RESEARCH ARTICLE

KOSOVO RESERCHES AND THEIR CONTRIBUTION INTO THE CODIFICATION OF THE FAIRYTALE

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Abstract
The paper will be focused on lightening the work of Kosovo's researchers in the collection, selection and publication of Albanian tale.
The entire topic will take into study the proper scientific work done by researchers in the field of folkloreas the basic fundaments to study then, the features of Albanian cultural anthropology.
The most cited voices will be: Myzafere Mustafa, Anton Nike Berisha, Anton Çeta, Halil Kajtazi etc., who manage to make its codification (tale) as psychological subtraction of the population where was harvested the row material, but also its cataloging in all rare fund of the Albanian oral.
The evaluation of their work will be as quantitative as well as qualitative, which will be based on morphological functions of Russian researcher Vladimir Propp.
The methods which we will orientwill be as much as descriptive as investigating, analizying and comparing.
Key words: *farytale, authoctonuos featurings, oral, interpretation, selection, codification.*

Introduction

After arbereshresearchers they are Kosovar scholars who we distinguish for the collection, publication, organization of Albanian tale in an accurate and scientific, philological and folkloric way.
In this paper, we are touching on some of the most prominent, recognizing that there is always something to add to their work in connection with the institutionalization of the tale.
Thus, in 1970, the researcher Halil Kajtazi publishes popular prose volume of **Drenica**, where in addition to other types of oral prose, also found thirty-two stories. The author in the preface says *would remember that a good work has been done towards meeting the publication of spiritual creativity of our people, with faith and hope that I will contribute to our culture, it entered the case assembly process folklore starting from 1951 until today, work hard during this arduous but necessary for our culture.*[1]

The researcher is convinced that expresses for most of the case published in this volume, he has collected in person on the ground. The book is equipped with reference bibliography and disclosures by completing the survey some of the conditions that must take into account a folklore collector.
At the end of the book, are indicated persons, who have been collecting materials, even the place and the year of collection. This volume with tales of this area is a more impetus in the collection and study of Albanian tale.[2]

Two years later, in 1972, the same author, published the summary of the previous extension, putting the same title, popular fiction **Drenica II**,

[1] Kajtazi, Halil, *Proza Popullore e Drenicës*, Prishtinë, 1970, pg. 2.

[2]Some of the tales which are enumerated fro, page seven to the ninety-seven one, we mention: *Gjetsi, Gjetja, Pobratimat, Djali dhe çika e mretit, Djali i mretit dhe çeli, Tradhtija e vllaznive t'çelit, Pobratim me fjalë e pa zemër, Çika e mretit dhe harapi, Puntueri, Hanxhija e furraxhija para kadije, Tre vllaznit e Kadija, Gruja e meçme, Plaku, Qeskini, Djemt dhe plaku, Vllau i madh e i vogël, Burri dhe gruja, Fukare n'tri e i pasun n'pleqni, Funerrlija* etj.

including forty-three other stories collected in this area. The author, as in the first volume, in this volume, tries to select stories from the perspective of idea artistic values.
In it, we find tales of mythological type, which are identified by the characters and zoomorphic and anthropomorphic occurrences; snake boy, boy dragon, actions such as that of marriage with frog etc.
These stories reflect images or totem and paganism's time when man was not able to make the correct division/distinction between social phenomena or atmospheric religious. Kajtazi's work is of interest to anthropologists and Albanologists study.

Let's go deeper
Also in 1972, the prominent scholar of folklore, Anton Çetta leads to further studies on the Drenica popular fiction publishing summaries of stories titled as Kajtazi *Popular Prose from Drenica I.*
Cetta, given the great importance that the storytellers in the organization of such a work, but also to express his gratitude toward to all who had helped in its implementation, in the first page of the book, writes "Dedication to the popular storytellers"[3]
Authentic folklore researcher, with this delicate dedication touches the rapport which often exists between storytelling and folk material, because if we would like to express with DonatKurti's words, we said: not any storyteller is such.
This book, even according to the starting words of the author, gives a comprehensive idea of qualitative and quantitative prosperity into folk creativity into Drenica's prose, which generally occupies a very important place in Kosovo's folk creativity, but also of whole Albania.
Being aware to the ends of the difficulties of transcription of oral into literary the researcher will precede us with some specific instructions about how acted directly with the tales collected for seventy-nine days on the territory.

