialist reformer and startred to publish political articles. He was also a founding member of the Fabian Society, a middle class organization established in 1884. The main aim of this organization was the gradual and peaceful spread of socialism. Apart from this he was also a staunch defender of the women's rights, a vegetarian and a teetotaler. He started to write at an early age. He is more known as a playwright (dramatist), though he also unsuccessfully tried his hand on novel. Throughout his career he wrote more then sixty plays. One of the main characteristics of his plays is that they come with lengthy prefaces, where he unleashes his opinions on different social issues addressed by the plays. Often, his prefaces are longer than the plays themselves. Some of G.B. Shaw's best plays that brought him fame are: "Arms and the Man" (1894), "Major Barbara" (1905), Saint Joan (1923), and "Pygmalion" (1914). He was awarded the Nobel Prize in Literature in 1925 and an Oscar for writing the adapted screenplay in 1938 for "Pygmalion". G.B. Shaw is among the rare if not the only writer to have been awarded both Nobel Prize and Oscar[2].

G.B. Shaw believed that through drama he could influence the reform in the British society. This way, by making the public laugh he thought he would be able to make them think, as well. Hence, English drama became one of the most suitable and preferred mediums to express his ideas, issues and problems about English society,

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[1] Stephen, M.: English Literature, A Student Guide, Second Edition. Longman, London and New York 1991, pg. 273
[2] Ibid, pg. 275- 277

while owing to the detailed and comprehensive prefaces, professional comments, long and detailed stage directions his dramas became also attractive and interesting for reading. He employs the paradox in his plays quite often to present new ideas, which were oftentimes in discord with the traditional beliefs. This way, through some of his plays he had sparked a spontaneous reaction of the audience and public opinion, though in time the audience understood that this was his way (style) of debating diverse ideas about the society.

According to David Daichies, G.B. Shaw considers drama as a suitable medium to express his ideas about the social abuses, misuses, contradictions and prejudices. His dramas usually contained a certain dosage of humor and a lot of intelligent provocations and allusions. Shaw's characters are the mouthpieces for what he wants to say, but they are painted in very strong colours, are frequently comic and very rearly lack interest. Therefore, oftentimes the aim of his satire is to criticize and mock not only the fictitious characters of his dramas, but the institutions and even the public opinion. As a playwright he blended the comedy and serious intent. Thus, Shaw can be savagely yet comically critical of society. Shaw is also known as an analyst, commentator and critic and thus his statements were published not only in English press, but in foreign press, as well.[3]

As a popular playwright, as a critic of social injustices, as a rare artist of drama of ideas, as a virtuoso of humor and satire and a master of a concise, highly economic and fluent style G.B. Shaw is one of the most popular dramatists not just in English literature, but European literature, as well. His plays, even in the new millennium, are still performed not only in England but worldwide. His works are still being translated in many important world languages, while his dramas, many of which were made movies, are watched by millions of spectators all over the world.

Though, it is believed that Shaw was influenced mainly by Shelly, Nietzsche, Schopenhauer, Marx, Engels, Wagner and Battler, in fact it is Henrik Ibsen who influenced him most. He has learned from him the following dramatic techniques: 1. Surprising viewers into thinking about themselves; 2. Fusing ideas into the "well-made" play; 3. Portraying both characters and events realistically and 4. Emphasizing in drama the social problems and conflicts and mimimizing or avoiding excessive poetic and symbolic elements in drama.

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[3] Daichies, D.: A Critical History of English Literature. London Secker & Warburg, 1963, pr. 1104-1108

2. Bernard Shaw in Albanian

G.B. Shaw's plays were translated into many world languages, while in Albanian language his plays strated to be translated during 1950's. In 1956, Vedat Kokona, the well-known Albanian literary translator, translated "Major Barbara" and "Pygmalion" into Albanian. In 1972, two G.B. Shaw's comedies were translated into Albanian: "The Apple Cart" was translated by Sylejman Pitarka and "Widower's House" by Bashkim Pitarka. Whereas, in 2006, G.B. Shaw's melodrama "The Devil's Disciple" was also translated into Albanian and published by Publishing House Skanderbeg Books in Tirana, Albania. There are two different Albanian versions of "The Devil's Disciple". For the first time it was translated in Kosova by the well-known and prominent Kosovar Albanian literary translators, philologist, scholar, polyglot and university professor Dr. Abdullah Karjagdiu, during 1980's, and for the second time in Albania by the experienced literary translator Afrim Karagjozi. It is worth noting that in Kosova G.B. Shaw's dramas were translated for the first time during 1980's by Prof. Dr. Abdullah Karjagdiu, who translated four of Shaw's plays: "Candida", "The Devil's Disciple", "Mrs. Warren's Profession" and "Androcles and the Lion". George Bernard Shaw's works can be divided into three main periods. Discussed below are only some of the important plays that were translated into Albanian.

2.1. First period (1892-1901). Plays written by Shaw during this period have in some ways proved more durable theater pieces than his later works. He follows Ibsen in casting social criticism into the "well-made" play. However, Shaw's chief focus in the dramas of this period is the denunciation of falsehood, snobbism and hypocrisy. Some of the important dramas of this period that were translated into Albanian are the following: "Widower's House", "Mrs. Warren's Profession", "Candida" and "The Devil's Disciple". Other Shaw plays from this period are: "Arms and the Man", "Caesar and Cleopatra", "The Chocolate Soldier", "The Man of Destiny", etc[4].

In "Widower's House" a young medical student Harry Trench is outraged to find out that the father of his beloved, Blanche Sartorius, derives his income from high rents on tenements. Therefore, Harry wishes Blanche to reject her father's money and live upon his modest income. However, Trench was horrified, when he learned from Lickcheese that his own income arises from mortgages on the Sartorious property.

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[4] Day S. Martin, Ph.D. History of English Literature 1837 To Present. Doubleday & Company, Inc. Garden City, New York, 1964 pg. 275-276

The message of the play is that in the modern society cheaters and crooks get rich by misusing and abusing the tragedy of the honest, decent, well-intentioned and hardworking people. In "Mrs. Warren's Profession", too, Vivie Warren, a modern independent girl, is distressed when she discovers that her mother escaped from poverty by prostitution. Vivie insists and even begs her mother to resign from her present position as the wealthy head of an international chain of brothels, financed by Sir George Crofts. When her mother refuses, Vivie leaves her mother to live by honest work in London. This play is in keeping with Marx's opinion. Namely, Marx belived that in the modern society it is impossible to live a decent life and that virtues and values can not survive, given that everything bears a price tag. Then in "Candida" the Reverend James Morell, a successful Christian Socialist cleric, aged forty, of advanced views, lives with his wife Candida, who is thirty-three and very lovely and intelligent. On the other hand, the eighteen year old poet, Eugene Marchbanks, falls in love with Candida, who is ready to leave her husband in order to escape with the young poet. However, in one of the stage's great scenes she chooses: "I give myself to the weaker of the two." Morell is shocked, but Marchbanks understands and departs. Candida is a figure of material love to whom sex and home are the most important values, while the world that the men concern themselves is but a play world of unreality. While in "The Devil's Disciple", the protagonist Richard Dudgeon is not as other people think of him, as devil's disciple, but he is in fact a man of virtues. In Act I Richard Dudgeon (Dick) returns home upon the death of his father to hear the reading of the will. His wickedness appalls Judith, the wife of the town's Minister, Anthony Anderson. In Act II Richard becomes a hero. When the British look for Minister Anderson, who is an advocate of independence, Dick allows the British to take him away in his stead, even though he new he would be hanged. During the military trial, Dick is convinced and sentenced to be hanged. In Act III, however, Minister Anderson, after organizing the American rebels, forces the British troops to set Dick free. Consequently, in the end British go away defeated, while the Americans rejoice. Anderson's rescue is as noble as Dick's self-sacrifice, but Anderson's action is motivated from gratitude and a desire to regain the affection of his wife, whereas Richard's action arises mainly from humane instincts. So Dick is not the devil's disciple, but he is revolting against an oppressive and rigid church and asserting the fundamental goodness of human nature.

2.2. Second period (1901-1929). In this period Shaw reaches his greatest creativity. During this period he becomes more independent of Ibsen and thus more original and exciting. The scope of his viewpoints, opinions and ideas is so wide that

he oftentimes overloads his dialogues and monologues. One of the characteristics of the plays of this period is that most of them contain prefaces, notes, appendices, stage directions, etc, which on the one hand make his dramas more interesting, but on the other hand they slow down and delay the actions in the play.

The most popular Shaw plays of this period are: "Revolutionist Handbook", "Man and Superman", "John Bull's Other Island", "The Doctor's Dilemma", "Back to Methuselah", "Major Barbara", "Androcles and the Lion" and "Pygmalion". The last three plays were translated into Albanian. In "Major Barbara", Lady Undershaft takes her son and her daughter to meet their father, Andrew Undershaft, whom they hardly know, since he left them long time ago. He is in munitions industry. Lady Undershaft goes to visit Andrew because she wants more money for her daughters, who are about to marry, and thus wishes her son to inherit the Undershaft munitions industry, which is traditionally inherited by an orphan. Daughter Barbara, engaged to Adolphus Cusin, professor of Greek, is a devoted major in the Salvation Army. Barbara opposes her doctrine of God and salvation to her father's blatant doctrine of work and money. Outraged when the Salvation Army accepts 5000 pounds donation Undershaft, Barbara quits the Army to live in her father's model village. She did that because she believed that God's work should be done for its own sake and not for bribes and money from the industry of death. In the end Adolf, technically an orphan by British law, inherits the munitions bussines. Through this play Shaw wanted to remind people that unfortunately in the modern society poverty is considered a sin, sin is considered a virtue, while religion and belief can be bought with money. In the fable play "Androcles and the Lion", henpecked Androcles removes the thorn from the lion's paw and wins the beast's appreciation. Androcles is captured, with other Christians for a Roman holiday, who were usually thrown to fight with the lions in the arena in order to entertain the emperor and the spectators. Beautiful Lavinia, though losing her belief in Christian myth, finds spiritual strength to refuse to bow to Roman orders even under the pressure of the pagan captain Ferrovius, who loves her. Ferrovius tries to become obedient Christian but in the arena he surrenders to temptation and fights brilliantly. However, the drama has a happy ending, given that when the lion dances with Androcles instead of eating him, the Roman emperor, impressed by the "Christian sorcerer", decides to free everybody. It is interesting that apart from the Androcle's noble virtue, Ferrovius is presented by Shaw as a European Christian, who though preaches the doctrines of King of Peace they then all of a sudden fanatically

advocate war in the name of Christ.[5] "Pygmalion" is one of the most popular Shaw's plays. In this play Shaw dramatizes the Greek myth on a sculptor, who falls in love with a brazen statue, which after sculptor's praying is morphed into beautiful women. In this play, linguistic expert Professor Henry Higgins because of the causal bet teaches flawless English to the cockney flower girl, Eliza Doolittle. Made to speak and look like a duchess, Eliza, realizing that she is now a thoroughly useless lady, flees to Higgins' mother. The new Pygmalion is moved by his new Galatea, exactly as in the Greek myth. However, Eliza was upset and hence married Freddy Eynsford- Hill and with him continues to sell flowers, given that for Higgins Eliza would always remain a cockeny flower girl. On this occasion, Shaw, on the one hand, tries to show the importance of the knowledge of the Standard English and on the other hand he revises the original legend to make the XXth century Pygmalion transform a living flower girl into a marable statue and then it is the statue itself that insists upon coming to life.

2.3. Third period (1929-1950). During this period Shaw wrote some topical dramas of conflicts of ideas, which are essentially a reworking of familiar Shavian earlier themes. Plays of this period are diverse, written with a rare artistic taste and virtuosity features which were not shared by any other playwright of his epoch. Some the of the plays of this period are the following: "On the Rocks", which is subtitled "A Political Comedy", "Geneva", "In Good King Charles's Goladen Days" and "The Apple Cart".[6] One of the plays translated into Albanian is "The Apple Cart". Shaw considered "The Apple Cart" a comedy, in which he talks about imaginary constitutional crises during the modern times. The comedy focuses on the unreality and fantasy of the democracy and the governance of the king, as thought out by the idealists. The protagonist of the play is a fictional King Robert, who uses the constitution, according to which the King is allowed to interfere in government's affairs, to cause government crises. Namely, he uses the constitution to cause government crises for his benefit. In this play Shaw satirizes the "democratic" governance. According to Shaw, such a government does not exist in the XXth century, given the governments nowdays are very unstable and they tend to be burocratic, serving to the political parties, while the King is not dependent on burocracy. This way Shaw, using his wit, turns this comedy from a simple political idea to a very topical and humorous comedy.

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[5] Sampson, G.: The Concise Cambridge History of English Literature. Cambridge At the University Press, 1961, pg. 1021-1024
[6] Cazamian, L. and Vergas Las, R.: A History of English Literature, Modern Times (1660-1967). J.M. Dent and Sons Ltd, 1967, pg. 1308-1315

Finally, the translation of a literary work can not only be received with curiosity by the readers, but it can also become part of the literature into which the work is translated, by carrying out the same functions as the original literary work. Apart from this, the translated literary work informs the reader about the foreign culture and at the same time advances and enriches the reader's general knowledge and culture. Translator through a translated literary work, depending on historical circumstances, can have an impact on inciting and expanding the friendship and cultural relationship between different nations, on the one hand, and on the other hand translated literary works can also have an impact on the development and advancement of different literary kinds and genres.

3. CONCLUSION

Translated literary works can have an impact on inciting, stimulating and disseminating new poetry, fiction and drama styles, making literary works important elements of integration and unification of different literatures. It is in this context that translated G.B. Shaw's plays should be viewed, given his translated works will most likely have an impact not only on the development of Albanian drama, but on the enrichement of aesthetic and ethical taste of the Albanian readers and admirers of drama.

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PERSONAL IDENTITY AND SOCIAL IMPACTS IN POSTCOLONIAL MALAYSIA

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ABSTRACT

The following paper studies the influence of social factors on personal identity in Malaysia's modernist society through two selected novels including *Green is the color* (1993) and *Mr.Tang's Girls* (1997). These two novels suggest and describe Malaysia as a multi racial society and how its people, especially the women, struggle to shape their own identity. Analyzing the selected characters, this paper goes through the understanding of self identity in Malaysian society, which is impressed by environmental factors like patriarchy issues and post-modern features. The oppression of women in a patriarchal society is another issue that strongly impact the identity of a girl in a family and later in society. In the end, we will come this conclusion that a society, more central than family, is of a significant influence on the characters of these two novels.

Keywords: Identity, Society, Patriarchy, Malaysia Literature.

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Introduction

Women's oppression and suppression is a recurring theme in literature. Some like the Red stockings (a New-York-based women's group) believed that men are primarily responsible for women's oppression, an oppression that has lasted for centuries. "It is men who are primarily responsible for women's oppression and it is men, rather than 'capitalism' or 'society', who benefit from the system of male-female social relations where women as a group are kept subordinate to men"(Hester, 1995).Others, however, as it is mentioned in the book *Lewd women and wicked witches* blame the women for their own oppression. Whatever the cause of this oppression is, we have been struggling with it since the dawn of time. On the one hand, men have always been considered the superior sex. They are physically stronger than women being pressurized into doing chores around the house. They are said to be the breadwinner of the family. Most major jobs had been held by men not until long ago.

The men made the ultimate decisions in the family and were defined as independent beings as is mentioned in The Impact of Modern-Day Polygamy on Women and Children:

"Before a woman is married, she has value as property bringing her father influence, power, and prestige within the cult. She is "groomed" for her relationship with the man who will be her husband. Her sole purpose is to please her husband by doing what gives him pleasure or satisfaction. She has no right to complain about abuse or injustice" (Burke and Stets, 2009).

The male children were given more attention and freedom than the female ones as goes at page 58 of the book "Though children of both sexes are equally valued in a family, both sexes are not given the same cultural evaluation: Male is very clearly viewed as superior to female. Some mothers tend to view their male children as fussier, more independent, more active, and more aggressive than their female children from birth" (Oboler, 1985).

Although it might sound like a bit of a hyperbole for the twenty-first century, the male dominancy still exists even in the most modern societies in different forms. On the other hand, women have for the most part remained silent and have not mustered enough courage to fight the male dominancy. It is true that females started some feminist movements, but despite all the rights they asserted, they are still identified and controlled by men. A look at the literary works written by women or about women reveals that female suppression has almost always been an issue. In most stories, the female writer or the protagonist is battling really hard to find her identity in the male-centered society. It is believed that "all people derive particular identities from their roles in society, the groups they belong to, and their personal characteristics."(Burke and Stets, 2009).In the following lines, the two texts which are discussed have the female character being surrounded by the male characters, living in a patriarchal society, being suppressed and oppressed by male dominancy and not being able to shape their identities as individual human beings apart from the males in common.

Analysis and Results

Mr.Tang's Girls

*Mr.Tang's Girls*written by Shirley Lim in 1997. "It is the story of four girls in the second family of Ah Kong, an affluent but insensitive and traditional father, who fails to cope with the growing sexuality of the eldest girl" (Quayum, 2007). Kim Li, the oldest daughter of Mr.Tang is a victim of his father's tendency to rule the family. He is

an epitome of a typical Chinese father in a patriarchal society. He himself and his behavior around the house does not allow a normal shaping of all his family members' character, especially his oldest daughter, Kim Li.Coming from a deep-rooted male chauvinism culture, he tries and to some extent succeeds in holding the whip hand and forcing his family into an unfair imposition when he is around. It can be seen on page 87 of the book Prize-winning Asian Fiction. "On Saturdays, the girls stayed home. No school activity, no friend, no party, no shopping trip took them out of the house. Their suppressed giggles, lazy talk, muted movements and uncertain sighs constituted his sense of home. And every Saturday, the four girls played their part: they became daughters whose voices were to be heard like cheerful music in the background, but never loudly or intrusively" (Comber, 1991). Before going on any further with the effects his behavior had on Kim Li's identity, an in-depth psychoanalysis of Mr.Tang's behavior is provided.

Mr.Tang

Mr. Tang has got some form of dysfunctional behavior as he was born in a patriarchal society where character shaping was highly affected by the patriarchy imposed on people by males. He learnt that it is a normal thing to control your family because his father might have given him the false impression by his behavior."The most influential exponent of the dual systems approach describes patriarchy [...]As 'a set of social relations between men [...]which thoughhierarchical, establish or create interdependence and solidarity amongmen that enables them to dominate women'" (Murray, 1995)."For thousands of years women kept in total subjugation in all patriarchal societies, and it so happened that most societies were patriarchal. Thus for centuries it was 'considered a natural law' that women were inferior to men and must submit to the latter's authority for the smooth running of family life"(Engineer, 1992).Mr.Tang's girls never feel at ease when their father is around as goes page 87, " Their suppressed giggles, lazy talk, muted movements and uncertain sighs constituted his sense of home" (Comber,1991). The children had to suppress their feelings in his presence in order to keep him satisfied. The only daughter who plucked up enough courage to fight her father's dominance was Kim Li as it is evident on page 88-89. The father is surprised why his daughters clothes do not fit them anymore and they are in need of new clothes, his wife answers him quite cautiously, "Girls grow so fast, Peng. Their clothes are too small for them in six months" (Comber, 1991). The other daughters except Kim Li follow their mother and are painstakingly circumspect not to incense their father. "I haven't had a new dress since Chinese New Year," (Comber, 1991) says one of them. "I've grown three inches in one year" (Comber, 1991) says

another. "Ah Kong, your daughters are becoming women" (Comber, 1991) Kim Li said in an aggressive voice. This sentence by Kim Li keeps everyone tight-lipped. "Kim Mee (another daughter of his) was furious because Ah Kong's face was reddening." (Comber, 1991) All the girls (except Kim Li) and the wife have gotten used to living within the law of the father and do not dare to fight the losing battle of opposing him. The father wants to have them by the short hairs, keeping a tight rein on them. He shudders at the thought of their children's growing up, destabilizing his patriarchy. This is how he develops the *defense* of *denial.* A definition of some terms seems indispensable here."*Unconscious* is the storehouse of painful experiences and emotions, wounds, fears, guilty desires, and unresolved conflicts we do not want to know about because we will be overwhelmed by them. The unconscious comes into being when we are very young" (Tyson, 1999). "*Defenses* are the process by which the contents of our unconscious are kept in the unconscious. They are the process by which we keep the repressed in order to avoid knowing what we feel we can't handle knowing (Tyson, 1999).

Denial is one of the defenses which means "believing that the problem doesn't exist or the unpleasant incident never happened" (Tyson, 1999).The father is denying that his daughters are growing up and he hates this fact when he witnesses it. Once he was walking past his daughters' bedrooms at night, catching sight of his daughters sleeping, he saw that "Kim Mee slept curled against her bolster. In a filly baby-doll, her haunches curved and enveloped the pillow like a woman with her lover. He hated the sight." Mr. Tang wanted his children to "belong to him, depend on his homecoming, and fall sleep in his presence, innocent and pure" (Comber, 1991).What's more, he so greatly revels at the tea time and the family's mask of happiness and good behavior that he doesn't want it to end and he expresses this fear by denial. "Every Saturday they made high tea at five. The girls peeled hard-boiled eggs […] Ah Kong would eat only fresh bread […]but he enjoyed watching his daughters eat like European mems…Saturday tea was when he considered himself a successful father and fed on the vision of his four daughters eating toast […] while his quiet wife poured tea by his side" (Comber,1991).

Kim Li ruins his enjoyments and wishes by opposing him. Not being able to stand Kim Li's odd behavior which is the direct result of his behavior on her character shaping, "He tries to marry her off to one of his assistants as his second wife"(Quayum,2007).It is assuredly obvious how hard he is trying to captain the family. He knows that his family pretends to be happy around him while they're suppressing their true feelings when he is around, but he makes no effort to relieve

the tension by getting emotionally close to them. This is what Freud calls *avoidance.* It is another form of defense. "Staying away from people or situations that are liable to make us anxious by stirring up some unconscious---i.e. , repressed—experience or emotion" (Tyon, 1991). He avoids close emotional attachment to his daughters in order to avoid confronting his unconscious and repressed emotions. The defenses of *avoidance* and *denial* Ah Kong suffers from ,his endless effort to be authoritative although he failed as far as his oldest daughter is concerned and constant practice of patriarchy are why Kim Li's identity is not formed as a normal child. As it was mentioned before, all people derive particular identities from their roles in society, the groups they belong to, and their personal characteristics."(Burke and Stets, 2009) Kim Li's father was rarely present due to the fact that he was polygamous and spent most of his time in his first wife's house. "They were his second family. Every Friday he drove down from Kuala Lumpur, where his first wife and children lived, in time for dinner" (Comber, 1991) and stayed only for the weekend. Kim Li's identity is not shaped separated from his father's behavior. In fact, she cannot develop her true self until the end of the story because it is directly affected by his father and his patriarchal behavior. An analysis of Kim Li's identity is provided in the following lines.

Kim Li

Kim Li usually opposes his father without being washed over by fear. Kim Li has some unresolved conflicts because of living in a patriarchal family. As it is clear,"The patriarchal family is the institution through which repression and oppression are internalized within the individual psyche." The reason for these unresolved conflicts can also stem from not receiving enough love from his father. His father has spread himself too thin, being married to two wives and manages two families, so he does not and cannot devote enough time to both of them. He only spends two days with his second wife and their daughters. All children need their parents' attention and constant care and when they are deprived of, they repress their feelings. What widens the gap between the father and daughter in this short story is when he selects a husband for her without even telling her. These repressed feelings and emotions are shown in different forms. Kim Li hangs onto them in disguised, distorted, and self-defeating ways which are shown in different parts of the story. On page 86 we read, "She suffered from unpredictable moods which had recently grown more savage." (Comber, 1991) When his wife told him how Kim Li had taken the news of her arranged marriage she reacted, "I was afraid Kim Li would yell and scream. You don't know the tantrums she can throw. Well, she took it so calmly," (Comber, 1991) which suggests that she normally argues a lot and has bad tempers. They do not know

the ulterior motive behind this calmness is the thought of killing his father she is planning to commit at the end of the story. The short shorts she wears, the heavy make-up she applies, the aggressive tone of hers and in the end and in its most destructive form the murder of his father are all examples of how she expresses her repressed feelings in distorted, disguised and self-defeating ways.

Kim Li's struggle to shape her identity and her true self apart from the influence of his father is littered in all lines of the story. She struggles to free herself from the influence of her patriarchal and polygamous father in order to be able to form a consistent, independent true self. The *indecent* way of her clothing, smoking, her aggressive tone, and her strange moods are what she uses to oppose her father to find her true self.

Green Is the Color

Green Is the Color authored byLloyd Fernando in 1996. The main character of the novel is a Malay woman who is called Sara. As Dr Wong Soak Koon has said in the introduction of the book, it seems that Sara is given more attention by the author. "It seems to me that Fernando gives prominence to the woman character, Siti Sara. A large portion of the last segment of the novel is told in her first-person narrative or through her unconscious" (Fernando, 2004). Sara's identity is analyzed from a post-modernistic view of the self. It is believed that a postmodernist self is *socially constructed*. "One's society's values, languages, arts, entertainment, all that we grow up surrounded by, define who we are. We do not have fixed identities which are separable from our surroundings and which remain the same even though certain characteristics and circumstances may change" (Wade, 2001).

We are simply influenced by all the people we contact everyday and by the even trivial changes they trigger in our lives. According to post-modernists, it is wrong to assume that individual's identities are separated from that of people around them. In this novel, Sara's identity is created through a mobilization of *self* and *other*. The men around him influence her identity to a great extent. They try to gain control over her life. Many unpredictable things happen in Sara's life. When his husband, Omar comes back from a tour with some Iranians and Pakistani students, his behavior has changed. Omar doesn't treat her wife well and manipulates her for his sexual satisfaction and later asks her to move to a village named Jerangau where in his idea the real Islam is practiced and life is simple. She is also influenced by Yun Ming (the man she loves), her father, and Panglima (the man who has tried to possess Sara since

she was a child). She is also influenced by the society she lives in. After the riots of May 1969, the society was in a state of chaos and disorder. At least three different races live in Malaysia which makes it really difficult for them to live side by side according to their religious, cultural and social believes. Sara's identity was influenced by all the above-mentioned factors and she is therefore a post-modernistic self.

A post-modernist self is further described as complex, multilayered, multiple, and not integrate. Gergen and other postmodernists have claimed that multiple selves are an adaptive response to a world of multiple demands. "Through this lens, as cultural evolution is carrying human nature toward a more autoplastic, docile structure of personality, the idea of an integrated identity or personality appears to be an ideological holdover from an earlier historical era. Similarly, Greenwald (1982) speculated that the idea of integrity or unity in personality, so central to classical theories of personality and psychotherapy (Ryan, 1995), may be a myth"(Leary and Tangney, 2003). Sara's identity is fractured and fragmented due to the voices around her, shoving her around. These voices belong to Omar, Panglima, Yun Ming and her father. How each of these *others* hasaffected her identity-shaping will be discussed.

Sara is young, beautiful and educated. She is a university lecturer and undergoes some changes due to the instability of her surroundings. She is married to Omar who has educated in Harvard and seems like an open-minded man. Although she is a married woman and her father is a religious teacher, she falls in love and has an affair with Yun Ming who is a Chinese civil servant at the Department of unity. Islam believes a Muslim woman should behave in a gracious and soft manner, taking care of her husband and children and always remaining faithful to him. "Shall I not inform you about the best treasure a man can have? It is a virtuous woman who pleases him when he looks at her, who obeys him when he command her, and who guards herself when he is absent from her" (Hasan, 2003). A Muslim woman has to be loyal to her husband, do what he asks her and guard her sexuality. Her affairs with Yun Ming are considered immoral, wrong and abhorrent as she is a Muslim woman.

Omar's behavior has changed during the course of their marriage. At first when she met Omar in the States, he was a frivolous man, "the frivolity that had been an engaging part of his character had disappeared" (Fernando, 2004). In their first meeting, "they had danced and his touch seemed like fire"(39). Now Sara thinks that "their relationship had never progressed"(39). Sara is confused and does not know what to do or how to talk when Omar is around. As it was mentioned earlier when he comes back from a tour, his behavior has changed and Sara is no longer able to

communicate with him. "When he returned he had become withdrawn, and spoke to her less. It was as if a blight had fallen"(40).What makes everything worse is when Omar calls Sara sundal unfaithful.He asks her, "who is the man you've got?.....you've got someone, havent' you" (50)? He even neglects Sara's presence which is considered an assault to her. " One day as she placed a tray of glasses of syrup for them on the low table...he continued talking without a flicker of recognition of her presence...she felt a vile sense of inferiority"(40). As a consequence, she leaves Omar and commits adultery with Yun Ming.Before going on, a short definition of Multiphrenia is provided.

Another issue which is obvious in these novels is the definition of multiphrenia. It typically"refers to the many different voices in our culture telling us who we are and what we are. The various relationships we have in our lives pull us in different directions. We play such a variety of roles that the very concept of an 'authentic self' with knowable characteristics recedes from view" (Wade, 2001). Sara is in a state of multiphrenia, on one side there's Omar not only expecting her to do as he wants, but also abusing her sexually and physically. He also considers her as inferior to himself. She tries to remain stable by being faithful to her husband because he used to be a decent man. Her identity becomes fractured and unstable. Because of that she has to play various roles. This makes her lose her identity and she no longer is a consistent and single person."In the postmodern world, you just don't get to be a single and consistent somebody" (Wade, 2001). Sara used to be a typical married Muslim Malay but due to the different people who influence her life, she turns into a post-modern self with multiple identities. Another person who greatly influences herself is her father.

Lebai Hanifah was an Imam. Sara's relationship with her father was really strong and she was influenced by him all along her life. Sara's multiple identities are in a large part because of her father's role in her life. Her father always loved her and cared a lot about her. He taught her all the religious principles so that she can develop a good, moral character. "She looked again the sweet tousled child I had loved. Allah forgive me, more than her brothers. It was on my knee that she learned to love numbers. From me she learned to speak Arabic [. . .] When she read Quran, all the fixtures of the material world failed and the crystal clear tone prevailed all over" (105).

Before turning to a postmodernist self, she was a person with good religious background. Sara loved her father, adored and admired him, was proud of him and more importantly the attachment between them was really strong. Sara even dreamed

about him and was encouraged to go on with her relationship with Yun Ming. "look after each other" (141) he said to her in the dream. Her father is another voice in her life telling her what to do. He in some way encouraged her to free herself from Omar and live with the person she loves although this would make her an unfaithful wife to Omar. Her father's death was a really hard jolt for her as she consulted him about all matters and he would help him whenever necessary. She was no longer able to ask him for guidance. This fact is made known nearly at the end of the story when Omar saves her from Panglima's house. "I'm going to take her from here. You have brought disgrace to us all. I know she was greatly attached to his father. Now he's gone, she has strayed because she has lacked his guidance" (175-176).

These voices (Lebai Hanafiah, Panglima, Yun Ming and Omar) around Sara shape and create her identity.Panglima who is a friend of Sara's father has been fond of her since she was a little child. He always gives his advice to Sara's father on all matters, especially the ones related to Sara's life and education. He is always seeking a way to get close to her although he himself is married. He's a senior officer in the Department of Unity; therefore he is considered a powerful man.His disrespectful behavior with Sara puts her in *multiphrenia*. When Sara goes to his house alone in the hope of being able to release Dahlan and Yun Ming he makes her unconscious by drugging her and then raping her. He does not take the responsibility of raping her and instead shifts the blame onto Sara for *his* shameful act. He accuses her of her sexual relationship with Yun Ming. "you make yourself cheap with a *kafir*, why were u acting like this with me" (167)? Kafir is what Panglima calls Yun Ming because he is a Chinese. Sara's vain attempt to remain stable and not to let her identity be fractured and fragmented is foiled for the second time. She is *pulled into various directions* in the effort, but because the idea that it was her own fault for being raped is imposed on her by Panglima, she changes to an unfaithful woman to both Omar and Panglima because they define her so by calling her *Sunda*I. She unconsciously bore the false belief that she is unfaithful but does not show any signs of regret. She recalls the first time Yung Ming and she were together which shows she unconsciously believes she is what Panglima calls her.

One of the concepts by which postmodenist characters are defines is a *Protean Self*. "The protean self is capable of changing constantly in order to adapt to present circumstances. "(Hermans, Hermans-Konopka, 2010). Sara has changed into a *Protean self* as a result of her affair with Yun Ming. She was taught well by her father as a child especially religiously, but after committing adultery with Yun Ming, she no longer cared much about Islam. A Malay Muslim woman would never ever think of

having an affair, so Sara as a Protean self changes her believes in order to be able to continue her relationship with Yun Ming. Her identity is now without any center. "Casting a glance sideways at the handsome white mosque across the lake, she was startled as she thought: I will not go back" (128). When she looks at the mosque there are no signs of a true Muslim in her thoughts. Considering this mosque as a symbol of Islam, she has changed her religious belief as she is a *protean self*. She even changes her political beliefs: In the chaotic condition of the country after the May riotsthe 3 different races could not put up with each other and religious tolerance was zero, Sara (a Malay) falls in love with Yun Ming (a Chinese)."Some may see change as reflecting one's true self; others may argue that there simply *is* no true self." (Hermans, Hermans-Konopka, 2010) Her religious and political change is not a reflection of her true self but lack of this self. This is evident when at the end of the novel Yun Ming asks her to go to the Eastern Zone with her, but her attempts to stay away from him failed. "He was crowding her, just as Panglima did. Then he was saying something absurd about needing her...I'm lonely. Come with me to the Eastern Zone." You think if you insist on something for long enough you'll get it? She realized he was not listening ....She stood on the pedals of her bicycle to burst away, but he held it till she spun around and fell."(179) As it was mentioned earlier the four different voices (Panglima, Yun Ming, Omar and her father) in Sara's life changed her identity from that of a Muslim married woman to a multiple and fragmented postmodernist self without any centre.

Conclusion

In both of the texts, Identity is totally influenced by other factors, which surround the person. In this article, both characters battle for the stability of their *true* selves. Kim Li and Sara's identity is shaped and affected by the outside forces or *others. "*Identity is "created" by outside forces." (Hermans and Hermans-Konopka, 2010, p. 93). As it was mentioned earlier for Sara these *others* are the four men in her life who shape and create her identity as they please. Postmodernists keep the idea that "Self and identity are no "reality" but the result of definitions. The idea that there is a "real me" that is identifiable throughout life is abandoned" (Hermans, Hermans-Konopka, 2010). Herself becomes fragmented, de-centerd and fragile to the point when she loses her true self and her attempts for keeping stable fail. Kim Li, on the other hand does succeed in finding her true self at the end of the story when she murders her father. For Kim Li the *others* is her polygamous and patriarchal father who is a symbol of the patriarchal society she lives in which encourages polygamy.

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TINGËLLI I I "LAHUTËS SË MALCIS" NË GJUHËN FRËNGE

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ABSTRAKT

Tingëllimi i Lahutës së Malcís së At Gjergj Fishtës, së fundi do jetë pjesë e trashëgimisë kulturore të kulturës franceze. Kjo nismë e dalë me sukses vjen nga Abidin Krasniqi, shqiptaro-francezi, i cili, duke ruajtur tingujt dhe muzikalitetin origjinal fishtjan dhe njëkohësisht, duke përcjellë tek francezët emrin shqiptar, gjuhën shqipe e traditat dhe zakonet tona shekullore, sjell edhe një copëz të kulturës sonë të lashtë iliro-arbërore-shqiptare.

Lexuesi francez lexon një Fishtë shumë bashkëkohor, pasi në Lahutën e Malcisë në gjuhën frënge do gjejnë të gërshetuar mitologjinë me historinë, të dyja në mënyrë shumë të saktë.

Shumë fjalë në gjuhën shqipe janë lënë nga përkthyesi ashtu siç janë në origjinal, të papërkthyera në gjuhën frënge, pasi shumë fjalë sot në Lahutë nuk përdoren më dhe është e pamundur gjetja e fjalëve gjegjëse në gjuhën frënge, megjithatë për lexuesin francez ato janë të sqaruara me footnota.

Lexuesi francez nuk njihet vetëm me Fishtën që ka shkruar një epope, por njihen edhe me një vepër të cilën mund ta lexosh në tre këndvështrime: si dokument historik, si epope dhe si tekst i thjeshtë letrar.

Fishta edhe pse ishte një prift katolik, françeskan, ai shkruan se "Vërtetë ne kemi Bajram e Pashkë, por Shqiptarinë e kemi bashkë"! Kur Fishta flet për Zotin, ai nuk e përvetëson atë duke e cilësuar si katolik.

Fjalë kyçe: At Gjergj Fishta, Lahuta, gjuha frënge, kultura shqiptare.

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Tingëllimi i "Lahutës sëMalcis" së At Gjergj Fishtës, së fundi u bë pjesë e trashëgimisë kulturore edhe në kulturën franceze. Kjo nismë e realizuar me sukses nga Abidin Krasniqi, shqiptaro-francezi, i cili, duke ruajtur tingujt dhe muzikalitetin origjinal fishtjan, njëkohësisht, duke përcjellëtek francezët emrin shqiptar, gjuhën shqipe, traditat dhe zakonet tona shekullore, sjell edhe një copëz të kulturës sonë të lashtë iliro-arbërore-shqiptare.

> "Për me ruejtun Fe e zakona,
> për me mprojtë këto malet tona,

për me mbajtë kanun e t'Parëve,
me ruejtë erzin e Shqiptarëve,
(Gjergj Fishta: "Lahuta e Malcis", f. 149).

Kund nuk kam pâ që një përkthyes i lindur në Evropë të mund ta ketë kuptuar, interpretuar dhe prezantuar Lahutën tonë në një gjuhë të huaj si Abidin Krasniqi, por aty po flet geni nuk ka si të ndodh ndryshe, pasi ai është djalë Dardanie, rrënjët e tij janë shqiptare, *rrënjët e lisit*, pasi i ati është shqiptar, kurse *rrënjët etamlit* i ka franceze.

Në emrin tim personal dhe në emër të të gjithë kolegëve të mi që kemi *punue* dhe *studjue* mbi veprën e Fishtës dëshiroj t'i përcjell përkthyesit të kësaj kryevepre mirënjohjet tona, që sot po i shtohet albanologjisë shqiptare një vepër e re të të madhit At Gjergj Fishta.

Personalisht si studiuese e Fishtës ndjehem sot më krenare, pasi kjo kryevepër e tij, por dhe pasuri e jona, tashmë mund të lexohet edhe në një gjuhë tjetër, në atë frënge, krahas gjuhës angleze të përkthyer nga Robert Elsie, gjuhës gjermane të përkthyer nga Maximilian Lambertz, gjuhës italiane të përkthyer disa herë nga imzot Jul Bonati dhe Ernest Koliqi etj.

Përkthyesi me vetëdije i ka qëndruar besnik këtij përkthimi, pasi të përkthesh Fishtën do të thotë të njohësh mirë historinë dhe psikologjinë e banorëve të Shqipërisë së Veriut.

Këtë fakt vetë Fishta, na e ka lënë të dëshmuar te parathënia e Kanunit të Lekë Dukagjinit, kur shprehet se: "Folklora" âsht pasqyra e kthjelltë e psihes së komit; âsht rrasa mermerit, asht cehja e pashterrshme e gjuhsís e e letersís komtare. "Folkloren", po, do të skjyrtojsh, po deshte me shkrue historín e komit".

Lexuesi francez lexon një Fishtë shumë bashkëkohor, pasi në Lahutën e Malcisë në gjuhën frënge do gjejnë të gërshetuar mitologjinë me historinë, të dyja në mënyrë shumë të saktë.

Shumë fjalë në gjuhën shqipe janë lënë ashtu siç janë në origjinal, të papërkthyera në gjuhën frënge, por që janë të sqaruara për lexuesin francez me footnota, pasi shumë fjalë sot në Lahutë nuk përdoren më dhe është e pamundur gjetja e fjalëve gjegjëse në gjuhën frënge.

Lexuesi francez nuk njihet vetëm me Fishtën që ka shkruar një epope, por Fishta të jep mundësinë ta lexosh në tre këndvështrime: si dokument historik, si epope dhe si tekst i thjeshtë letrar.

"Preki 'i herë ti n'tokë të Parëve,
preki 'i herë ti n'erz të fisit,
edhe ty kanë me t'diftue,
se si dijnë këta me u bashkue".
(Gjergj Fishta: "Lahuta e Malcis", f. 120-121).

Fishta edhe pse kaotik, edhe pse prift, edhe pse françeskan, ai shkruan se vërtetë shqiptarët festojnë bajramë e pashkë, por Shqipërinë e kemi bashkë dhe kur Fishta flet për Zotin, ai nuk e përvetëson atë si katolik.

Këto elementë, por edhe shumë të tjera të cilat do jenë pjesë e një studimi të zgjeruar, tregojë se nuk do kishte tjetër vepër më përfaqësuese të përkthehet sesa Lahuta e Malcisë në gjuhë frënge, për të paraqitur para të huajve trashëgiminë më të madhe shpirtërore autentike shqiptare.

"Un kam ruejtë gjuhën shqiptare,
un kam mbajtë doke e kanu,
e as për pare, as për timare,
gjak e t'Parë s'i kam mohu".
(Gjergj Fishta: "Lahuta e Malcis", f. 10).

Fishta është personaliteti i cili ka lidhur tre kohë,të shkruarën, të tashmen dhe të ardhmen dhe ja pse vjen i tillë dhe kaq aktual jo vetëm në Shqipëri, por përkthehet në gjuhën frënge në vitin 2020.

ASPECTS OF RUSSIAN INFLUENCE IN THE BALKANS AND NEW APPROACHES TO RESEARCH

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ABSTRACT

The purpose of this paper is to identify the sources of Russian influence in the Western Balkans. The most influential and lethal tool of Russian Federation is the information warfare, composed with hybrid tactics. Moscow with tools of information warfare is attempting to put one foot in Western Balkans. Qualitative methods were used for analysis and the final findings. The main results indicate that Russia has divers' methods to impact political developments in the Balkans. Russia has been interested in this part of Europe, and it engages with all interested sides in the region. With its state propaganda, Russia at least has ability to divert the policies of Western Balkan states towards EU. Moscow prefers the status of neutrality of countries that emerged from Yugoslav Federation. In other words, Kremlin challenges the U.S. on some levels and the sources of Russian influence primarily are stemming from information warfare strategies integrated in different platforms. Recently the EU and the U.S. have expressed their concerns on several occasions over the direction of democracy in the Balkans. Indeed Bosnia, Kosovo, Montenegro, and Macedonia remain on the edge of Russia's 'sharp knife' which has the purpose of reversing the reforms and imposing the set of regulations which favors Kremlin in the Balkans. As the paper indicate, Russia uses domestic and international news outlets as propaganda to reach the nations in the region and it wins the hearts of people against the Western approach to some extent. Therefore, the tendency of a perfect Russian propaganda remains a threat for the Western Balkans fragile societies. Russian strategic investments are primarily in the energy infrastructure, the oil market and the news outlet organizations around the region. However, Russia keeps his hands open and engages with Serbia via the news organizations as 'Sputink Serbija' and it utilizes Belgrade as a geopolitical tool to stir the unrest in Northern Kosovo. Russia and Serbia have good strategic relations which makes Russia a great power in the Balkans and as a key player. I conclude that the Balkans remain a flashpoint for regional actors and non-state actors and the Balkans is changing according to the repositioning of global powers. The Balkan states must continue the path of reforms as only way to achieve peace and prosperity. But as paper emphasizes, Russia will continue to play crucial role in all events of Balkan politics due to the power of Russian Federation in international politics.