According to him, for readability:
• The semivowel **ë** is rarely used. When it is used into the speech stump it expresses the length of the subsequent vowel. This phenomenon doesn't occur with Kurti. He marks the terminal **ë**, almost in all cases.
• Vocal **ô** is listed as **a** or into thenasal**o**. Nasal**a** this **â**. with Kurti, is marked with a diacritical mark, like
• The diphthong **ae** is marked **ê**. To Reinhold, the diphthong **æ**is marked as common **a**.
Researcher in the wake of his suggestions, leave messages for other folklorists to come then, to be very careful in their work and know how to use almost intact material of this area (Drenica).
His advice has value even in our days, because fairy tales may have undergone any transformation potential due to diverse influences.
Wanting to make a psychological analysis of the contents of tales of discovering somehow even that which treat fairy tales speak of such volume, Çeta, in the preface says:
In all this which has stuck and in the isolation of the close world, folklore in all its forms, has been the only artistic product that was able to flourish in this region, and in the first placeoral literary traditions in which are significantly reflected the artistic trends of people of Drenica. (...) Equipped with a creative force to develop and with a bitter experience from his hard life and from the different people who have been using it for a long time, able to view the events and everyday phenomena with a quite sharp eye target, *drenicasi* through oral literature has given us a rough picture of the reality in which he lived and the efforts and vital aspirations.[4]
This volume adds to the general fund of collected tales by researchers of Kosovo one hundred and four tales and tale seventy two fairytales.
Besides philological indisputable values of volume, this last statement, we recognize an author's effort to classify the tale, something which we have found difficult so far.
In 1982, Anton Berisha and Myzafere Mustafa published the folk volume, which they meaningfully titled Anthology of Albanian tale. It incorporates sixty fairy tales, which are cut off from all the tale unfolding. In the bosom of this summary, there are many stories that have been published by Albanian Institute of Folklore.
The main and significant feature of this volume is a high-fidelity indicator of transition from oral to literary. There is anunder standable and very simple code between the confessor (oral) and narrator (literary). Researchers **are trying to keep clean the manuscript**, where some times they **cited the free conversations to do with confessors, which increases** the value of study, and keeps the tale the place which belongs to.

[3]Çetta, Anton, *Prozë Popullore nga Drenica I*, Rilindja, Prishtinë , 1972, Intoduction, pg. 7.

[4]Ibid, pg. 12.

Successful efforts have been made, I would say, to save oral quadrature, and also the rules of the punctuation, not only of the form but also of the content too, which in many other volumes under consideration, leaves much to be desired.

In this festschrift scholarly indicators highlight those distinctive features to the tale, the genre of which we are speaking, its world, the beauty of combining elements of eccentric life of real anxious unbearable efforts to reach the purpose, with dramatic characteristic of the fighting/competition between good and evil, the way so surprising and wonderful of state of egress/path finderin really difficult situations.

In it we encounter real motives, diversified composition of the subject (**syzheut**[5] **- by two researchers**), striking good ideas, which combined together, offer us a unique picture, we seek and find only in these kind of stories.

Berisha and Mustafa's collection, selection and assessment are referred many scholars and Albanologs who in their studies have aimed Albanian tale (**as the Spanish scholar, Ramon Sanchez**). Their work takes a step further the research and the study about tales, ranking the mentioned researchers in a series of the best Albanian researchers' tale.

In 1983, the same author, Anton Berisha published a legendary entitled *From our folklore*, where are included hundred and thirteen tales.[6]

Accompanying their passports collected by the researcher, the eighty-five storytellers twenty-four are illiterate, uneducated. This indicator once again reinforces the idea that fairy tales, there lived, and still lives in a layer of society well-determined which doesn' thave and cannot find other entertainment, information and communication means. If we refer to specific cases, the illiterate fairytales narrators, even if they wish to gain knowledge or information from the mass media, it will be very difficult due to their lack of education.

In the foreword to this volume, the authors consider tales as one of the most representative creations of oral prose.

It's precisely semantics, the impressive way ofconstruction, thematic and characters, the manner and purpose of telling and many other features that attribute to the tale that status.

Berisha stressed the importance of these creations, which has raised the interest of many researchers. The author adds **that in the tale, as the spontaneous creation, intertwined, so naturally, the fantastic projection of reality**.