Keywords: Russia, Western Balkans, hybrid warfare, disinformation, covert operations.
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1. INTRODUCTION

Russia has been a global actor in international relations since the 17th century when Peter the Great and later Catherine the Great raised Russia's geopolitical status internationally. At the present time, and especially after 2000, with the coming to power of President Vladimir Putin, Russia has become more aggressive and antagonistic on a regional scale, including in the Western Balkans. Russia uses all means and resources to meet the national objectives related to the Russian strategy for influence in the former areas of Russian influence. Therefore, Russia's silent return to the region is not accidental and is aimed at upsetting the political, economic, ethnic and cultural balances in the Balkans in the long run. Since 2008 the Russian Federation at some point achieved several objectives to push back the Balkan democracies towards reforms and European integration (Dursun, 2019: 124). While the Federation of Bosnia and Herzegovina demands a comprehensive reform of its functioning or ethnic division, Kosovo urges Washington and Brussels not to make territory and sovereignty part of the new Serbia-Kosovo agreement. The "Balkan Initiative" is going together with the other"Three Seas Initiative" (3SI) to prevent Russian-Chinese influence in Central and Southeast Europe, while Russia with hybrid methods has freely created a significant advantage in the Balkans (Bardos, 2017 : 9). The strongest Russian tool is disinformation and intelligence services in the Balkans.

2. METHODS

The aim for this study stems from the practical and theoretical reasons for Russian influence in the Western Balkans and the US response during this period of Russian covert operations in the region. The study was based on published materials about the Russian strategy in the Balkans and I used qualitative methods, e.g. interviews with experts to determine the Russian role in the region. This study has an empirical theoretical approach and the collected material shows that a new era is beginning among the Great Powers in the Balkans (Metodieva, 2019: 14). US Ambassador to Berlin Richard Grenell's new initiative was a step forward from the failed European diplomacy launched by the EU in 2010-11, led by former top diplomat Frederica Mogherini, where more than 30 agreements were signed between Pristina. and Belgrade, and none was implemented. But this moment is a good case of Russia's return to the Balkans through frozen conflicts such as Kosovo and the Bosnian Serb divisions. Russia has a strong diplomacy, managing to turn unresolved disputes into an instrument of the Russian game in the Balkans (Jonsson, Alatalu, &Vilmer..., 2018:

87). A rivalry of external actors is likely to exacerbate the difficult state of regional trade and the loss of fragile ethnic balance in the hottest interethnic parts of the region. Russian diplomatic intervention for a new century-old agreement between Kosovo and Serbia is the new Russian leap in the phase of resumption of Euro-American dialogue (Samorukov, 2019: 11). According to the material and findings, one of the main strategies of Russia in the Balkans remains that hybrid strategy a mix of classical and intelligent Russian methods inherited from the time of communism and perfected over the last two decades.

3. ANALYSIS AND RESULTS

From the obtained empirical analysis, we can conclude that the Russian action has been present in the Balkans and in Northern Macedonia. The main research question is as follows. Has there been political and diplomatic intervention by Russia in the Western Balkans? The analysis of 20 interviews shows that the Russian hybrid strategy includes a series of actions in several key and very sensitive areas where Moscow manages to meet Russian strategic objectives in the Balkan region (Secrieru, 2019: 13).
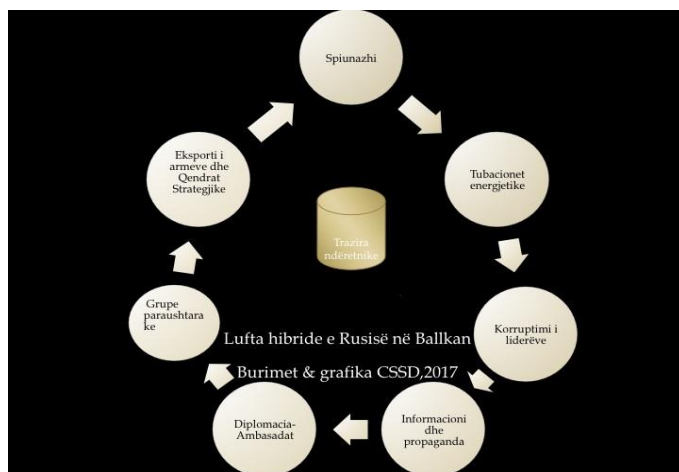
4. DISCUSSIONS

Moscow's tremendous influence on local and national politics, media and business circles backed by the Russian Orthodox Church, poses a permanent threat to

the region, and Moscow is now able to provoke ethnic and religious tensions, block reforms by supporting radical nationalist forces (Cohen 1994: 822). All these are driven by political, ethnic disputes and economic rivalry, which Russia makes with the strategy of "divide and rule" (Stronski& Himes, 2019: 4).

Russia stepped up its active measures in the region, applying more informal factors to its current policy and use of intelligence. Russia has consistently used cyber tools to punish, hack and misinform. Large-scale cyber-attacks have been carried out discreetly or as part of complex hybrid operations in combination with other coercive means (Prier, 2017: 68).

With cyberattacks, Russia has been particularly effective in the arena of psychological information, where Russian narratives have received considerable reinforcement through social media. The field of psychological information is essential for reducing support for the European Union and NATO in the region and understands the growing polarization between pro-EU and pro-Russian factions (Vejvoda, 2017: 40).

5. PROJECTIONS AND CONCLUSIONS

Russian hybrid strategy, cyber- attacks and espionage remain the main Russian tools in the region. However, in the Western Balkans, disinformation has been Russia's most obvious target. Strategic disinformation and communication have another impact that Russia uses for political purposes. Disinformation and propaganda are carried out through a number of actors, including Russian embassies, state, private media and hackers. U.S. has reacted very little with direct means, even only through public diplomacy, funding of non-governmental organizations to counter Russian propaganda in the Balkans. U.S. in the Balkans can't so easily oppose the Russian presence or Kremlin propaganda. The Russian battle is difficult. Therefore, it requires strong players to face Russia in the Balkans.

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NEXUS AMONG PRIVATE INVESTMENT, PUBLIC INVESTMENT AND ECONOMIC GROWTH
Case of the Republic of North Macedonia

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ABSTRACT

The objective of this paper is to investigate the nexus between private investment, public investment and economic growth in the Republic of North Macedonian for the time period 2000q1-2018q4. In this regard, VAR model is applied to determine the effects of private and public investment on the economic growth as well as Granger Causality test is performed to determine the causal relationship between private investments, public investments and economic growth in the Republic of North Macedonia.
Empirical findings reveal that the existence of a significant positive relationship between private investment and economic growth, suggesting unidirectional causality between growth and private investment. Finally, the negative theoretical relationship between public investment and growth is also confirmed in the context of Republic of North Macedonia, due to financing of the public investment primarily by internal and external borrowing.
In this regard, given the long run positive effects of private investment and public investment on economic growth, major policy implication for the government is to consider supplementary fiscal policy reforms.

Keywords: private investment, public investment, growth, VAR, causality.

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1. INTRODUCTION

Economic growth depends on the ability of one country to invest on the effective allocation of resources that has on disposal. Thus, investment can be treated as a result and a cause of an economic growth. In addition, the role of the private and public sector is crucial in the contributions to the public needs and productive investment as well as to its ability to efficiently allocate the resources. However, the role and theory of investment has remained a debatable issue for economists and

policymakers. So far, there have been used different approaches to explain the investment behavior based on the experience of developed and developing countries, yet still an unreached consensus is present in the literature regarding the magnitude and direction of the effect of public and private investment in the economic growth.

Considering private and public investment as an engine of employment and income creation, provision of infrastructure and social services, it plays a crucial role in the expansion of the production capacity; it suggests its important role for enhancing economic growth in the long run. However, no clear consensus exists regarding the empirical evidence of the impact of public and private investments on economic growth in both developed and developing countries. Having in mind such dilemma, the main aim of this paper is to investigate empirically the effect o private and public investment on the economic growth of the Republic of North Macedonia or the time period 2000q1 – 2018q4.

Finally, the structure of the paper is as follows: the second section discusses the relevant literature regarding the nexus between public investment, private investment and economic growth, third section defines the methodology and data, fourth section discusses the empirical findings, while the last section deals with the conclusions and recommendations.

2. LITERATURE REVIEW

The impact of public and private investment on economic growth based on the developing economies have initially been addressed by Khan and Reinhart (1989), through the neoclassical production function and separated aggregate investment into private and public components for 24 developing countries. Their findings reveal the importance of private investment compared to the public investment on the economic growth of the developing economies. In addition, such empirical findings were also confirmed by other authors such as Serven and Solimano (1989), Coutinho and Gallo (1991) and Ramirez (1996). Also, Odedokun (1997) has investigated the impact of public and private investment on economic growth for developing countries for sample of 48 economies, by using a modified production function framework. He suggested that the crowding in effect of public investment is pronounced more in the long run compared to the short run. Further, Ghali (1998) used the dynamic VECM to assess the impact of public and private capital formation on the economic growth of Tunisia for the time period 1963 – 1993. His results reveal that in the short run, public investment has a negative impact on the private investment and no significant impact

on the economic growth. On the other hand, in the long run, public investment has negative effect on both private investment and economic growth.

Assessing the relationship between public and private investment in the economic growth of developing countries, Erden and Holcombe (2005) used data for a sample period of 1980 to 1997, and revealed that public investment complements private investment in the economic growth process. In addition, Samake (2008) by investigating the case of Benin examined the relationship between public and private investment and economic growth by using VAR model for time spin 1965 – 2005. His findings suggest that both public and private investment have a significant effect on the Beninian economic growth.

Phetsavong and Ichihashi (2012) examined the impact of public and private investment on economic growth for the sample of 15 developing Asian economies by using panel data from 1984 to 2009. In addition; they claimed that private domestic investment has higher contribution to economic growth compared to the public investment.

3. RESEARCH METHODOLOGY

The main goal of this thesis is to determine and evaluate the nexus between private investment, public investment and economic growth in the Republic of North Macedonia, covering the time period 2000q1 – 2018q4. Firstly, data used in the model are quarterly time series data, covering the time spin 2000 – 2018 and are tested regarding their stationary, by using Augmented Dickey Fuller test. In addition, VAR model has been applied in order to find the relationship between private investments, public investments and economic growth in the Republic of North Macedonia. Further, Granger causality test has been conducted in order to determine the causal relationship between these variables. At the end, post – estimation test of VAR model, such VAR stability test, Jarque-Bera test and Lagrange – multiplier test has been employed for the fitness and variability of the empirical findings.

The basic model of this analysis has been set as follows:

$$Y = [\ln rGDP \, ; \ln privateI \, ; \, ln \, gfcf \, ; \ln fdi] \qquad (1)$$

Real GDP growth rate has been determined as dependent variable, while Gross fixed capital formation in the private sector as % of GDP – as private investments, Gross fixed capital formation as % of GDP – as public investments and

Foreign Direct Investments has been set independent variables in this econometric model.

3. EMPIRICAL FINDINGS AND DISCUSSION

Initially some pre-estimation tests have been accomplished like: Lag selection and Augmented Dickey Fuller test for unit root. In addition, lag selection criteria's like Akaike, Schwartz and Beyesian and Hannah and Quinn have been performed in order to determine the lag order of the model. Hence, the results based on the three criteria AIC, HQIC and SBIC reveal the lag order to be set to four, suitable for the number of observations of this analysis.

In addition, in order to determine the stacionary of the variables, Augmented Dickey Fuller test has been utilized to determine if the variables contain unit root or not in their level. The results of the Augmented Dickey Fuller test reveal that null hypothesis of unit root is rejected and thus is accepted the alternative hypothesis, thus all variables do not contain unit root in their level, thus they are stationary in their level.

Further, the following table summarizes the results of the VAR model regarding the nexus between private investment and economic growth in the Republic of North Macedonia for the time spin 2000 – 2018.

Table 3. Results of the VAR model

Variables	Coefficient	Standard error	z - value	P>|z|
(log gdp)				
log gdp L4.	.6483464	.0665561	-9.74	0.000
log privateI L4.	.2852164	.0662179	4.31	0.000
log publicI L4.	-.3482029	.2071886	-1.68	0.093
log fdi L4.	.3375701	..068602	4.92	0.000

Source: authors calculations.

In the specification of the model, log gdp is considered as dependent variable, while log privateI, log publicI and log fdi are considered as independent variables. Moreover, the results of VAR model imply that log privateI have positive and

significant impact on economic growth in the fourth lag order. In addition, log publicI have negative and significant effect on real GDP. Finally, log fdi shows positive and significant effect on real gdp on the fourth lag order.

Finally, in order to determine the causal nexus between private investment, public investment and economic growth in the Republic of North Macedonia, Granger Causality test has been applied. Hence, the following table illustrates the results from the Granger causality test among these variables in the context of the Republic of North Macedonia. In addition, Granger Causality test results imply that there exist a unidirectional causal relationship between GDP growth rate and private investment-running from private investment to GDP. On the other hand it is observed a bidirectional causal relationship among public investment and GDP, bidirectional causal relationship between private investment and public investment, bidirectional causal relationship between FDI and GDP and FDI and public investments.

Table 4. Results of Granger Causality test

Equation	Excluded	chi2	df	Prob > chi2
log_gdp	log privateI	165.43	4	0.000
log_gdp	log publicI	14.697	4	0.005
log_gdp	log_fdi	82.217	4	0.000
log_gdp	ALL	325.6	12	0.000
log privateI	log_gdp	4.8433	4	0.304
log privateI	log publicI	9.4668	4	0.050
log privateI	log_fdi	5.3125	4	0.257
log privateI	ALL	36.028	12	0.000
log publicI	log_gdp	8.3922	4	0.078
log publicI	log privateI	14.642	4	0.006
log publicI	log_fdi	10.517	4	0.033
log publicI	ALL	23.68	12	0.022
log_fdi	log_gdp	36.933	4	0.000
log_fdi	log privateI	31.359	4	0.000
log_fdi	log publicI	36.042	4	0.000
log_fdi	ALL	181.71	12	0.000

Source: authors calculations

4. CONCLUSIONS AND RECOMMENDATIONS

The role and theory of investment has remained to be a debatable issue in the economics literature. So far, there have been used different approaches to explain the investment behavior based on the experience of developed and developing countries. Yet, the mixed empirical findings regarding the relationship among private investment, public investment and economic growth in the developing countries has attracted the attention of many scholars, although still remains an unsolvable debatable issue among the scholars and policymakers.

In this regard, the main aim of this paper is to analyze the contribution of the private investment and public investment on the economic growth of the Republic of North Macedonia for the period from 2000q1 to 2018q4. Results from the VAR model imply that the private investments have positive and significant effect on real GDP in the Republic of North Macedonia for the last two decades. Moreover, by increasing 1% of private investments, the rare of real GDP with increase by 0.8%. In addition, public investment also have significant effect on the real GDP growth rate in the Republic of North Macedonia, although there is shown that this relationship is negative. Further, empirical findings from Granger Causality test reveal an evidence for unidirectional causality between GDP growth rate and private investment. Thus, there exist a unidirectional causal relationship between GDP growth rate and private investment, running from private investment to GDP, while a bidirectional causal relationship among public investment and GDP, bidirectional causal relationship between private investment and public investment, bidirectional causal relationship between FDI and GDP and FDI and public investments.

Finally, the negative theoretical relationship between public investment and economic growth is also confirmed in the context of Republic of North Macedonia, due to financing of the public investment primarily by internal and external borrowing. Indeed, evidence show that tax revenues have little contribution in promoting public investment.

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FRENCH PLACES VS. SWISS PLACES IN *TENDER IS THE NIGHT*: A COMPARISON OF LAVISH BEHAVIOR ON COTE D'AZUR AND SERIOUS MATTERS IN ZURICH AREA

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ABSTRACT

This paper approaches F. Scott Fitzgerald's *Tender Is the Night* in a manner where the focus is on the setting of the novel, specifically on places. Based mainly on author's life experiences this novel shifts the grounds from one country to another. From a behavioral perspective, characters in the novel tend to change their habits as they change the country. This essay highlights the events taking place in France as misconduct, while stressing the work habit that the characters acquire while in Switzerland. On one hand, many biographies on F. Scott Fitzgerald claim that while in France the famous author of the roaring 1920's did not gain any artistic accomplishment apart from commercial short stories for magazines of the time. On the other hand, Fitzgerald's spells in Switzerland and always connected to his wife's (Zelda's) treatment from schizophrenia in Swiss sanatoriums.

Key words: place, sanatorium, drinking, lavish behavior, novel, ground, country.

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Introduction

After establishing himself among the best authors of the Jazz Age with the publication of *The Great Gatsby*, Fitzgerald started to write his fourth novel. He wrote to Maxwell Perkins, editor of the publishing company Charles Scribner's and Sons, that he was going to write another great novel. However, things did not go as expected. F. Scott Fitzgerald started writing *Tender is the Night* in 1925 and finished it in 1934. It took him nine years to produce a novel that was not even close to *The Great Gatsby* in terms of success. Just like Hemingway's *A Farewell to Arms*, Fitzgerald's *Tender is the Night* was first serialized in Scribner's Magazine, in four parts between January and April 1934, before being finally published as a novel on April 12, 1934. It sold pretty well, for a psychological novel published just after the Great Depression:

"One of the Fitzgerald myths is that the novel was a failure when it was published. It was a failure in terms of Fitzgerald's expectations; otherwise, it had a respectable sale for a Depression-year novel. The first printing of 7,600 copies sold out promptly, and in the spring there were two more printings of 5,075 and 2,520 copies. *Tender Is the Night* was tenth on the*Publishers Weekly* best-seller lists for April and May." (Bruccoli, 1991, p. 431)

Documents indicate that F. Scott Fitzgerald wanted a revised edition of *Tender is the Night*. Consequently, in 1951 Malcolm Cowley edited *Tender is the Night* on the basis of what the author wanted and Scribners published it. The general readers did not really show any significant sympathy for it, so it printing stopped once out of print.

Despite the fact that the novel had mixed reviews, and the fact that its publication went through many controversies, including the time confusion and revision, we can still conclude that *Tender is the Night* remains a classical Jazz Age novel. It was widely read at the time of its publication, and it keeps being read, translated in different languages, and also studied by many scholars, students and fans.

Even though there were twice as many good reviews as bad ones, still when we compare it to *The Great Gatsby*, *Tender is the Night* will always remain under the shadow of it. Fitzgerald with *The Great Gatsby* reached the peak as a writer, and consequently everything he wrote afterwards was an anticlimax.

The waste majority of events in *Tender Is the Night* take place in Europe. While the debate on whether the story ends in 1930 or 1929 continues, the places where the events take place are fixed. Mainly based on his own experiences, Fitzgerald set the novel mainly on the French Riviera and in the Zurich Area.

The characters in *Tender Is the Night* appear with drastically different concerns as they change the soil. Apparently, France is a far more suitable ground for Jazz age lifestyle. On the Riviera and in Paris happen all the drinking, the parties, the shopping, the flirting, the abandonment of the family values, infidelity, or shortly said all lavish behavior.

In contrast of France, Switzerland is intolerable to that behavior. Once the protagonist of the novel, Dr. Dick Diver, is caught drunk at work, he is asked to leave. City of Zurich and its surrounding is a good ground for serious matters. It is a good ground for medical treatment, serious work and education. It is there that Nicole

Warren is sent to be treated, Dick Diver gets his degree, and later on starts a business with a Swiss partner.

French Places vs. Swiss Places in *Tender Is the Night*

Whenever a synopsis of *Tender is the Night* is told, events are arranged as they appear in the original version of the novel. In this occasion, the significant places will also be listed as they appear in the novel.

For such a lengthy novel, the places where the main events take place a not too many. The novel begins on the French Riviera, then it moves to Paris, after that it moves back in time and takes the events in Zurich, next in order is Buffalo followed by events in Rome, then back to the Riviera, and finally "new places" in the USA.

Rosemary Hoyt and her mother arrive on the French Riviera near Cannes. The Riviera is described as a perfect place for the wealthy people:

"On the pleasant shore of the French Riviera, about half way between Marseilles and the Italian border, stands a large, proud, rosecolored hotel. Deferential palms cool its flushed façade, and before it stretches a short dazzling beach. Lately it has become a summer resort of notable and fashionable people; a decade ago it was almost deserted after its English clientele went north in April. Now, many bungalows cluster near it, but when this story begins only the cupolas of a dozen old villas rotted like water lilies among the massed pines between Gausse'sHôtel des Étrangers and Cannes, five miles away." (Fitzgerald, 1934, p.1)

Rosemary, a young promising actress, among other American expatriates on the Rivera, meets the Divers. Impressed by the Divers, Rosemary cannot help herself and joins these folks.

It is documented that F. Scott Fitzgerald and Zelda called this part of the World their home. Back in the 1920's, Fitzgerald's spent a lot of time on the Riviera in many occasions. Fitzgerald knew the Riviera very well. Undoubtedly, he relied on his personal experiences, to write about the Riviera in such lengthy and detailed description.

However, the events that take place in the Riviera may be easily called lavish. There are not any serious matters there. One can notice all sorts of irresponsible behavior. The crowd of American expatriates do not really engage themselves anyhow

in any sort of work. Everything they do are leisure activities. None of the protagonists does any work whatsoever.

Paris is the ground for some more lavishness in the novel. The main characters go to Paris for the most unusual reason: to say goodbye to Abe North on his way to America. Needless to say, once in Paris, the protagonists become actors of what Paris was known about at the time for typical expatriates: drinking, partying, shopping and all sorts of lavish lifestyle.

Even Rosemary, whom Dick Diver considers non-alcoholic person, does not restrain from drinking:

"He emptied what was left of the first bottle into Rosemary's glass. She had made herself quite sick the first day in Paris with quarts of lemonade; after that she had taken nothing with them but now she raised the champagne and drank at it.

'But what's this?' exclaimed Dick. 'You told me you didn't drink.'
'I didn't say I was never going to.'" (Fitzgerald, 1934, p. 91)

Another cliché in Paris is the scene where Nicole goes shopping with Rosemary:

"With Nicole's help Rosemary bought two dresses and two hats and four pairs of shoes with her money. Nicole bought from a great list that ran two pages, and bought the things in the windows besides. Everything she liked that she couldn't possibly use herself, she bought as a present for a friend. She bought colored beads, folding beach cushions, artificial flowers, honey, a guest bed, bags, scarfs, love birds, miniatures for a doll's house and three yards of some new cloth the color of prawns. She bought a dozen bathing suits, a rubber alligator, a travelling chess set of gold and ivory, big linen handkerchiefs for Abe, two chamois leather jackets of kingfisher blue and burning bush from Hermes— bought all these things not a bit like a high-class courtesan buying underwear and jewels, which were after all professional equipment and insurance—but with an entirely different point of view." (Fitzgerald, 1934, p.81-82)

Again, Fitzgerald introduces an unnecessary list of things to maintain his high style. When we, the readers, go through the passage above, without the slightest doubt occurs to our mind Gatsby's guest list in *The Great Gatsby*. The list of things that Nicole buys while shopping in Paris is so well crafted that makes us conclude that literature is beautiful.

Another "Babylon" scene occurs when Rosemary wants a physical relationship with Dick Diver:

"But he was too late—she came close up against him with a forlorn whisper.

'Take me.'

'Take you where?'

Astonishment froze him rigid.

'Go on,' she whispered. 'Oh, please go on, whatever they do. I don't care if I don't like it—I never expected to—I've always hated to think about it but now I don't. I want you to.'

She was astonished at herself—she had never imagined she could talk like that. She was calling on things she had read, seen, dreamed through a decade of convent hours. Suddenly she knew too that it was one of her greatest rôles and she flung herself into it more passionately.

'This is not as it should be,' Dick deliberated. 'Isn't it just the champagne? Let's more or less forget it.' 'Oh, no, NOW. I want you to do it now, take me, show me, I'm absolutely yours and I want to be.'" (Fitzgerald, 1934, p. 96-97)

In this scene, Rosemary exceeds the norms of an ordinary woman. She gives herself to a married man and therefore becomes a flapper. What is more is that she is not seduced, but rather she is the one trying to seduce. Rosemary voluntarily gives herself to Dick. This is a scene of a Jazz age sexual corruption.

Linda De Roche in her essay "Sanatorium Society: The 'Good' Place in *Tender Is the Night*" states that:

"For centuries, in fact, Switzerland's political neutrality and its pristine geography have offered the order and stability, the peace and tranquillity, that nurture well-being, and the Alpine nation has cultivated and maintained this image." And she goes on "Indeed, Switzerland has functioned for the world as a 'clean, well-lighted place', to use Ernest Hemingway's phrase, a 'good' place beyond the reach of the moral corruption and debilitating chaos of modern life. It certainly seems to function as such in F. Scott Fitzgerald's *Tender Is the Night*."

As the events move back in time in Zurich, the atmosphere becomes drastically different. Our protagonists, excluding Rosemary, are very serious in Switzerland. The entry of Book 2 warns the readers about the seriousness of this part from the beginning:

"Switzerland was an island, washed on one side by the waves of thunder around Gorizia and on another by the cataracts along the Somme and the Aisne. For once there seemed more intriguing strangers than sick ones in the cantons, but that had to be guessed at—the men who whispered in the little cafés of Berne and Geneva were as likely to be diamond salesmen or commercial travellers. However, no one had

missed the long trains of blinded or one-legged men, or dying trunks, that crossed each other between the bright lakes of Constance and Neuchâtel." (Fitzgerald, 1934, p. 169)

The lines above indicate that after the World War I, people were suffering from posttraumatic stress disorder. The drinking, partying and other social misbehavior were a response to the cruelest war the world had seen. It was called "the war to end all wars", and indeed it did end all wars, but the price was very high.

It is in Zurich where Dick Diver reveals his promising intentions for the future. He wants to be exemplary at universal values:

"In the dead white hours in Zurich staring into a stranger's pantry across the upshine of a streetlamp, he used to think that he wanted to be good, he wanted to be kind, he wanted to be brave and wise, but it was all pretty difficult. He wanted to be loved, too, if he could fit it in." (Fitzgerald, 1934, p. 197)

The seriousness of Zurich area continues with Dick Divers engagement in creating a joint hospital with Franz Gregorovious. Dick Diver executes this business idea, with a financial support from his wealthy wife.

Well aware that the lavish lifestyle in Riviera has taken Dick to the very edge of his own destruction, he hopes that Switzerland will save him. However, as Marie-Agnes Gay points out in her essay:

"Switzerland cannot be the central point of reference protecting Dick from the forces divorcing him from himself because Switzerland is a no-place."

However, he is forced off for the simplest reason that he goes to work drunk. Again, the seriousness prevails in Switzerland.

Rome is another place of lavish conduct. It is there that Dick Diver and young actress Rosemary have sex. Moreover, he is beaten by the Rome police and detained. These incidents seals Dick's deterioration.

Dick Divers return to America marks his desperate attempt to re-establish himself as a doctor in the end of the novel is only a second hand event.

Conclusion

As I already mentioned, *Tender is the Night* is strongly based on F. Scott Fitzgerald's own experiences. Fitzgerald scholars and fans are aware that his spells in France were characterized by heavy drinking, endless parties and too little productive writing, although he finished *The Great Gatsby* in France and started *Tender Is the Night*. On the contrary, Switzerland is significant to Fitzgerald's life for his wife's (Zelda's) treatment from schizophrenia:

"When Zelda did not improve, Fitzgerald decided to take her to Switzerland, where, he was told, the finest psychiatric care in Europe was to be had.They went to Montreux, where a number of specialists were called in; theyagreed on the diagnosis of schizophrenia." (Mizener, 1951, p. 174)

I believe that Fitzgerald's bitter experiences in Switzerland (Zelda never really recuperated from schizophrenia) made him consider it a very serious place even in his writings. As the arguments above indicate, *Tender Is the Night* is a typical example for this.

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CIO ROLE IN BUSINESS – COMPARATIVE STUDY

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ABSTRACT

Due to the dynamic changes occurring in the field of information technology and global business, chief information officers are constantly faced with new challenges. Such changes significantly determine the organizational role of IT managers. The problems that arise in business, due to low return on investment in IT create additional pressure on IT managers and endanger the future of their position. A number of relevant institutions, professional associations and journals carried long-term investigation and issued various reports which present the major activities of IT managers. This paper performs a critical comparative analysis between, theoretical considerations and empirical results in order to realize the key activities that determine the role of chief information office. There is a growing concern about the future of the European Monetary Union (EMU) and the sustainability of the Euro. In order to face with the crisis, the Union takes measure in order to stabilize the macroeconomic imbalance. Butas much the creators of the macroeconomic policy are trying to integrate the EMU, the politics and economics of the wider Union are likely to diverge. This paper presents three possible scenarios how the Euro crisis might develop: first, Euro will survive with further financial support from the Union to the member states with financial and structural problems; second, EMU will eliminate the countries which have large deviations from the Maastricht Criteria that might lead to full break- up of the EMU; third, the Euro zone will split into two regions and introduce two currencies: North Euro and South Euro.

Keywords: chief information officer, IT challenges, CIO role, strategic role, transformational role.

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1. Introduction

The establishment of the European Single Market is one of the biggestsuccesses of the European Union (EU). As Mario Monti (2004) said "A fullyrobust and fully operational Single market is the main vehicle for economicunion". The creation of the Single Market enabled the Union to grow into ahigher level of regional integration - monetary union.

The creation of theEuropean Monetary Union meant successful launch of the Euro in January 1999 and loss of the independence of the national central banks. After theestablishment of the Single Market, the EU moved directly to the creation of amonetary union, without having secured full functioning of the economic union,which was a major flaw in the regional integration process. Although convergence in interest rates was achieved and there was an increased fiscal integration, the Euro zone did not achieve proper allocation of capital, which is confirmed by the creation of price bubbles and high budget deficits of the member states. The reason underneath is that there was low harmonization of fiscal policies of the member states of the Union, which has become a major problem with the emergence of the global financial crisis. The crisis has not only affected the Union's internal balance through increased fiscal spending, but in turn, these developments were reflected with disruption of the Union's external balance. During the last decade of the twentieth century, the EU is gradually losing positions in the world markets and continues to widen the negative trade balance. Therefore, developing countries and emerging economies, among which are the most notable BRICS economies - Brazil, Russia, India, China and South Africa, as well as Indonesia, Nigeria, Mexico, the Philippines and Turkey, created 49% of world GDP and their share in the volume of the world trade is constantly increasing. Through the establishment of trade relations with the countries in the world, BRIC economies have achieved significant rates of economic growth in a short period of time. In 1999, the share in the value of total world export and import of the BRIC economies amounted 8.6% and 6.5% respectively, while in 2010 their share increased significantly to 20.9% and 18.1% (Eurostat, 2011). On contrary, the export and import of the EU in the world trade is lowering from 20% and 19,5% in 1999 to 16% and 17,3% in 2010, respectively. Thus, the effect of the crisis revealed significant shortcomings of the EU in the structure of exports, the different economic structure of the member countries, the various and unsynchronized measures that countries applied in order to face the consequences of the crisis, etc. It certainly created a negative trade balance, which was not only a result of the impact of the global financial crisis. High trade deficits coupled with significant losses in competitiveness, a high level of public and private debt; unsustainable increase in property prices suggests deeper structural problems, and indicates a lack of cohesion between the member states of the Union. The crisis highlighted the long-term challenges for the Union, such as demographic factors and the need for acceleration of technological production and innovation. Europe 2020 set out a vision of Europe's social market economy for the 21st century, aiming to turn the EU into a smart, sustainable and inclusive economy that delivers high levels of employment,

productivity and social cohesion (Eurostat, 2012). The Union must face these challenges in order to follow the rapid penetration of emerging economies in world markets and sustain the leading positions on the world trade markets.

2. Current problems of the Union

Resolving the current problems of the Union is of historical significance. Therefore it requires careful use of the policy measures of the EU in order to restore the macroeconomic balance. Anti crisis policy that has been currently applied by the ECB implies expansionary monetary policy by reducing interest rates and the use of quantitative release, i.e. redemption of financial assets from banks that typically have high credit risk in order to increase the liquidity of the banking sector. Most important of all is that the banks are funded by the European Central Bank, while household deposits slowly but steadily drain from their balance sheets. This process is mostly characteristical of the countries that face the greatest problems in the banking sector such as: Greece, Spain, Portugal and Italy. For example, in Greece a sudden withdrawal of deposits in Eurosamounted to more than 900 million per day in May and June 2012 (Schuman, 2012). In Spain though, the outflow of deposits stagnated at 1.2 billion Euros within two days during May 2012 (European Central Bank, 2013). Low bank capitalization persists in many countries despite the EU requirement that banks in 2012 reach a ratio of a minimum of 9% of the best quality "Core Tier-1" capital to risk-weighted assets, in excess of the current international requirements. Increasing the capacity of European banks to absorb losses by increasing their capital relative to assets needs to be addressed in the upcoming years.

If the Euro area's largest banks were to move to a 5% standard, the current capital shortage is estimated at around 400 billion Euros (4¼ per cent of Euro area GDP). This is not just a problem for banks in the "periphery" – there could be large capital needs in the major Euro area countries such as France, Germany, Netherland and Finland (table 1). Future capital needs could be lessened if banks were required to separate commercial banking and market activities, reducing the total assets of the banking business. Moving towards a stronger banking system would help to rebuild confidence and get credit flowing. On the contrary, loss of confidence in the domestic banking sector and more generally in the Euro area can cause major negative consequences for the Union. Large outflow of capital can cause a weakening in the banking system in these countries. This in the long run can mean exit of the countries from the Euro zone, freezing deposits in domestic banks and their conversion into domestic currency. Domestic currency of these countries in this case would

experience high devaluation against the Euro. Unfortunately, the European Central Bank cannot prevent this occurrence. As long as the bond yields and interest of the deposits are high, and the economic growth is weak, national governments and banks will face reduced capacity to service their obligations. Moreover, the fear of national governments to face a banking crisis makes their bonds riskier and compulsorily increases their yields. This points out to the uncertain future of the Euro zone. Fears of the famous economists: Nouriel Roubini, Paul Krugman and Nial Ferguson are that the crisis will be a repetition of the Great Depression (1931-1933). They also consider that it is likely that the crisis will escalate into military unrest and conflicts due to the inability to be solved. I consider these assumptions to be unrealistic and do not agree with this point of view. Although there are many similarities in the manifestation elements of the Great Depression and the global financial crisis, the experience and losses for the countries, especially for Germany, from the events after the Great Depression and World War II have been devastating.

3. Plausible outcomes of the Euro crisis

In the context of the presented challenges of EMU, there are severalviews on what will be the future of the Euro zone. *The first view* refers to the further financial support from the Union to the member states that have financial and structural problems in their economies. Therefore in May 2010 the European Union and the Euro area Member States set up a stabilization mechanism that consists of: the European Financial Stabilization Mechanism (EFSM) and the European Financial Stability Facility (EFSF) on temporary basis until 30.06.2013. In addition, in October 2012 the European Stability Mechanism (ESM) was introduced on permanent basis. Alongside with the EFSM, EFSF and ESM, funding is also available from the International Monetary Fund (IMF) and ECB (European Central Bank) for purchases of sovereign debt on secondary markets (European Commission, 2012). Negativity in this strategy is that such funding will cover costs that were used for unproductive purposes. Instead, future funding should be directed towards productive purposes to ensure higher rates of economic growth in the future, which will be able to compensate the current losses. Negative experiences of the EU member states from the asymmetric shocks caused by the global financial crisis should accelerate the decisions of the national governments of the member states in the implementation of budget reform and reforms in the labor markets. It would also contribute to improving the economic situation of countries and their competitiveness. This can also increase the confidence in the Union and support the process of further enlargement of the Union. The *second view* suggests that EMU eliminates the Member

States which have large deviations from the Maastricht Criteria. There is evidence that as early as 1998 four professors from Germany: Joachim Starbati (University Tuebingen), William Henkel (University of Cologne), Karl Albrecht and William Noling filed a lawsuit against the introduction of the Euro by Greece. They generally opposed to the introduction of the Euro due to the unpreparedness of the countries. They considered the entrance of Greece into the Euro zone unacceptable, primarily because of the weak economic power of the country (Starbatty, 2010). They proved to be right, as the problems of the Euro zone escalated during the economic crisis. The situation might have been different if Greece had not been accepted as a member state back in the time. However, an exit from any country from the Euro zone at this point can cause bigger problems to the Union. The negative in this case is that by leaving the Euro zone, the economically weak countries will experience increase of their domestic interest rates. That will cause a drop in the standard of living and depreciation of their domestic currency against the Euro. Therefore it will lead to demand for higher wages and inflation will be a real consequence of such developments. Also, the value of the Euro will appreciate against the currencies of countries that would leave the Euro zone, but it will depreciate against the other world currencies. Withdrawal from the Single currency from one or more members could cause full break up of the Euro. An exit of one country would lower the confidence that would cause further withdrawals. In the course of these events, it is very likely that the euro zone would end up either completely fragmented or much reduced in size – that is, without Greece, Italy, Spain, Portugal and Ireland. However, that does not solve the problems of the Union.

Also according to Athanassiou (2009), within the Euro zone there is no law under which the country may voluntarily depart from the Euro zone. Thus, if a country wants to give up membership from the Euro zone and wants to replace the Euro with its domestic currency, it must renounce the membership in the Union as a whole. That would mean give up on the benefits provided by the functioning of the Customs Union under Article 49a in Lisbon Treaty (2009):

"....A Member State which decides to withdraw shall notify the European Council of its intention. In the light of the guidelines provided by the European Council, the Union shall negotiate and conclude an agreement with that State, setting out the arrangements for its withdrawal, taking account of the framework for its future relationship with the Union. That agreement shall be negotiated in accordance with Article 188 N(3) of the Treaty on the Functioning of the European Union. It shall be concluded on behalf of the Union by the Council, acting by a qualified majority, after obtaining the consent of the European Parliament. The Treaties shall cease to apply to the State in question from the date of entry into force of the withdrawal agreement or, failing that, two years after the notification referred to in paragraph 2, unless the European Council, in agreement with the Member State concerned, unanimously decides to extend this period..."

Generally the problems of the Union can be "divided" between countries. The southern countries in the Euro zone are trapped in recession and cannot restore their competiveness by devaluating their currencies and on the other hand, the northern countries in the Euro zone are being asked to compromise their values of prudent financial policies and act as 'deep pockets' expected to finance the South through endless bailouts. This situation risks the outbreak of serious social unrest in southern Europe and deeply undermines public support for European integration in northern European countries. The Euro, instead of strengthening Europe, produces divisions and tensions that undermine the very foundations of the European Union and the Single Market. Considering this situation the *third solution* will be if the Euro zone split into two regions (European Solidarity Manifesto, 2013). An economically stable core of Europe will be one region and the "profligate" countries in the Mediterranean will be members of the other region. The stable core would consist of countries like: Germany, France, Netherlands, Belgium and Luxemburg. The other region of Mediterranean countries would consist of Greece, Portugal, Spain and Italy. According to Alderman (2010) there will be a North-South division, which will stimulate the Mediterranean countries to reduce their budget deficit and to join the South region. But, where will Ireland belong? According to the economic performances it belongs in the South, but according to the geographic location it is in the North. That will cause problems to the intra trade. The separation of the two regions cannot be that easy even in the terminological sense. Also in order to be achieved institutional adoption and introduction of two different "Euros" it will take too much time (just for comparison three years were needed for the introduction of the Euro).

4. Future perspectives of the European Single Market

All three presented scenarios create negative effects on the Single Market. The consequence on the Single Market will have important consequences for the EU's influence in global trade negotiations and international economic policy coordination. *First*, emerging markets will be less willing to accept advice from Europe if the general perception is that the old continent is unable to solve its own economic problems sufficiently. This will make it harder for Europe to pursue its interests in international institutions like the G20 or the International Monetary Fund (IMF). *Second*, it will be harder for the EU to negotiate preferential trade agreements and free trade agreements. If the single market is diminished, getting access to it will become less attractive. Other countries around the world could therefore be less willing to make concessions in return for a trade agreement with the EU. Unfortunately, the Union can not go back into the stages of regional integration and also not get into the next stage

of regional integration – political union, either. Even though it is logical to expect that the EU should grow into a Federacy. The most important thing in the process of federalization is homogenization of the regulation and control of the financial institutions in the EU, regulations for the balance of payment and harmonization of the taxation system. What would be the use of this federalization? It would help with EU regulations, to have better enforcement of the structural reforms and hopefully better results. For example, structural reform for increasing the flexibility of the labor market (in the region with same regulation) will increase the competitiveness of the region. But, the Europeans will never view the Union as the citizens of California and Texas see the American union (Stuvard, 2009). Despite that, if the EMU grew into political union it will make the same mistake as it did with the creation of the monetary union i.e. the Union must ensure fully functioning of the economic union before it goes into higher stages of regional integration. Still, the creation of a political union is not a necessary step for saving the stability of the Union at this moment. Economic and political cooperation is essential among countries that can stimulate and affect coordination between countries in terms of the application of economic and social policies. It seems that the European Union is aware of the situation and it is trying to find solution to the problem. The Union recently announce that wants to establish a free trade zone with the USA. The trade negotiations are supposed to be done by 2014. Having in mind that USA is facing the same threat that comes from the emerging economies it is most likely that this regional integration have great chances of success. That way the EU will face the biggest competitor on the world market, USA and make its own ally. Trade between EU-USA is currently worth around 450 billion Euros a year (Eurostat data for 2011). Therefore, the creation of the EU-USA free trade zone will create the biggest regional integration in the world with the market with around 800 million consumers.

Conclusion

The creation of the Single Market is one of the biggest achievements of the regional integration of the European Union. But the outlook for the Single Market for today's perspective is not that bright. Even though there are many scenarios about the future of the Union, there were presented three scenarios that are more likely to happen. If the Union chooses the second or third perspective the full break up of the Union and thus the Single Market is inevitable. Even if the EU choose the first option, which is most favorable, there can be downsize of the Single Market. In each case, the Single market is the one that suffers, and it will never be the same as it was in the 2000s when the Union reached the biggest advantages of the regional integration. The

problems of the Euro crisis can not be separated with the Single market. Therefore, I believe that the establishment of EU-USA free trade zone is a rational decision of the Union. Economically, it will create export and investment opportunities for its member countries and politically it will help the European Union (EU) to preserve its own goals to remain the biggest economic player on the world scene. Larger market will bring new customers for EU exporters, cheaper components for the producers and more competition to make all companies in EU more efficient. Thus, instead of reduced in size and reduced in depth, the Single Market will enlarge in scope and size and will continue to be the driving force of the creation of the economic growth of the EU.

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STANDARD, LITERARY AND OFFICIAL LANGUAGE, SIMILARITY AND DIFFERENCE?

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ABSTRACT

In linguistic and political terminology we come across many abstract terms and notions that aim to define written language in its various uses. The literal language of the word (originally the "language of letters") has recently been increasingly replaced by the word standard language, meaning the definition of certain grammatical norms or rules for the use of written language in terms of codification or unification of written words that would apply to all cases in similar situations of their use, either as separate units or as integral parts within the sentence. Such dilemmas arise especially in cases of borrowing words of foreign origin, which in some cases are accepted as such without modification or with minor modification in terms of their grammatical adaptation by means of suffixes in the translation language, for the purpose of their Albanianization. At the same time, the need for precise codification of the use of the Albanian letter "ë" is unavoidable, which for foreigners who want to learn Albanian is a barely passable obstacle, among others, due to insufficient scientific research in comparative linguistics and contrastive analysis of the grammatical use of the Albanian language with the sister foreign languages. Even the concept of official language is faced with linguistic and political dilemmas and confusion regarding the use of written or standard language with special legal status, especially in terms of the need and volume of its use in state administration institutions and public life in the country.

Keywords: Standardization, Codification, Unification, Language, political terminology, etc.

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A. 1. STANDARD OR NON-STANDARD LANGUAGE

By common definition, A standard language is defined either as a linguistic variety, used by a population for public communications, or as a variety of language that has undergone grammar and usage coding. A standard language is a diverse language used by governments, in the media, in schools, and for international communication. There are different types of Standard English in the world, such as North American English, Australian English and Indian English.

Although these varieties of standards differ in their pronunciation, there are few grammatical differences between them. Conversely, there are non-standard forms of a language used, for example, in different regional dialects and these non-standard varieties are different from each other.

According to renowned linguist Richard Hudson1, a standard language is "a variety that is otherwise recognized as more correct and acceptable than other varieties. In many ways, standard diversity is an equally appropriate definition." "In general, only standard languages have a consistent written form, which is what is taught in general schools and which is also found in vocabulary and in professional and formal contexts."

I ain't going to school today. (Standard form: *I'm not going to school today*.)
She don't understand. (Standard form: *She doesn't understand*.)
Would you like a cheese cob? (*cob* is a dialect ëord in parts of the north of England and means 'bread roll'.)

Standard dialects are no better than other dialects, but we do not use dialect or grammar words in an essay, during an interview, or in other formal contexts.

2. Linguistic competence

According to academician Shaban Sinani, language competence is not just a need to express oneself, but also a standard of education. "I think the problem is deeper," he said. It is a problem of the general culture of these people, that as truncated as they are in the use of the Albanian language, they are so limited in their cultural formation. Language simply deconstructs the lack of culture. "It is this despair that their language deconstructs the profoundly catastrophic lack of general culture."

The Albanian language can now be considered a language that lacks language hygiene. It lacks language guards, it lacks the editorial office, it lacks all those conditions that make its uniform use mandatory. Since the Orthography Congress, which made a reasonable and fair decision, to date there have been no official acts confirming the way Albanian works in an open society.

In the Albanian language we also have some spelling ambiguities, because not all the rules are included in a unique way in the grammar books of the Albanian language, especially intended for foreigners who would have expressed interest in learning the Albanian language.

The greatest concern of the reader and speaker of the Albanian language consists in the use of the letter "ë" in the written language, which in the Albanian language has a wide use and its existence at the end of the word is mainly for the purpose of emphasizing the long vowel (i) in the previous syllable, e.g. shtepinë, matematikë, etj. (=home, math,) etc.

Even when using it in compound words, e.g. co-worker, co-traveler, there should be general and concise rules of its use for all the same and similar cases. For example, in the first case we have preserved the vowel "ë" in the wordbashkë, followed by the wordpunëtorbecause the consonant follows in the second part, but we have not necessarily preserved it when another vowel follows it; then in the words bashkë+punëtor (=collaborator)and *bashk(ë)udhëtar* (companion). We also have word formation with suffixes and here the purpose is to preserve the meaning of the original word, which would risk fading in case of its absence.

Even when inflecting nouns and pronouns, strict rules of use according to the respective cases are missing for the alternation of the relative pronoun "së/të cilës" (=of / whose"). Here foreigners who study the Albanian language lack standard rules for the case why in the female gender we have two variations of the use of the article "së-të" (="e-th").

So, they should know clearly that this alternation occurs only in the genitive case (së), but not in other cases, as dative *të* (=to) cilës (=whom), accusative (të cilën) whom, as well asby ablatives *prej të cilës, për/më të cilën* (=from/towhom/which, for / withwhom/ which.

Albanian orthography and semantics have not yet said the last word on the necessity of phonetic adaptation of borrowed words, with a rule that will apply to all the same or similar cases, which must be very close to the way of pronouncing the borrowed word or its pronunciation in the Albanian language. For example: Where is the phonetic difference in borrowed words: exist and execute, from the words examine, exaggerate, and the like?! Why should we write in Albanian the letter "k", when we pronounce the letter "g". Just because of the practice or habit so far, or should there be solid scientific arguments?!

B. LITERARY LANGUAGE

Literary language, from a French sociolinguistic point of view, is one of the types of language. The differences have to do with its definition, with the

determination of other types of language, as well as with the role attributed to it in literature, culture, education and society.

1. Literary language as a standard language

Normally, the standardization of a language began with that of its literary diversity and, at the time of this standardization, the rules of literary language were established as valid for language in general, thus confusing literary language terminologically with what is called "standard language". ". This conception has been perpetuated until relatively recently.

However, in terms of literary language, Edlira Mantho (2009), e.g. considers that the notion of literary language is broader than that of standard language, including here and at the same time the language of fiction, which may be dialectical. This idea is related to the situation of the Albanian national language which is based on the language of literature in the Tosk dialect, spoken in Southern Albania, dominant at the time of the awakening of national consciousness.

The Tosk literary norm was set as a single standard for the whole country, as well as for Kosovo Albanians and the surrounding area, although until the establishment of the communist regime, there continued to be a parallel literature in the Geg dialect, spoken in northern Albania and Kosovo. This literature was also banned under the communist regime, but it was revived after the fall of the latter.

At the present time in Kosovo, unfortunately, two ideas are confronted with each other: that of abandoning the standard based on Tosk Albanian and preserving it for all Albanians. According to Shkelqim Millaku2, the use of the standard Albanian language in Kosovo due to (non) respect of the standard Albanian language in the Republic of Kosovo is reciprocal. At the first level, according to him, we are dealing with an effort of a silent elite, which fanatically preserves and develops the standard language. In this regard, the increased care of the administration, the media, road signs, various writings and publications on the official websites of public and private institutions, in central and municipal institutions should be appreciated; in court proceedings; in education; personal names, etc. Whereas, in the second level in some Albanian centers we have groups of individuals who have different concepts for non-compliance with standard Albanian. Therefore, even this stream can be seen in the administration, in the media (newspapers, TV, ...), in the road signs, various writings and publications on the official websites of public and private institutions, etc.

From what was mentioned above we can conclude that the notion of standard and literary language are not synonymous, which means that they are similar but not the same. Historically, literary language is the forerunner of the notion of standard language, because originally literary language was the concept of written language, i.e. the language of literature, which later had to adhere to certain rules of orthography, and grammar, and as such respected the linguistic standards and norms, codified, or unified in the orthography Conference of v. 1971. Literary language and linguistic or reading culture have therefore been the primary source and main basis of reference when compiling a written academic text.

But over time, the concept of literary language or the language of literature has lost the primacy of the written language guide, thanks to different literary styles and the use of the source vocabulary of the two main dialects and multiple subdialects, where different talented creators to write but not with deep knowledge of linguistic norms and rules, especially in the northern regions where the Gegërisht dialect prevails, as well as thanks to the expansion of the range and scope of linguistic interweaving of linguistic sciences, but also in order to reflect as much as possible originally the need to find a new name that defines the written language as a language that incorporates accurate norms of use with precise orthographic and grammatical morphological-syntactic rules, the notion 'standard language' day by day replaces and prevails from day to day the notion of "literary language".

Viewed globally, modern world languages such as French and English, but also German, in terms of phonetics and orthography, respectively pronunciation and spelling, have deviated significantly from the initial version of the creation of written language, phonetic and orthographic matching of pronunciation of words according to the principle "one word = one letter". This has happened because spoken language is a living organism that changes over a longer period of time, which written language has not been able to follow step by step.

Another reason for the impossibility of radically changing the written language in accordance with the already significantly changed spoken language is the risk of the historical detachment of the national memory, in the sense that in such a case, the new generations would be unable to do so. understood the written language, already "old" of previous centuries.

The creation of the standard language has served as the point of continuity of the collective memory of a nation, which is already bilingual, for the very fact that a

person speaks both the dialect language at home and the standard language in schools and institutions.

C. OFFICIAL LANGUAGE

By common definition, an official language, also called a "state language", is a language that is given a special legal status in a country, state or other jurisdiction, recognized and recognized by special law or by the Constitution of the country or state. Therefore, the official language of a country refers to the language used in government (judiciary, legislature, administration). Thus, the expression "official language" does not usually refer to the language used by a people or a country, but by its government, since on the other hand "the manner of expression of a people cannot be determined and changed by any law".

1. Official languages in the world

Globally, about half of the world's countries have one or more official languages declared. Some governments, such as that of Italy formalized Italian very late, so only in v. 1999, and on the other hand some nations (such as the United States) have never declared any official language nationally. Other nations have declared non-indigenous languages official languages. For example, "The Philippines and parts of Africa live with a particular cultural paradox. Although the official languages in Africa are French or English, these are not the languages most widely spoken by the people of the country.

Worldwide, 178 countries have at least one official language, and 101 of these countries know more than one language. Many of the world's constitutions mention one or more official or national languages.

Some countries use official language designation to empower indigenous groups by giving them access to government services in their native languages.

Some countries use official language designation to empower indigenous groups by giving them access to government services in their native languages.

An official language that is also indigenous is called endoglossic, while a language that is not indigenous is called exoglossic. One such example is Nigeria which has three official endoglosic languages. With this, the country aims to protect indigenous languages even though at the same time it recognizes English as its lingua franca.

2. Official languages in the EU

The choice of an official language (or no official language) is often controversial. The alternative to having a single official language is "official multilingualism", where a government recognizes multiple official languages. Under this system, all government services are available in all official languages. Every citizen can choose his favorite language when doing business. Most countries are multilingual and many languages are official. Examples of official multilingualism are Taiwan, Canada, the Philippines, Belgium, Switzerland and the European Union.

3. Regional, semi-official and national minority languages

Some regional or minority languages spoken within the EU have no official recognition at EU level. Some of them may have an official status within the member state and number far more speakers than some of the less widely used official languages. The official languages of the EU are highlighted.

Five regional European languages enjoy the status of a semi-official (or a co-official) language, which means that they can be formally used under an administrative agreement between the Council and the requesting Member State. These are: Scots, Galician and Welsh, known in the UK; and Galician, Catalan and Basque, both of which are co-official languages in Spain, along with, among others, Corsican, Occitan and Breton, which are regional languages in France but do not enjoy official status there.

4. Official languages in Northern Macedonia

It is no coincidence that the main element of defining an official language is the fact that under this system, all government services are available in all official languages and every citizen can choose their preferred language when doing business.

If these two criteria are not met, the Albanian language can be considered only as **aregional and semi-official language**, due to the fact that the use of the Albanian language is conditional to go in pairs, along with the Macedonian language as a necessary accompanying language, as the language of the dominant population country. For these reasons, the official language of the second population in terms of the percentage in the country **is truncated and partial**, although it is allowed at the local level and in individual contacts with central bodies, but not in the whole territory of the country and not at all at the level international.

5. Language of instruction and official language

The language of instruction is not necessarily official, but may be in official use, as a regional or local language. As such, in North Macedonia, the Albanian language has been in official use for decades for internal pedagogical use, in settlements with a significant majority of speakers of another language, which is not official in a state called unitary.

This means that the holder of sovereignty has given permission and the right to an ethnic community to use its language for local and internal use, but not in official communication with central bodies. Thus, in schools with teaching in Albanian language there are two variants of using the Albanian language, namely: for **pedagogical evidence** of teaching, (but not) **in the official documentation**, where the Albanian language must be accompanied by the Macedonian language.

Such a differentiation of the language of instruction and the official language means that Albanian students and teachers are allowed for practical reasons of teaching purposes, to write and communicate in their mother tongue, but not in official communication, without accompanying it with the Macedonian language with full official status.

This fact also proves the inferiority and semi-formality of the status of the Albanian language, which finds partial use in public and state institutions, which causes unnecessary administrative burdens for Albanian citizens and teachers, who have to spend extra time and do dual work for the compilation of official documentation.

6. Language of 20% (percentage)

Even with the new legal changes, in addition to expanding the areas of institutional use of the language at the local and central level, there is still the practical necessity of dual official evidence and correspondence, which once again proves that the Macedonian language has full official status, only in the entire state territory and in international communication, while the Albanian language of 20% has a semi-official status, because it is not used as a single but in pairs and not in the whole territory, and not at all in international communication.

This also physically proves the limited space of the official use of the Albanian language, so that its full legal equalization at the state level would be done as if it were

not obligatory to be associated with the Macedonian language and if it was allowed to be used as a only at the national level, as well as abroad in the official communication of state diplomatic missions.

After all, the issue of political and constitutional regulation of a state is in full correlation with the issue of the official status of a language within that state. A unitary state has only one official language throughout the country, while other languages serve as regional or minority languages i.e., have semi-official status in certain regions and areas of use.

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EFEKTET E INVESTIMEVE NË TEKNOLOGJINË INFORMATIVE DHE RËNDËSIA E MENAXHIMIT TË SOFTUERËVE

RAST STUDIMI KOMPANIA "RROTA" PRISHTINË

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ABSTRAKT

Në ekonominë globale të bazuar në dije, rëndësia e investimeve në teknologjinë informative po vjen duke u rritur për çdo ditë. Investimet në softuerë dhe në mirëmbajtjen e tyre kanë një kosto permanente për kompanitë që merren me këtë fushë. Softuerët duhet të mirëmbahen, zgjerohen, modifikohen dhe avancohen për çdo ditë. Për këtë arsye është jashtëzakonisht e rëndësishme që kompanitë t'ia dedikojnë një buxhet vjetor avancimeve teknologjike dhe menaxhimit të këtyre sistemeve.

Përveç kostos teknike, menaxhimi i softuerëve ka edhe kosto të personelit, sepse profesionistët e kësaj lëmie për çdo ditë duhet t'i përditësojnë dhe zgjerojnë njohuritë e tyre nëpërmes trajnimeve dhe avancimeve profesionale.

Kuptimi i kthimit të investimeve në teknologjinë e informacionit është fokusi i një numri të madh dhe në rritje të hulumtimeve.

Teoria financiare sugjeron që menaxherët duhet të marrin vendime për investime që maksimizojnë fitimin e kompanive. Duke përdorur metodologjinë e studimit, nëpërmes këtij punimi ne synojmë të ofrojmë prova empirike mbi efektin e investimeve në teknologji dhe ndikimin e tyre në vlerën e tregut të kompanisë.

Për të analizuar efektet e investimeve në teknologjinë informative dhe rëndësinë e menaxhimit të softuerëve është analizuar kompania "Rrota" me seli në Prishtinë, ndër kompanitë e para dhe më e njohura në fushën e teknologjisë së informacionit, programimit dhe dizajnit.

Fjalë kyçe: Teknologji informative, softuer, investim, Rrota.

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1. Hyrje

Rrota është kompani lidere e komunikimit digjital me bazë në Prishtinë (Kosovë) e themeluar në 2001 me qëllim të ofrimit të zgjidhjeve kreative për probleme dhe procese biznesore. Ka të punësuar gjithsej 25 punëtorë të strukturuar në 3 departamente kryesore: Menaxhimi i Projekteve, Dizajn, dhe Zhvillim.

Rrota është e specializuar në dizajnim dhe zhvillim të softuerëve dhe uebfaqeve dhe përdorë metodologjinë SCRUM për menaxhim agjil të projekteve. 70% e portfolios sot përbëhet nga projekte outsource në Gjermani, Zvicër, Austri, Norvegji, Suedi, Britani të Madhe etj.

Rrota punon me shumë institucione publike, banka, organizata dhe kompani private dhe dallohet në treg me eksperiencë, profesionalizëm dhe llogaridhënie. Kompania "Rrota" (www.rrota.com) përbëhet nga një ekip i artistëve të arsimuar profesional dhe këshilltarëve të IT-së me qëllim të thurjes së ideve të freskëta në reklamim, dizajn grafik dhe prodhime multimediale. Rrota ka 30 të punësuar me plotë energji, ide dhe talent.

Punët të cilat i kryen kompania Rrota janë prodhimi multimedia dhe video, marketingu konvencional dhe reklamimi online, dizajni grafik, vizualizimi 3D, dizajnimi dhe zhvillimi i ueb faqeve, si dhe prodhimi i fushatave në rrjete sociale.

Në portfolion e kompanisë thuhet se duke marrë parasysh prioritetin tonë për të maksimizuar kënaqësinë e klientëve tanë dhe shfrytëzuesve të tyre përfundimtar, ne sigurohemi që t'i shfrytëzojmë burimet më të pajtueshme të cilat ndihmojnë në ofrimin e një produkti dhe shërbimi përfundimtar dhe me vlerë të shtuar.

Sistemet dhe instrumentet e përdorura në baza të përditshme përfshijnë: Scrum, Achievo, Mantis Bug Tracker, Content Management System (CMS), Adobe Media Package, 3D Max, Magento, Joomla, Typo 3, Wordpress,OpenSiS, PHP/MYSQL, .NET/ MSSQL, Ruby on Rails, Online Document Management System (DMS).

Kompania Rrota është e certifikuar me ISO 9001: 2008. Certifikimi i Cilësisë së Menaxhimit është në përputhje të plotë me metodologjinë Agile SCRUM, dmth. i shpejtë dhe të orientuar drejt qëllimit.

Misioni i kompanisë "Rrota" përbëhet nga një përputhje strategjike midis origjinalitet, qasjes së zgjidhjes së problemeve, dhe bazës së partneritetit. Kjo kompani punon për të ofruar një gamë të gjerë të produkteve dhe shërbimeve në përputhje me standardet ndërkombëtare të cilat janë të qëndrueshme, inovative dhe të përshtatura me nevojat dhe vullnetin e partnerit tonë.

Pavarësisht që kanë zhvilluar infrastruktura të ndryshme kreative dhe interaktive të ueb faqeve, faqosje, dizajn grafik dhe fushata strategjike komunikimi për

ndërmarrje lokale duke përfshirë Kuvendin e Kosovës, qeverinë dhe ministritë përkatëse, banka komerciale të renditura në krye të klasifikimeve, hotele, agjenci udhëtimi, portalet më të lexueshme online, si dhe për organizata ndërkombëtare qeveritare dhe jo- qeveritare të rëndësishme, portofoli i kompanisë shtrihet edhe në vendet e BE-së dhe në Shtetet e Bashkuara.

2. Menaxhimi i projekteve

Duke marrë parasysh profilin shumë të gjerë të aktiviteteve dhe veprimtarive, kompania "Rrota" investon vazhdimisht në përmirësimin dhe avancimin e softuerëve, pasi që kjo ndikon drejtpërdrejt në rritjen e të hyrave dhe në uljen e kostove të saj.

Përmirësimi i menaxhimit të projektit lidhet edhe me faktin se kjo do të ndikojë në shkurtimin e kohës për realizimin e projekteve.

Puna e menaxherit të projektit software, është të sigurojë që projekti software i merr në konsideratë këto përmirësime, të cilat janë në harmoni me qëllimin, vizionin dhe objektivat e "Rrotës".

Menaxherët e softuerit janë përgjegjës për planifikimin dhe skedulimin e zhvillimittë projektit.

Ata vëzhgojnë punën për te siguruar standardet e kërkuara nga kompania "Rrota". Menaxherët monitorojnë progresin për të kontrolluar që zhvillimi është në kohë dhe brenda buxhetit. Menaxhimi i mirë në tërësi nuk do të thotë që doemos garanton sukses të projektit, në qoftë se nuk është bërë menaxhimi adekuat i projekteve brenda kompanisë në tërësi. Sidoqoftë menaxhimi i keq rezulton me dështim të projektit.

Menaxhimi i softuerit, ndryshon nga menaxhimi i projekteve inxhinierike për disa arsye, sepse:

-produkti është i paprekshëm
-nuk ka procese standarde softuer
-projektet e mëdha softuer janë shpesh projekte "one-off", vetëm një përdorim sepse përvoja e fituar mund të mos përdoret diku tjetër për shkak të ndryshimeve të shpejta teknologjike.

3. Aktivitetet e parapara të menaxherit

Aktivitetet kryesore të një menaxheri në procesin e investimeve dhe menaxhimit të softuerëve janë këto:

3.1. Propozon me shkrim për një Projekt, analizohen objektivat, jep vlerësimet si do zgjidhen, vlerësohen kostot dhe koha që kërkohet në dispozicion.

3.2. Planifikon dhe skedulon projektin, analizohen përbërësit kryesor të projektit që çojnë deri në produktivitet.

3.3. Kostoja e projektit është një aktivitet i menaxhimit që lidhet me vlerësimin e burimeve që kërkohen për të realizuar një projekt.

3.4. Monitorimi është një aktivitet në vazhdim ndërkohë qe po punohet për projektin.

3.5. Zgjedhja e personelit dhe vlerësimi i tyre, menaxheri duhet të zgjedhë ekipin që do punojë për realizimin e sistemit.

3.6. Shkrimi dhe prezantimi i raportit përfundimtar, realizohet qysh në fillim një plan i cili parasheh evoluimin e tij dhe në fund prezanton para kompanisë raportin përfundimtar.

3.2 Fazat e realizimit të projektit

3.2.1. Faza e parë për realizimin e një projekti software, do të përfshijë shkrimin e një propozimi. Propozimi përshkruan objektivat e projektit, përfshirë koston dhe skedulimin. Shkrimi i një propozimi është një pune kritike, aftësia fitohet me eksperiencë.

3.2.2. Faza e dytë është planifikimi i projektit lidhet me identifikimin e aktiviteteve bazike dhe produkteve që shpërndahen, të prodhuara nga një projekt.

3.2.3. Ky plan duhet të udhëheqë drejt qëllimeve të projektit. Vlerësimi i kostos është një aktivitet që lidhet me vlerësimin e burimeve që kërkohen për tu realizuar plan-projektin.

3.2.4. Monitorimi i projektit është një aktivitet në vazhdim i projektit. Menaxheri mban evidencë te progresit të projektit dhe krahason progresin dhe koston aktuale dhe te planifikuar. Koha e zhvillimit të një projektit software te madh, mund të zgjasë disa vjet. Gjate kësaj kohe objektivat organizative mund të ndryshoje. Pra software mund të mos duhet përsëri, ose mund të ndryshojë projekti për shkak të zhvillimeve të shpejta teknike dhe teknologjike.

3.2.5. Menaxherët e projektit zakonisht duhet të zgjedhin, ekipin për të punuar në projektin e tyre. Në disa raste, menaxherët duhet të vendosin për një skuadër të modifikuar tëprojektimit për disa arsye, këto janë:

- buxheti i projektit mund të jetë i limituar dhe në këtë mënyrë detyron shkurtimin estafit

- stafi me eksperiencën e duhur mund të mos jetë brenda organizatës, ose mund tëekzistojë por të jenë të përfshirë në projekte të tjera.

- organizata mund të dëshirojë të specializojë punonjësit e vet, prandaj nevojitet pakkohë për trajnimin e tyre në veprimtarinë specifike.

3.2.6. Menaxheri i projektit është përgjegjës për t'i raportuar mbi projektin së bashku: lehtësimi dhe organizimi. Menaxherët e projektit duhet të shkruajnë raporte të sakta dhe lehtë të kuptueshme.

4. Planifikimi i projektit

Kriteret për hartimin e Planit, i cili krijohet në fillim të projektit do të përdoret si udhërrëfyes për projektin. Plani fillestar duhet të jetë plani më i mirë i mundshëm. Gjatë progresit të projektit, ai evoluon, si dhe informacioni më i mirë bëhet i gatshëm për kompaninë.
Llojet e planeve:

• Plani i cilësisë: përshkruan procedurat dhe standardet e cilësisë së përdorur në një objekt të projektit,

• Plani i vlerësimit: përshkruan modelet dhe burimet që do të përdoren për vlerësimin e sistemit,

• Plani i menaxhimit të konfigurimit: përshkruan procedurat dhe strukturat e menaxhimit dhe konfigurimit që do të përdoren,

• Plani i mirëmbajtjes: përcakton kërkesat e mirëmbajtjes së sistemit, koston dhe aktivitetet e kërkuara.

• Plani për zhvillimin e stafit: përshkruan aftësitë dhe eksperiencën e nevojshme për anëtarët e personalit që janë të përfshirë në projekt.

Pra planifikimi është një proces interaktiv, ai përfundon atëherë kur përfundon projekti në tërësi.Qëllimi final i biznesit, është një faktor i rëndësishëm i cili duhet të merret në konsideratë kur formulohet plan projekti, ndërsa në rastet kur ato ndryshojnë duhet te ndryshoje plan projekti.

5. Plani i projektit

Plani i projektit është një dokument ose produkt i procesit të planifikimit dhe përcakton burimet që ka në dispozicion kompania për shpërndarjen e punës dhe

kohën e disponueshme. Ky plan projekt është një dokument i vetëm, që ngërthen në vete të gjitha llojet e ndryshme të planeve të paraqitur më parë.

Plani duhet te përfshijë:

1. Prezantimi përshkruan objektivat, kufizimet në buxhet-kohë si dhe shmangiet nga rreziqet ose qorrsokakët.

2. Organizimi i projektit tregon si organizohet ekipi për zhvillimin e softuerit, njerëzit e përfshirë dhe rolet në skuadër

3. Analiza e riskut përshkruan rreziqet e mundshme të projektit, probabilitetin e shfaqjes dhe alternativat e zvogëlimit të tyre.

4. Kërkesa për burimet hardware dhe software

5. Ndarja e punës bëhet për të marrë një rezultat të parashikueshëm të punës që do arrijmë me projektin.

6. Skedulimi i projektit përshkruan varësinë midis aktiviteteve, kohën e kërkuar për të arritur çdo qëllim dhe caktimin e njerëzve sipas aktiviteteve.

7. Mekanizmat e monitorimit dhe raportimet- përcaktojnë raportet e menaxhimit që duhet të prodhohen si dhe kur dhe me cilët mekanizma realizohen.

8. Dorëzimi i projektit është projekti përfundimtar që i dorëzohet për aprovim menaxhmentit të "Rrotës".

5. 1. Skedulimi i projektit

Skedulimi i projektit përfshin ndarjen e gjithë punës së përfshirë në një projekt në aktivitete të veçanta dhe vlerësimi për kohën e kërkuar për të kompletuar këto aktivitete. Disa aktivitete mund të kryhen njëkohësisht njëra me tjetrën. Aktivitetet e projektit duhet të zgjasin të paktën një javë. Sasia maksimale e kohës për një aktivitet është 8-10 javë. Në rast se kërkohet kohë më e madhe atëherë projekti duhet të rishikohet. Menaxherët duhet të vlerësojnë kohën kalendarike, burimet (njerëz, hapësirat në disk me server, buxheti dhe udhëtimi) e nevojshme për të kompletuar çdo punë. Skedulimi i projektit prezantohet si një tërësi grafikash, që tregojnë ndarjen e punës, varësinë e aktiviteteve, alokimin e stafit.
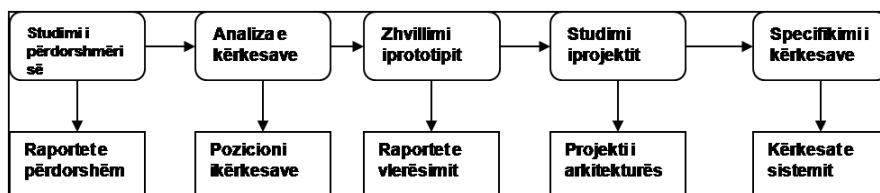
Te gjitha këto produkte quhen milestone. Për te analizuar një proces te krijimit te tempistikes (skedulimit)te një projekti duke u nisur nga kërkesat e softit behet identifikimi i aktiviteteve.

Nga faza e fundit del një diagrame e aktiviteteve dhe grafik ne forme rreshtash ose rigash.

6. Barcharts dhe aktivitetet network

Këto dy veprime përdoren për të paraqitur skedulin e projektit. Barcharts tregojnë kush është përgjegjës për çdo aktivitet dhe kur aktiviteti fillon dhe mbaron.

Activity network – tregon varësinë midis aktiviteteve të ndryshme që përbënë një projekt.

Këto mund të gjenerohen automatikisht në një database të informacionit të projektit duke përdorur një projekt management tool.

7. Menaxhimi i riskut

Një pune e rëndësishme e menaxhimit të projektit është marrja parasysh e rreziqeve që mund të ndikojnë në skedulimin e projektit ose cilësinë e software-it që zhvillohet dhe të ndërmarrë veprime për të eliminuar këto riske.

Rezultatet e analizës së riskut duhet të dokumentohen në plan projektin, bashkë me një analizë të konsekuencave të një rreziku që eventualisht mund të rrjedhë. Identifikimi i riskut dhe hartimi i planeve për të minimizuar efektet e tyre në projekt quhet, menaxhim i riskut;

Kategoritë e riskut janë këto:

- Projekt risk- ndikon në skedulimin dhe resurset e projektit
- Produkt risk- ndikon në cilësinë e software që zhvillohet

- Biznesi risk- ndikon në zhvillimin e organizatës.

Disa rreziqe eventuale për tu rrezikuar projekti i menaxhimit të softuerit janë këto:

- Largimi i stafit,
- Ndryshimi në menaxhment,
- Ndryshimi i kërkesave në madhësinë e sistemit s'është vlerësuar saktë,
- Ndryshimi i teknologjisë,
- Konkurrenca e produktit.

Figura me poshtë tregon menaxhimin e riskut. Rezultatet e procesit të menaxhimit të riskut, duhet të dokumentohen në një plan menaxhimi te riskut. Këtu duhet të përfshihet diskutimi i riskeve në projekt, analiza, planet për tu menaxhuar këto rreziqe etj.
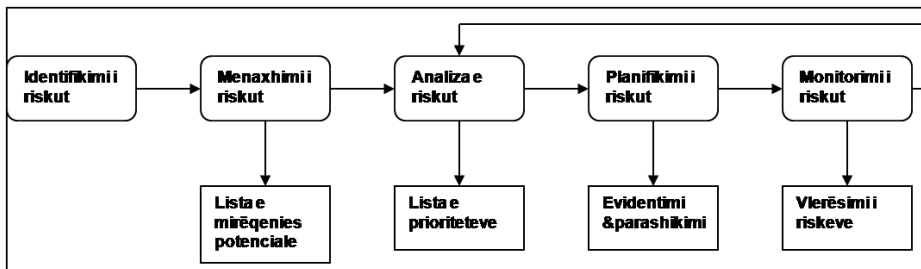
8. Identifikimi i riskut

Fjala risk që po përdoret më lartë ka të bëjë me rrezikun me të cilën mund të përballet eventualisht kompania "Rrota". Identifikimi i rrezikut është stadi i parë për menaxhimin e riskut. Ky proces është i lidhur me zbulimin e riskeve të mundshme në projekt. Zbulimi i riskut mund të bëhet duke përdorur shtigje të ndryshme, ose mund të bazohen në eksperiencën menaxherit.

Lista e riskeve të mundshme që mund të përdoren:

- Risku i teknologjisë (teknologji e hardware dhe software e përdorur në sistemin që zhvillohet)
- Risku i njerëzve
- Risku organizativ (mjedis i organizatës ku sistemi zhvillohet)
- Tools risk

- Risku
- Risku i vlerësimeve

9. Analiza e riskut

Gjatë procesit të analizës së diskut, çdo risk i identifikuar konsiderohet në radhë dhe bëhet një gjykim rreth probabilitetit dhe seriozitetit të riskut. Nuk është e lehtë. Kjo varet nga eksperienca dhe gjykimi i menaxherit të projektit. Rezultatet e analizës vendosen në një tabelë, në tabelën e renditur sipas seriozitetit të riskut. Kjo tabelë ndryshon ndërsa informacioni gjatë analizës së riskut shtohet.

10. Planifikimi i riskut

Ky proces konsideron çdonjërin prej riskeve çelës, që janë identifikuar dhe identifikon strategjitë për të menaxhuar riskun. Ky proces mbështetet në gjykimin dhe eksperiencën e menaxhimit te projektit.

Strategjitë e përdorura grupohen në 3 kategori:

1. Strategjitë e mënjanimit,
2. Strategjitë e minimizimit,
3. Përgatitesh për më të keqen që mund të ndodhë dhe krijon strategji në vend se të merresh me të.

12. Konkluzione

1. Një menaxhim i mirë i projekteve është themelor për projektet e inxhinierisë se softit pasi ato janë subjekt i buxhetit dhe i kufizimit të kohës.
2. Menaxhimi i softit është ndryshe nga çdo lloj menaxhimi tjetër pasi softet mund të jenë të rinj të panjohur dhe nuk ekziston një eksperiencë në realizimin e tyre.
3. Menaxherët e softeve kanë për detyrë planifikimin, vlerësimin dhe kohën e prodhimit të softit. Planifikimi dhe vlerësimi janë procese ciklike që vazhdojnë gjatë gjithë projektit. Kjo do të thotë që ato rishikohen sapo menaxheri merr informacione të reja. 4.Një mile-stone e një projekti është një rezultat i parashikueshëm i një aktiviteti ku raportet formale mbi proceset duhet t'i paraqiten menaxhuesit. Mile-stone duhet të përgatiten rregullisht gjatë procesit software. Deliverables (corëzimet) janë një raport i lëshuar klientit rreth projektit. 5.Skedulimi i projektit kërkon krijimin e paraqitjeve të ndashme në mënyrë grafike që tregojnë lidhjet midis aktiviteteve të

projektit si dhe nëpërmjet grafikeve në formë shiritash që tregojnë kohëzgjatjen e aktivitetit. 6.Rreziqet kryesore të një projekti duhet të identifikohen dhe të vlerësohen për të parë probabilitetin dhe pasojat e tyre në projekt. Për rreziqet me probabilitet të lartë duhet të realizohen plane për t'i evituar ose për t'i menaxhuar ato.

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LINGUOCULTURAL STUDY OF AXIOLOGICAL ASPECTS OF THE TURKIC PHRASEOLOGISMS

(*On the example of Uzbek, Kazakh and Karakalpak languages*)

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ABSTRACT

Evaluation as ideals and priorities of human activity characterize the spiritual world of the individual and the uniqueness of the national-cultural outlook, fixed and reflected in the language. Understanding of language as a "mirror of the basic system of values" is complemented by the understanding that language not only reflects, but also forms, influences a person. On the basis of modern cognitive semantics, one of the areas of linguistic anthropology has been formed – axiological linguistics, which illuminate the task of studying values according to language. Values are an interdisciplinary category, which determines its integrative nature, the complexity of scientific research and conclusions. Based on the idea of Wilhelm von Humboldt about the reflection of the "spirit of the people", that is, the national identity of the world outlook in language, axiological linguistics focuses on the study of the peculiarities of the language conceptualization of reality in general and the reflection in the language of individual semantic universals (values). Therefore, it can be argued that modern linguistic studies of the linguistic representations of a person's value world fit organically into the anthropological paradigm of linguistics. The theoretical significance of the article is that it to show and characterizes the basic ideas of axiological semantics, on this basis a comparative description of the values presented in Uzbek, Kazakh and Karakalpak phraseology will be made. Thus, in the axiological study of the language, man's attitude towards events in the universe is assessed and evaluated, and it is reflected in the content of the linguistic units. Therefore, the national-spiritual paintings found in the essence of the frazeologisms are formed through archetypes, mythologema, symbols and stereotypes. For example, when expressing a "strong and energetic person", there are different types of various linguistic societies, in Uzbeks *DEV* (*devdek / devdek baquvvat*), in Kazakhs *DEV* (*дәудей / дәудей жігіт*) – Dev (Div) is a fairy giant with one eye on his forehead, in Russians *БЫК* (*как бык / здоров как бык*), in English *HOURSE* and *OX* (*strong as a horse / as an ox*), in German *BÄR* (*bärenkräfte haben*) are serves as a etalon's functions in their languages. At first, such fraseologisms do not have a category of self-evaluation, depending on the context; the connotation of these fraseologisms has formed the category of value to giving the positive or negative attitudes to the event.

Keywords: an interdisciplinary category, phraseologism, axiological aspect, mythologema, symbol.
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INTRODUCTION

It has become almost a tradition to study the language along with the culture, that is, the national-cultural peculiarities of the language owner. Years of research in the field of phraseology have confirmed that phraseology is a unit that accumulates the cultural potential of the people and has a cumulative function, and the research of A.Vezhbitskaya, V.N.Telia, V.A.Maslova, and D.O.Dobrovolsky is a clear proof of this. The phraseological fund of language is a "mirror" of the linguocultural society, reflecting its own national thinking, and it is the phraseology that represents the specific way in which language owners perceive existence.

Therefore, there is a growing interest in the characteristics of the field of phraseology, such as the reflection of the specific culture of the people in a particular society, resulting in comparative phraseology (V.G. Gak, A.V. Kunin, A.M. Dubinina, Yu.P. Solodub, S.M. Kravtsov, G.G. Sokolova, G. Smagulova, G. Sagidolda, S.Arora, N.L. Gogolitsina, etc.), cognitive phraseology (N.F. Alefirenko, V.M. Mokienko, N.A. Ryabinina, A.B. Feoktistova, etc.) and idioethnic phraseology (N.N.Kirillova, Yu.E.Lomonosova, V.V.Lamova, G.N.Dukembay, etc.) was the basis for its appearance in science. The study of national characteristics in the phraseological system of different languages as a subject of phraseology is called "idioethnic phraseology" [9].

Thus, "The emergence of idioethnic phraseology is associated with the transition from the inner boundaries of linguistics to the outer. The boundaries of apparent linguistics encompass the total factors that to one degree or another are broadly related to the material and spiritual culture of a people and to world culture in a broad sense. It is at this stage that the phraseological space reflects the content of idioethnic phraseology. The national-specific features of stable associations have their own subject as the subject of idioethnic phraseology, and belong to the anthropocentric paradigm in which the focus is on the personality factor, i.e., national-cultural competence. The linguocultural approach, on the other hand, allows us to explain the influence of cultural stereotypes on language [8].

In idioethnic phraseology, phraseologies, unlike lexemes, contain the notion of "phraseolex", which is a small text that embodies the ideas and knowledge of a particular people, saturated with idioethnicity.

METHODOLOGY

According to V.A.Maslova, "it is a text that transmits culture to the next generation. Text, not language, reflects the spiritual world of humanity. It is the texts that are directly related to culture, it is the code of culture that preserves all the history, ethnography, national psychology, national worldview, etc. that exist in the context of culture. The text, of course, consists of small linguistic units that amplify the cultural signal, and such units are, first of all, phraseological units"[13]. As a result of his research in the field of phraseology, the scientist puts forward the following hypothesis: 1. There are "traces" of national culture that should be reflected in most phraseologies; 2. Phraseologism preserves the figurative notion of being in subtextual knowledge ("subtextual knowledge" represents the expression of the expression not only explicitly but also implicitly - G.I.) preserves the cultural information that gives it a national-cultural color;Many well-known phraseologists emphasized the importance of studying the system of images fixed in the phraseological composition of the language, since "in the figurative basis of phraseological units of different types, characteristic features of the world study of the linguocultural community are especially condensed" [20].3. The emergence of cultural-national identity is the definition of cultural-national connotation.

It is known that the linguist N.N.Kirillina, who made a number of important observations on the idioethnic features of phraseology, notes that there is a concept of **"phraseological marking"** in phraseology, which is relevant in the approach to phraseology within a particular language and vice versa in the interlinguistic approach. Hence, phraseological marking inevitably incorporates idioethnic features of language in phraseology. Meanwhile, the scientist, in this case lexical and semantic features of phraseologisms to be noted, first of all, the idioethnicitywithout equivalent lexics (*не лаптем щи хлебать*) and secondly, the role of idioethnicityappear as a implicitly in semantics (*когда рак на горе свистнет*) [9]. It is obvious that in each linguoculture phraseologies become semantically similar as a result of the same people's perception of the world and the movement of different events in it, but the image, stereotype, standard, etc. may differ. In phraseology, "the similarity of images is important, which reflects the similarity of percetion of the external world in general and figurative thinking" [22].

As a result of our research, the idioethnical features of phraseology in linguocultural studies include "linguoculture", "linguistic picture of the world", "ethnoculturalpicture of the world", "phraseological picture of the world", "idioethnic phraseology" and so on.

It is known from the above that the realization of national-cultural marking in the structure of phraseology as a semantic basic component. A comparative study of phraseologies allows the study of the culture of a particular society and the identification of linguocultural elements in phraseologies to study the linguocultural dominants that reflect the culture of a particular nation. In linguoculturology, linguistic and communicative units, units that have a national-cultural component and linguocultural dominants are called, in V.V.Vorobev's words, "linguoculturema" [25]. Linguoculturema is by its nature a multifaceted complex unit, expressing dialectical harmony in its linguistic and non-linguistic content [25].The linguoculturema acts as a unit of etymological analysis of phraseological units, the most general content of which was determined by V.V.Vorobyov [25]. For the first time the concept of linguoculture in the study of phraseology was used by GV Tokarev [21]. According to the scientist, "the linguoculturema reflects the results of the interaction of two semiotic systems - language and culture" and one of the components of the linguoculture meant is a linguistic image.These questions are at the center of attention in the anthropo- and ethno-centric approach to language, associated with the ideas of W. Humboldt (1767-1835) and A.A. Potebnya (1835-1891): the interpretation of linguistic meanings is aimed at understanding the subjectivity of the human perception and ethnocultural characteristics of the linguistic picture of the world, specific to each specific language.

According to N.N. Kirillova and A.L. Afanaseva, linguoculturema is an abstract phenomenon, a linguistic unit that encompasses all the qualities of a particular people, such as worldview, that is, a lexeme that has not only a denotative-signifiable meaning, but also a cultural meaning and represents a certain cultural connotation. are phraseologisms [7]. Linguoculturema is a linguistic phenomenon that demonstrates the commonality of linguistic and non-linguistic factors, and its characteristic feature is that in the process of its study it is possible to determine the relationship and essence of language and culture. For example, in the imagination of the Turkic peoples, the characteristic of "innocence" is embodied in the image of sheep and musicha (Streptopeliasenegalensis) (Uzbek people) (*қўйдай ювош, мусичадек беозор*– gentle as a sheep, as calm as musicha), in the English in the image of a dove

(as harmless as a dove). In all nations, the dog symbol is formed in the mind of the person in the form of loyalty, devotion and insult. For example, in Russia *собачья преданность*, in Uzbeks it is as loyal as a dog, and in Kyrgyz the dog is only a symbol of insult. The peculiarities of such a pig also allow it to be imagined differently in different peoples,while the Russians are a symbol of immorality and ingratitude, the British are a symbol of greed, which for the Muslim people is a symbol of disgust, insults. As a result of metaphorization of the characteristic features of these animals and birds, the individuality and originality of the human way of thinking has been realized, forming a linguistic picture of the linguistic society. It is clear from this that the connection between language and culture gives rise to the connotative meanings of not only lexemes but also phraseologies." Connotation is insignificant, but stable features of the concept expressed by the lexeme, embodying the assessment of the corresponding object or fact accepted in society, reflecting cultural ideas and traditions associated with the word" [2].Thus, in linguoculturema, the national-cultural component is embodied from different aspects of linguistic units, i.e. in the central place as an archetype, while in some units it is embodied as additional semantics and perephery. For example, words like *көнек, құрық* (Kazakh), *қарабарақ* (Karakalpak), *ажабсанда* (Uzbek) are realized in the core of the national cultural-component lexeme.

This situation can also be observed in the phraseology of the Turkic languages. The basic component of national-cultural color in the phraseology of *бир пиёла чойга таклиф қилмоқ* (inviting a cup of tea) in Uzbek, *тәтті шайға шақыру* in Kazakh and *шайға шақырыў*in Karakalpak is mentioned in the periphery of this phraseology, first of all they have common features, i.e. inviting guests, relatives or friends delivery, the exact timing, the table setting for the guest.

In contrast to the Uzbek linguoculture, it is one of the ancient traditions of the Kazakh and Karakalpak people to put on the table a lot of meat dishes and to pay attention to the recitation of ***өлең*** (poems), which formed the basis of national and cultural components. This can be seen in the comparative study of the phraseology of the Uzbek, Kazakh and Karakalpak languages in the semantic differences of linguoculture. This concept allows us to get an idea of the national-cultural individual thinking, which has a separate character in the three societies, alien to the other society. It should be noted that the nomenclature of an object, subject or event with a certain national-cultural color in a particular linguistic culture calls a lexeme unfamiliar to another linguistic culture a ***realema*** [24], while others call it a lacuna, non-equivalent lexeme, ethnography [27].

It is clear from the above analysis of phraseology that it is expedient to apply the *realema* not only to the lexeme but also to the additional semantics, connotations understood from the phraseology. Because the national-cultural situational phenomena that exist in the periphery of phraseology also have no analogy in another society.For example, the phrases "to catch, to capture, to capture" are used in Uzbek, ***бурнидан ип ўтказиб олмоқ*** (to pass thread through the nose), in Kazakh, ***бұйдалаған тайлақтай***, and in Karakalpak, ***басы байлы болыў***. According to the views of A.A. Potebnya, developed in his work "Thought and Language", the internal form of the word expresses the national specificity of the word and reflects the realities of culture: "this is the center of the image, one of its features, prevailing over all others. The inner form, in addition to the actual unity of the image, also gives knowledge of this unity; it is not an image of an object, but an image of an image, that is, a representation"[15].

Language is a key element capable of expressing the peculiarities of a nation's worldview. Language is an important tool in the emergence and formation of human knowledge. This means that man perceives and perceives things in existence, and "seals" the result into language, and reveals new real phenomena on the basis of these archetypes. The combination of language representatives in a particular society, the perception and knowledge of the world and existence, creates a linguistic picture of the universe. As a result of human interaction with nature on the basis of existing laws, it reflects a different landscape in its mind. The fact that all forms of objective being are embodied in the human mind gave rise to the term "worldview" in science. The term "worldview" was first used in physics in the late XIX century by physicists Heinrich Hertz and Max Planck. He viewed the physical landscape of the universe as a collection of perceptions of objects in the external world, interpreting it as an image of a being formed in physics and reflecting the laws of nature, realizing that information about objects results from these perceptions. This term was later reflected in the field of linguistics by V. von Humboldt and neogumboldtists due to the theories of L.Weisgerber and the American linguist Sepir-Whorf. Thus, while the worldview in the field of physics was originally manifested in the mind of the world, man's conception of being, his knowledge of nature and humanity, the linguistic view of the universe is characterized as linguistically reconstructed information of things in existence.

Naturally, all languages have the property of perceiving a being and shaping it in the mind, allowing its owner to imagine objects in the objective world as well as

images re-formed in language through those objects. As a result of imagination, the conceptualization of being manifests itself in a partially universal, in part, in a peculiar way, that is, each bilingual speaker has a different idea of things-phenomena in an objective being. L.Weisgerber writes that everyone has a certain opportunity in the process of mastering and using their native language, and in this regard, the linguistic personality is able to maintain its identity [23]. It is known that the linguistic landscape of the world in a particular linguocultural culture is distinguished by the linguistic person's unique national-cultural perception of being. This, in turn, forms the "ethnoculturalpicture of the world". The worldview, of course, is universal and specific as a product of human activity.

In the process of human assimilation of the phenomena of existence, the worldview expands, and the appearance of new phenomena in the human mind enriches with new ones over time. Archaic elements in the mind (historical, cultural worldview – realities of the people) are the basis for the creation of new images in the human mind in a metaphorical way, saturated with new meanings. In the linguistic landscape of the world, there are always national and cultural features of language representatives. At the same time, it is formed in connection with the history, culture and way of life of the people, realizes a new conceptual world and realizes a unique worldview, that is, the ethnocultural worldview, due to concepts related to a particular linguoculture. However, the linguistic view of the world, based on its archaic basis, shapes man's attitude to existence, defines his ideals, norms and stereotypes of human behavior.

For example, the Uzbek *Анқонинг уруғи*ог*анқога шафе* [14] (about something that is never found or very rare), in the Kazakh language *көнекке тас салғандай* [17] (in the sense of insatiable, greedy) and in the Karakalpak language *жөн алды қарабарақ болыў* [16] (aimless). It can be seen that the semantic basic components in the phraseology of the person who goes to the place he encounters) are the basis for the formation of a new image as a result of man's understanding of existence in a metaphorical way as an archaic concept already existing in the human mind. It is known from these phraseologies that a certain folk culture has a cumulative function, retaining this information in itself, reflecting the long process of development in the semantics of phraseology. Thus, "phraseology is a kind of microcosm, a brief information inherited from ancestors, which contains spiritual and moral laws and common sense" [3].

It is clear from the above that the ethnocultural landscape of the world is an image in the human mind of a being that embodies all layers of people's life in a particular society, namely history, culture, folklore, mythology. According to researchers, the ethnocultural landscape of the world changes dynamically under the influence of internal and external factors, that is, as a result of various socio-cultural changes. According to L.G.Zolotyh, although the ethnoculturalpicture of the world has a dynamic variability, the core of the ethnos, which represents the specificity of a particular language-speaking culture, does not change [28]. Because of this regularity, more phraseology will be of great importance as units that reflect the national-cultural identity of each nation. Because phraseology is a mirror of the nation.The *concept* term, which is actively used in linguistics today and has different definitions, has different aspects in linguoculturology and cognitive linguistics. The concept is a multifaceted and multifaceted phenomenon, and for linguists working in the field of cognitive linguistics and "linguoculturology as one of the basic concepts of linguoculturology, the concept is a characteristic feature of a particular linguistic culture. [19] that is, a concept is a mental structure that represents a source of information that reflects not only people's knowledge and experience about a particular event, but also perceptions, associations, etc., and the object (event) as a complex means. It should be noted that this term was interpreted in Uzbek linguistics by such scientists as Sh.Safarov, E.Mamatov, N.Tukhtakhojaeva, M.Juraeva, G.Kdirova [19; 18; 12; 4]. N.Mahmudov writes about the term concept: "Linguoculturological research pays a lot of attention to the problems of concept expression, when looking at Internet materials, for example, in Russian linguistics; it is difficult to list and enumerate works in this area. Even the vast majority of dissertations defended in recent years have been devoted to the linguocultural study of the concept in one language or another" [11].

CONCLUSION

Thus, as a basic unit of linguoculturalstudies is a linguocultural concept, which as a comprehensive phenomenon includes the values of the linguistic personality in a particular linguocultural, the structures of figurative imagination. Because of these factors, existence is conceptualized in the human mind through definition, expression, and description.

While studying the essence of the emergence of concepts in the mind of a linguistic person, V.I. Karasik divides the concept into two types, namely, parametric

and non-parametric concept. While parametric concepts are universal concepts that appear as classification categories to compare the description of existing events (space, time, quantity, etc.), nonparametric concepts include the content of specific social events (ethnospecific, sociospecific, and individual) [5].

According to L.V.Kovaleva, "the processes of abstraction and generalization of things-phenomena in the level of human mental activity give rise to segment concepts, and at the verbal level they form lexical and phraseological concepts" [10]. When we compare the phraseology of the Uzbek, Kazakh and Karakalpak languages in terms of national-cultural, worldview of the people, we can see that the concept of "disagreement" is conceptually specific in all three societies.For example, in Uzbek "*оралaридан ола мушук ўтди*" ("a cat passed between them"), in Kazakh "*ат кекілін кесті*" (cut a horse's hair), and in the Karakalpak"*ийтли-пышықлы болыў*" (to grapple). It can be seen that the concept crosses the bridge between linguistic signs (words, phraseology, etc.) and being, and the concept itself forms a set of associative representations, reflecting the total meanings of linguistic signs.

It is clear from the above ideas and examples that objects cannot be imagined without comparative study, because one of the main tasks of comparative study is to illuminate the integral and differential features of each linguist's way of thinking. From our point of view, in addition to the material and cultural elements of the language, the semantic base component in the phraseology of the Turkic languages is the expression of the spiritual elements of the people. Hence, national-cultural identity is expressed in the nucleus of the unit (denotation) in the phraseology, while in some units it is realized in additional semantics. From this point of view, the component that carries the semantic load in the structure of phraseologies depends on the axiological and material culture and can be divided into two groups.

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STRATEGIC MANAGERIAL SOLUTIONS FOR INNOVATIONS IN AGRIFOOD INDUSTRY

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ABSTRACT

Purpose of the paper is caused by sophisticated and controversial situation that has being occurred in Ukrainian Agrifood industry since beginning of 21st century. Development of Agrifood industry and especially its export potential were defined as strategic targets of national economics, but it is impossible to gain such goals without strategic managerial solutions for innovations in this area (see figure 1). Nowadays sustainable development of Agrifood industry depends on constellation of factors with different nature of origin that requires toolkit of instruments based on Quality management philosophy and validated analytical models. Research methodology is based on five pillars of systematic innovations philosophy as conceptual framework for constructing flexible and competitive business models based on excellence logics that was transformed into comprehensive Systematic Innovation methodology applicable for all types of innovations and relevant management issues. Chosen research approach helped us to adopt mentioned above methodology for economic reality of Ukraine as like as other post-soviet union or post-colonial national economic systems in transition. Results of our research are algorithms that allow systematically and reliably find out innovative managerial solutions to increase export potential of national Agrifood industry based on quality management philosophy and strategic risk management agenda, aimed on getting synergy effects from partnership between different stakeholders. Research and practical implications of the research implemented into analytical instruments that allow to evaluate innovative potential of Agrifood industry entity and its responsibility to attract needed resources to develop, adopt and implement innovations on practice.

Keywords: strategic managerial solutions, innovations, Agrifood industry, philosophy of quality management, export potential.

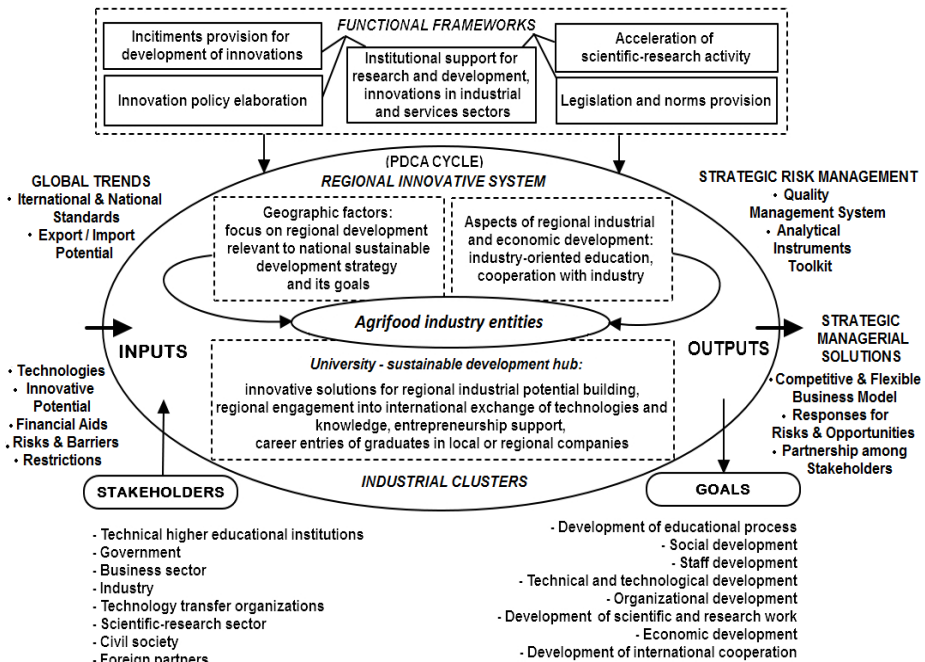**JEL CODES:** C18, D39, F19, O31.
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Figure 1. Strategic solutions for innovations in Agrifood industry: scope of research [Completed by L. Garnyk]

1. INTRODUCTION

Depending on the industry, type of business, country, or region, the world may indeed be flat and exist as if there were no national borders. However, a world with national borders creates high barriers. In reality, these two worlds co-exist, making it necessary for companies to analyze the type and main features of the barriers that exist in the countries and regions they enter, and consider strategies appropriate to the circumstances. In addition, when devising mid- and long-term strategies, it is important to envision the gradual change of future "barriers" over time. Nowadays when contemporary world is witnessing a gradual decrease in barriers over time it is undoubtedly becoming flatter.

That is why today more and more companies around the world implement great variety of business models based on risk-based thinking as main precondition of

competitiveness, leadership and sustainable development of organization (Bansal et al., 2015) as like as industry or country in general.

Purpose of our research was driven by essential need in applied solutions for sustainable development of national Agrifood industry according to Framework of the Sustainable Development Goals (SDGs) to ensure social cohesion, economic prosperity and protection of the environment on regional and country levels.

Design, methodology and approach of our research paper were generated on base of results obtained from national Agrifood industry holistic analysis and observe of classical approaches and instruments of Quality management as well as TRIZ meta-theory and relevant risk prevention philosophy of excellence models for different industries.

Findings of our research join theoretical and practical aspects: revised algorithm of optimal decision making joins instruments of TRIZ and classical Quality management risk-based thinking implemented into system of international standards.

Originality of obtained results bases on chosen research methodology and implemented aspects of quality management philosophy for holistic analysis of controversial aspects that affects sustainable development of national Agrifood industry in Ukraine.

Research limitations: proposed algorithm requires correct and relevant data for analysis that can be collected from different open-data digital resources, but data mining, validation and processing are depended on temporal factors. Thus, proposed algorithm can being used now only for theoretical propose and in case if we need its more practical implication, we should be ready on technical and technological levels to adopt and incorporate it as digital analytical instrument into analytical digital platform as like as Ukrainian Youcontrol ones (Youcontrol. (n.d.)).

Practical implications: proposed methodological approach and algorithm of data analysis despite needed further correction, unification and validation, can be used for short-term planning as incorporated analytical instrument of organizational Quality management system.

2. THEORETICAL FRAMEWORKS: FROM QUALITY MANAGEMENT PRINCIPLES TO TRIZ, FOCUSED ON EXCELLENCE PHILOSOPHY

Since winter 2014 events of Revolution of Dignity in Ukraine most of its community members have faced with galloping societal crisis that was turning point and logical outcome of mismanaged national economy development accompanied by neopatrimonial and egocentric economic ambitions of local oligarchic clans and their external stakeholders (political partners). Ukraine has lost its status as industrial-agrarian country and becomes raw materials-producing agrarian appendage and polygon for different kinds of experiments (not only social or economic) on its citizens. Anyhow, political, societal and economic drifts on global or regional level usually initiate inevitable macroeconomic effects and changes on labor market and in other sectors of national economic system. That is why Ukraine nowadays has faced with essential need in logic-based reforms to stabilize its economy. In the same time each project of national reform, as like as decision-making process in organization must have standard mechanisms and analytical instruments to manage risks or practical implementation of risk-based thinking.

Classical theoretical approach to risk-based thinking ensures these risks are identified, considered and controlled throughout the design and use of the quality management system based on international standards (i.e. ISO 9001). This standard determines risk-based thinking as a mindset that allows effectively improving of achieving outcomes utilizing methods considering threats and opportunities (Sadgrove, 2005, p. 23-24). Practical implementation of risk-based thinking helps to organization (company, NGO, business entity etc.) to prevent losses, capture opportunities and improve communication between its units and staff members (Fey & Rivin, 1997). Those things are core elements of quality management system, build up according to requirements of ISO 9001:2015 and implemented in business excellence model. Risk management is the main precondition for sustainable development of organization (see figure 2) and competitiveness on local and global levels.
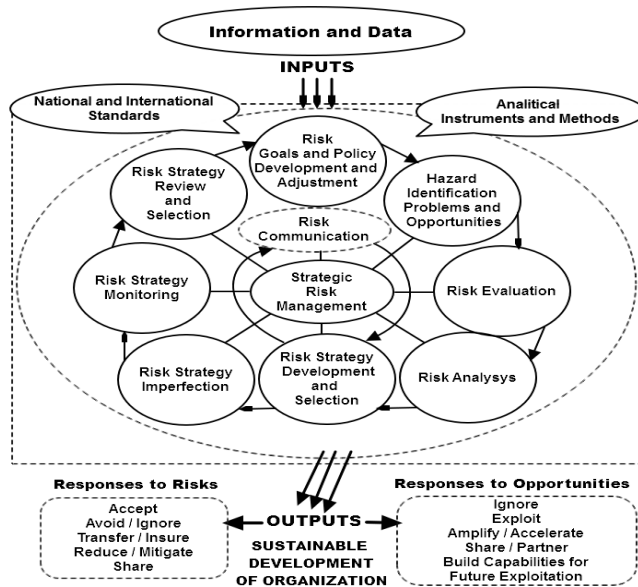
Figure. 2. Risk management as precondition for sustainable development of organization. [Completed by authors].

Analysis of crisis situation in Ukrainian Agrifood industry (Leeuwen at al., 2012) demarks its main controversial aspects and risk zones as: law issues (contradictions between national and international law norms), human recourses (HR management, lifelong education and trainings of required digital skills and relevant professional competences), incorporated elements of shadow economy in agrarian sector (import-export issues), quality management and green economy strategies implementation to foster regional and/or local development, implementation of ecology-friendly technologies and innovations. All listed above factors are close related with national stereotype that each required innovation or societal reform is a high risk of inevitable changes. Such attitude affects positive effects of reforms in Agrifood sector as well as development of export potential of the industry in general.

That is why sustainable development of Agrifood industry depends on constellation of risks and factors with different nature of origin that requires toolkit of instruments based on Quality management philosophy and validated analytical models like TRIZ (Altshuller, 1996).

Traditionally successful excellence business models are built on classical approach to philosophy of quality, represented in works of W. Shewhart and E. Deming (PDCA cycle). Nowadays risk management activity can be described as linear process where risk has integral nature (see Figure 3). That is why multiple iterations of PDCA cycle (Plan – Do – Check – Act) should be repeated till we find solution for issue or way how to minimize or prevent the risk.
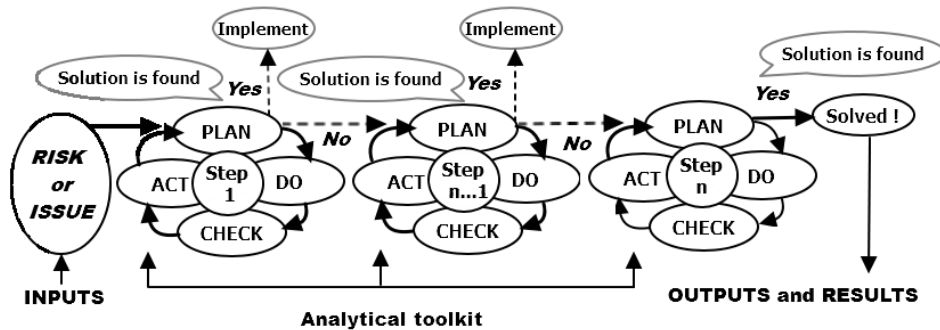

Figure 3. Application of PDCA cycle for risk management. [After Bose, 2011, p. 83-84].

Thus, if fundamental principle of PDCA cycle, as sample of quality assurance philosophy and analytical method, is iteration that allows to be closer with each step to the goal (in limited time period), then for sustainable development (continuous excellence) of organization or company can be needed also other instruments and forms of scientific problem solving like TRIZ (in Russian original transcription - Teoriya Resheniya Izobreatatelskikh Zadatch, in English translation – Theory of Inventive Problem Solving) (see Figure 4) (Chechurin, 2016, p. 198-200). TRIZ research has started in 1946 when engineer Genrich Altshuller was tasked with studying patents. TRIZ and its "Systematic Innovation" allows to organization or company to get success in risk-management as like as in all other spheres of their activity on local and global levels (Bansal et al., 2005, p. 299) by using standard instruments and set of logic principles.
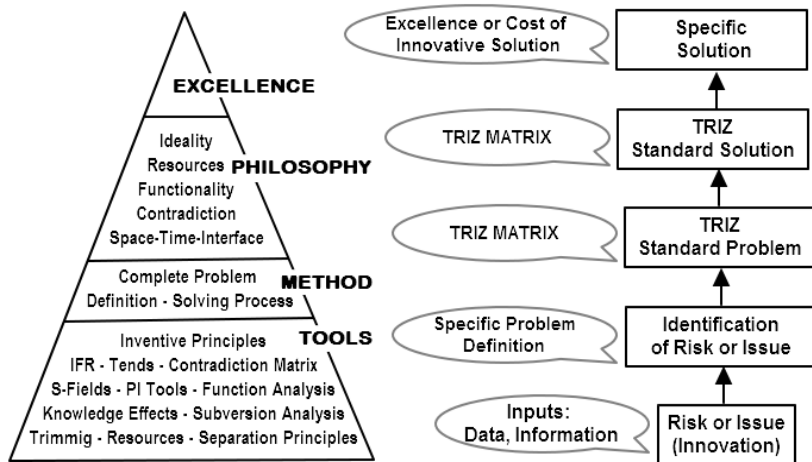
Figure 4. Application of TRIZ model for risk management issues (Chechurin, 2016, p.179; Teong San, 2014, p.17).

According to TRIZ toolkit (Kaushik, 2018, p. 77), method and philosophical levels of systematic innovation, excellence or sustainable development of organization depends on its ideality. Ideality can be measured as: "Benefits / (Costs + Harm (Risks)) – Contradictions - Use of Resources", considering influence of space, time and interface factors. When each risk issue we should divide into simple parts, estimate costs of risk solution or risk prevention as like as effectiveness of chosen strategy, scope and cost of needed resources (Yeoh, 2014, p. 16-18).

Discussing impact of observed above approaches to risk-management, let's use allegory about mouse and mousetrap and apply it to theory and practice of risk management. So, how it is possible to build good mousetrap (excellence business model) without any clear understanding about nature and origin of mouse (risks)? Actually main ideas of systematic innovation theory state that:

1) Usually the same problems and solutions appear again and again across different industries, but that most organizations tend to re-invent the wheel rather than look outside their own experiences or the experiences of their direct competitors.

2) Traditionally the most powerful solutions are those that successfully eliminate the compromises and trade-offs conventionally viewed as inherent in systems.

3) Often there are only a small number of possible strategies for overcoming such contradictions.

4) Frequently the most effective solutions need maximum use of resources. Thus, most organizations are highly inclined to solve problems by adding things rather than making the current things work more effectively, or transforming the things viewed as harmful into something useful.

5) Constantly technology evolution trends follow highly predictable paths and face with new risks caused by well-known old factors.

Thus, risk-management as kind of managerial mastership of organization despite a fact that it is based on common theoretical background (standards, models, methods), will have always unique features (tactics, practical solutions, etc) caused by organizational structure and constellation of responses and opportunities to risks (Sadgrove, 2005, p. 283-284). That is why each organization (company) can use cases of other successful companies for consideration or staff training, but never blindly copying their managerial solutions to facilitate its own situation: if risk is a mouse, then escape-proof mousetrap (risk management strategy, quality excellence model etc.) should be mastered considering nature, size and behavior of the mouse (Chechurin, 2016, p. 183-185).

3. RISKS, INNOVATIONS AND QUALITY ASSURANCE ISSUES: RETHINKING TRIZ TOOLKIT IN LIGHT OF UKRAINIAN AGRIFOOD INDUSTRY

Nowadays scholars consider that effective reforms and challenges in Ukrainian Agrifood industry should be driven by innovative solutions based on requirements of international quality standards and be adapted to food consumption culture (alternative food quality standards as Halal or Kosher, as like as special preferences of consumers) considering constellation of regional and even local factors (societal and climatic aspects, supply chain, food storage and processing capacities of enterprises, logistics etc.) and character of interactions between key market players (Larina et al., 2019) (see figure 5).
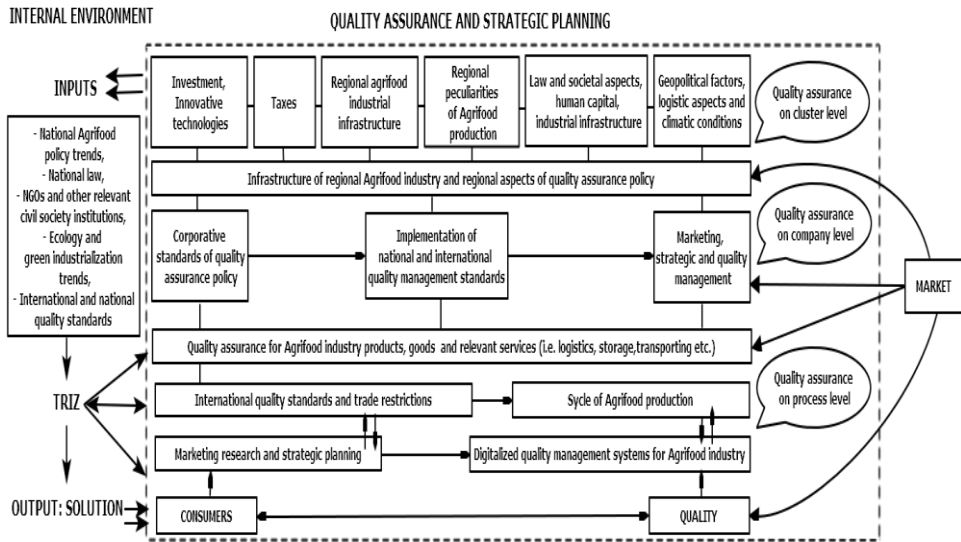
Figure 5. Risks, innovations and quality assurance issues in Ukrainian Agrifood industry [Completed by authors].

Nobody doubts, that implementation of innovation on practice can be affected due to contradictions with other relevant aspects on process, company or cluster level, that is why if we apply to TRIZ model, we can find toolkit of valid instruments and algorithm that allows to identify and analyze problem for finding optimal solution focusing on system or process integrity as like as coherence between elements of the system in general (see figure 6).
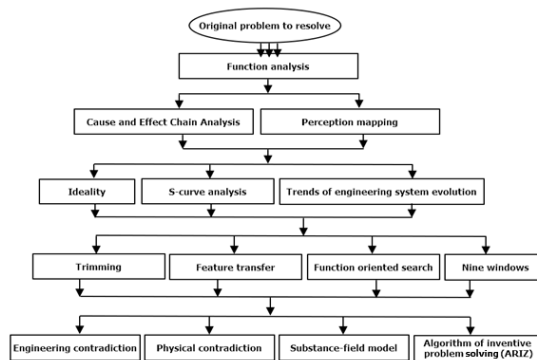
Figure 6. TRIZ process flow (Yeoh, 2014, p. 17).

Anyhow different by their organizational forms economic entities, ecological NGOs and other institutions involved into Ukrainian Agrifood industry, often deal with the next kinds of innovations (see table 1).

Table 1. Innovations and innovative solutions for Agrifood industry

#	Kind of innovation	Character of innovation
1	Development of human capital and HR management	Training of qualified experts and professionals, able to deal with new machinery, equipment and technologies: providing high-quality educational services on base of public (national) high and higher educational institutions; job retraining, staff re-qualification, retraining. Key players: private and public training centers, educational institutions, certification centers, companies, startups
2	Biotechnological, biotechnical and ecological issues	Application of R&D activity results focused on solutions for increasing of: soil fertility, animal productivity, plant selection and protection, solutions for food processing technologies, food storage and preservation, ecology-friendly waste disposal technologies. Key players: research institutions, startups, relevant NGOs (i.e. Agrifood clusters).
3	Technical and technological issues	Solutions addressed to improvement of technical and technological potential of Agrifood industry entities. Key players: research institutions, startups, foreign investors and partners.
4	Organizational (managerial) and economic issues	Quality management system construction and development, implementation of quality assurance policy and strategic planning for short- and long term periods. Key players: national government, civil society, economic entities, research centers and educational-research institutions.
5	Marketing and digitalization	Rethinking key processes considering global trends and local peculiarities of Agrifood industry environment. Key players: consumers and all involved into Agrifood industry economic entities and institutions.

[Completed by authors].

Despite on kind and character of innovation or innovative solution, its implementation should be trigger for positive societal changes and economic effects that we can evaluate using proposed algorithm (see figure 7).
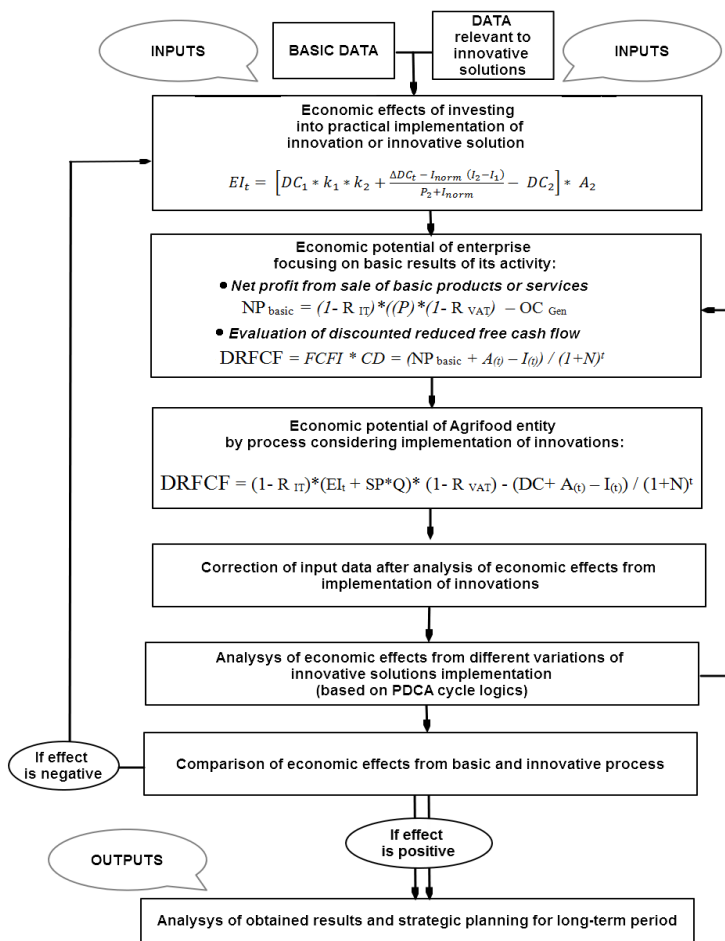
Figure 7. Risk mitigation for implementation of innovative solutions.

Working out on this algorithm we have used classical economic categories and their economic interpretations (data) for evaluate effects from implementation of innovative solutions into processes performed by entity of Agrifood industry. For this purpose we can collect and process two kinds of data: basic data – current trends and characteristics of economic activity relevant to chosen organization; data on innovations –economic outcomes from implementation of innovations (see table 2). Additional to working formulas provided in given algorithm are represented in table 3.

Table 2. Definitions of basic categories in formulas

#	Acronym	Category definition
1	ΔDC_t	Saving consumer's annual operating costs when using innovation (dc_i) compared to previous period when process was performed without this innovation (dc_b): ΔDC_t = dc_i - dc_b.
2	A	Amortization according to national law norms.
3	C_{SV}	Semi-variable costs on maintenance and operation of fixed assets (USD / industrial unit per year according to the relevant articles of calculations and adjusted in proportion to the economic effect of given industrial unit compared to the average ones in general.
4	CD	Discount rate
5	CS_t	Consumer's saving on current expenses, operation and deductions from coherent capital investments for whole term from implemented technical or technological innovation comparing to base (previous term) in USD.
6	DC_1, DC_2	Discounted costs per unit for base and new technical or technological innovative solution (i.e. Machinery, equipment, device, process etc.).
7	EI_t	Annual economic impact of R&D technical and technological innovations implementation for industrial unit.
8	$FCFI$	Free cash flow index
9	GI	Gross income from sale of basic products or services
10	$I_{(t)}$	Annual capital investments;
11	I_{norm}	Regulatory capital investment ratio.
12	I_1, I_2	Associated specific consumer's capital investments (excluding cost of labor), in cases if we use basic and innovative technology, process or equipment in relevance with scope of produced goods or performed work in USD.
13	IT	Income tax
14	k_1	Growth rate of productivity per unit for implementation of technical or technological innovation in general.
15	k_2	Operating life ratio of equipment or process in case of successful implementation of technical or technological innovation.
16	N	Discount rate, in tenths of a unit for time period
17	NP_{basic}	Net profit from sale of basic products or services
18	NP_{tax}	Net profit from sales after payment of income tax and VAT
19	OC_{Gen}	General operating costs of industrial unit.
20	OC_i	Other operating costs relevant to industry.
21	OC_{Law}	Operating costs, calculated according to national law norms (i.e. Land rent).
22	$OC_{R\&D}$	Operating costs relevant to expenses on R&D activity, machinery and technology usage costs calculated according technical norms and technological charts (semi-fixed and semi-variable costs).
23	OC_{SV}	Semi-variable operating costs relevant to ordinary activity of industrial unit or process performance (i.e. Reagent costs, transportation costs etc.).
24	OC_t	Operating costs, calculated on average actual data (USD/ industrial unit per year, taken into account general production and administrative costs).
25	P	Profit from the sale of basic products or services
26	P_1, P_2	Parts of expenses on full restoration (renovation) of basic and new means of labor. Calculated as values inverse of labor means service life represented in years.
27	Q	Quantity of sold items (main goods consignment package of services);
28	R_{IT}	Income tax rate
29	R_{VAT}	Value added tax rate (according to norms of national law);
30	SP	Selling price of main goods consignment package of services
31	SWE	Salary and wage expenses (USD / industrial unit per year, taken into account wage

32	t	Number of full periods (years) from the beginning of implementation innovation.
		ceiling / floor, basic wage and wage rates for staff).
32	t	Number of full periods (years) from the beginning of implementation innovation.
33	VAT	Value added tax
34	$A_{(t)}$	Annual depreciation accruals
35	A_2	Annual scope of innovative technology use on the calculation year in physical units.

Table 3. Additional working formulas

#	Category	Description
1	General operating costs of industrial unit	$OC_{Gen} = C_{SV} + OC_t + SWE + OC_{SV} + A + OC_{Law} + OC_{R\&D} + OC_i$
2	Annual economic impact of R&D technical and technological innovations implementation for industrial unit	$$EI_t = \left[DC_1 * k_1 * k_2 + \frac{\Delta DC_t - I_{norm}(I_2 - I_1)}{P_2 + I_{norm}} - DC_2 \right] * A_2$$ $$k_2 = \frac{P_1 + I_{norm}}{P_2 + I_{norm}}$$
3	Consumer's saving on current expenses	$$CS_t = \frac{\Delta DC_t - I_{norm} * (I_2 - I_1)}{R_2 + I_{norm}}$$
4	Saving consumer's annual operating costs	$$\Delta DC_t = dc_i - dc_b$$
5	Net profit from sale of basic products or services	$NP_{basic} = (1 - R_{IT})*((P)*(1 - R_{VAT}) - OC_{Gen}$
6	Evaluation of discounted reduced free cash flow (DRFCF)	$DRFCF = FCFI * CD = (NP_{basic} + A_{(t)} - I_{(t)}) / (1+N)^t$ $DRFCF = (1 - R_{IT})*(EI_t + SP*Q)*(1 - R_{VAT}) - (DC + A_{(t)} - I_{(t)}) / (1+N)^t$
7	Discount rate	$$CD = \frac{1}{(1+N)^t}$$

4. CONCLUSIONS AND DISCUSSION OF OBTAINED RESULTS

Discussing impact from implementation of ecology-friendly, technical, technological and managerial socially-oriented innovations for Ukrainian Agrifood industry, we should take into consideration philosophy and logic of Green industrialization. It is a trend of policy-making on global and national levels is based on instruments that help to support transition to economic structures and balanced environmental sustainability, as like as to wealth creation and support intensive development focused on needed changes towards a sustainable future.

Ukraine as state and its agrarian sector of economic both have high transformative potential that is not yet locked into unsustainable pathways.

Contemporary economic and societal crisis in Ukraine especially situation on labor market were predicted and described by J. Porket and L. Von Mises: if market capitalism is to be established, private economic actors must take advantage of these opportunities and according to their own interest accept the need for individual effort initiatives, risk-taking and responsibility (Porket, 1998, p. 128) but in each community traditional or postmodern exists tension between spontaneity (individual freedom) and control (regulation) that nowadays observed as tension between free market and other interventionist variants of market capitalism (Von Mises, 1944; Von Mises, 1947). Ludwig von Mises also has explained paradox of social flexibility of labor force (adaptability of workers): "... every industrial innovation should consider a fact of encounter opposition from those who cannot easily accustom themselves to it. Workers usually are unable and often are even unwilling to adapt themselves to innovations and meet demands that they make upon them. This occurs due to they are employees not entrepreneurs, such slowness on the part of masses workers as an obstacle to every economic improvement. Here works influence of the past effect upon labor as obstacle to each economic improvement". This situation demonstrates us how factor of the past upon the labor should be considered in each calculation of new undertakings. If not, than we can get a lot of malinvestment in cases when enterprise will be unprofitable. This notion is true also for enterprise established in regions where it is impossible to find suitably qualified workers. Anyhow it is no less valid for situation when innovations were implemented in enterprise and "cheap labor" is no longer available (Von Mises, 2002, p. 243). The same situation occurs in sphere of national engineering and technical agricultural higher education that now is in cognitive dissonance with modern trends of staff training because of deep gap between industry and system of higher education.

Also Ludwig von Mises has described paradox in agricultural industry: "... a great part of European agriculture was able to withstand competition from farmers working on better land abroad only so long as culturally backward masses could be employed as workers. As industry was able to attract these workers and the "fight from the land" began, the wages of agricultural laborers had to be increased in order to make remaining on the farms more attractive. Consequently the profitability of running these farms dwindled and great amounts of capital that were invested in them with time will be malinvested" (Von Mises, 2002, p. 243). Here also plays great

role tension between economic individualism and collectivism that in postmodern economic system revolves around the role of state in sustainable development of national economy. After collapse of communism, mentioned aspect has manifested itself as tension between free market and interventionist forms of market capitalism. But since globalization affects nations, governments, businesses, communities and individuals the best that we can do is to study how we can take profit from its opportunities and minimize its potential adverse consequences. That requires strategic and risk-oriented approach to globalization because of nobody can hide from it or from its extreme effects.

Critics and restrictions on globalization are also consisted in work of Moses Kiggundu, who has noted that practicing capitalist, George Soros, has benefited from globalization and reminds that we need keep balance between self- and social interests, between needs of market and state ones. Also G. Soros calls the world community to rethink and reform capitalist global economy, but he criticizes globalization in the same way as like as liberal democrats criticize liberal democracy. That is why states should refuse from role of helpless victim of globalization and make active efforts to understand its nature, causes and consequences to develop realistic goals and plan of action for managing globalization. Globalized business becomes strategic-oriented and more competitive (Kiggundu, 2002, p. 7).

Thomas Friedman, discussing global changes has noted that new model of international economic collaboration is based on supply-chaining method - horizontal networking among suppliers, retailers and customers to create value (Friedman, 2007, p. 152). This argument is key reason why global leading states have transformed their educational systems to produce workers for jobs that will actually exist and be needed soon in their societies. Thus, if we are able to provide free and high-quality vocational and higher education to people, than we produce educated, well-trained and more flexible labor force that can cope more readiness with non-routine tasks and occupational change. But it is not panacea, because of now is more important how we educate young generation than how much we educate them. Here we are totally agree with T. Friedman that the most important skills you can develop in a flat world is ability to "learn how to learn" or responsibility to constantly absorb, teach yourself and find new ways of doing old things or apply historical heritage to prevent new treats. Such ability is essentially needed today for everyone because of parts of many jobs are constantly going to be exposed to digitalization, automation and outsourcing, where jobs and new industries will be reshape and change faster and

faster. In postmodern world it is not only what you know but how you learn that will set you apart, due to what you know today will be out-of –date sooner than you even can imagine (Kiggundu, 2002, p. 309-310).

Among the most long-term and high impact of environmental threats that affect ability to absorb wastes that are by-product of world economic growth are ecological and coherent with them health-care issues. Such situation can be observed as fruitful background for collapse of national economy and deviation of its industrial potential, so why now we have to make right choice to prevent described earlier negative scenario (see Figure 8). Worldwide universities became gravity centers of sustainable development and promotion of green industrialization policy based on synergy effect of partnership and collaboration between faculty members, staff, students, broad stakeholders (i.e. industry) and alumni communities. Results of numerous multidisciplinary researches defined role of universities as engines of societal transformations and practical implementation of sustainable development goals on local (regional, country) and global levels. When university members work in partnership with representatives of private and the public sectors, they create knowledge to produce innovative solutions (Garnyk & Snihurova, 2020; Pursell et al., 2019) as we represented earlier (see figure 1).
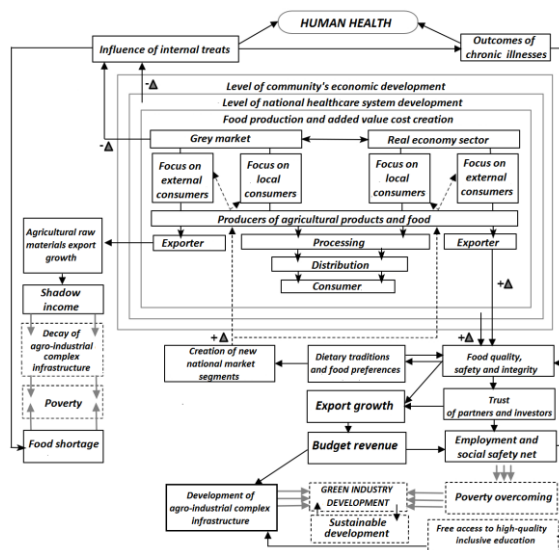

Figure 8. Agrifood industry and needed innovative solutions to achieve of sustainable development goals: Ukrainian scenario.

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FINANCIAL INNOVATION AND INVESTMENTS IN NEW MARKETS

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ABSTRACT

At the beginning of the 21st century all employers, investors, entrepreneurs, businessmen and everyone else who had allocated a savings budget thought about future investment and what the future financial path would be. Economists and economic advisers, both academic and business representatives, as well as various philanthropists, advised in mutual funds, for the sole reason that investments yield positive results after investment.

With the development of technology, the growth of internet networks, the digitalization of financial products, the legal facilitation of international transactions, online lending, e-services, the development of internet marketing, online trading, investments in online financial markets up to digital currencies are some new forms of financial innovation development.

The advantage of these new forms of financial markets, labor and global economic development is that the person investing, doing an online financial service or doing an online trade, from a position where he will do the service and to make a profit, it will indirectly create a national relief of the state where he lives, that will facilitate employment, social opportunity of the state and other favors. In addition to personal and country advantages, the advantage of this form, and more importantly, is that the cost of all these processes in financial innovation is the huge reduction in labor costs.

The problems that arise in this process of financial innovation are within the financial policies of the states among themselves, tax agreements, cyber protection that the state has to offer in legal terms, international agreements and so on.

We will discuss these points above in our research topic, starting from the situation in the international markets and finally the case of Northern Macedonia, as a place of future opportunities for online financial markets, online labor market, online investments or other financial services.

Keywords: Financial, innovation, investment, global, market, online, trading.

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