A hundred and thirteen tales are classified according to the similarity of the thematic, which I have the impression that it has acted like this for practical reasons or perhaps, the scholar, has had to make an effort for the classification of the tale starting from the themes they treat.

Most of them correspond to the model set by Propp in *The morphology*, so they are authentic stories and distinguish themselves from other types of reports popular, both legends, anecdotes or fables. They distinguish for a rich versatile narration, a very important element in its construction and absorption poetry. Characters are classified among them in human, mythical and combined characters between them.

It is very valuable to mark, this volume **consists in what the finicky Albanian folklore researcher, loyally itemizes the features of the province parlancewhere thetales were gathered are fanatically maintaining while their narrative.**

In 1985, Abdylazim Islam publishes the *Folk Documentary of the People from Sharr*[7]. A distinct quality in the folklore works of researchers from Kosovo is that, they generally define closely the scope of work and research, doing a kind of preparation for the reader to the area or province where they are concentrated.

In this volume, among other folk material (**anecdotes, folk tales, riddles, etc**.), there are published twenty-five tales and six fairy tale stories. From his several-years-work as a teacher and, later as counselor teaching, by getting in touch directly with the villagers of the villages of Sharr, especially those in the flow of the river Dena in Tetovo, noticed that in the population there was a precious treasure creativity quarry in prose as well as poetry.

Researcher by knowing well Albanian traditions and customs, but above all Albanian, will notice that oriental influences are present in Albanian tale. Here's how he expresses himself in the introduction of the volume: "Between stories, tales[8], fables,

[5]It is very difficult for us to translate or to make such efforts to adapt the translation from Albanian to English to some of the words, which they are more than a simple morphological symbol.

[6] Some of the tales we mention: *Breshka nuse*, *Nusja që u ba në ryfet t' ukut*, *Çika e ndërshme*, *Zemra e nanës*, *Gruaja besnike*, *Gruaja e ndërshme që u ba pashë*, *Lotët e grues së ndershme ja banë kabull duvanë*, *Gruaja që deshti me e dhanë jetën për të shoqin* etj...

[7] The rignt version in Albanian is: *Proza Popullore e Sharrit*

[8] Disa prej tyre: Ai s' ôsht vetë, Gjylizar Bashi, Begusha, Bgjeri topuz, Fukaraja, Ai xhi e ka mbrejt grua e vete t' keçe etj.

there are, here and there, even any element that is saved from foreign cultures, especially from that oriental, carried by the Turks during the reign long Ottoman Empire, but also the peoples of them have moved from where emigrants (*kurbetçinjtë*). Most of them are indigenous and very beautiful".[9]

The difference between the term tales and *fairy tale*, which we have observed into the other researchers too, he checks to make this explanation: fairy tales are created/designed for the little ones, knowing that they are sympathetic to animals, meanwhile on the other hand the imagine/the imagination is more directed and of course, more animated. When the researcher expresses with the definition that *the fairy tales* are built mainly by animals, he will assume that these kinds of creations can be differently called plots, fables, inasmuch generally, the plot is built upon animal moral didactic comments. But the *fairy tales* of this volume are not only built as such...

During the collection of the material, the researcher has achieved the necessary canvass of this research highlighting that unlike fairy tales are called "*masalla"*.[10]

The book is equipped with a glossary to help understand the words that cannot be understood or with difficulties, due to their entry from foreign languages, but these kinds of words are rather rare. Vocabulary, not only helps mass readers to facilitate reading, but also contributes to the enrichment of the lexicon of Albanian.

In the course of his demanding – researching work, the best folk researcher from Kosovo, Anton Çetain 1979 and 1982, issued by publishing the volumes *Tales I* and *Tales II*, prepared with the help of Pristina's Institute of Albanology. In the **first volume there are included ninety tales, and in the second one hundred forty-four**.

As in *From our folklore*, even in this volume, the researcher, in the form of a statement of the case, provides all fairy tales with associated autobiography of collectors, giving the title determined, the narrator, the village from where it is collected the fairy tales, the year of the collection, education, occupation and birthday.

The scientific work of Anton Çetta, is presented as quantitative as well as qualitative. If I am allowed to make a classification, given the recently index, I would say that he occupies the most prominent place in the study folklore case. His studies represent undeniable values, which are obtained, and should be taken as a study example. The opinions and conclusions, which are always relied on contemporary literature, are scientific and well proofed.

Another tale study brings Kosovo researcher (*above mentioned already*), Myzafere Mustafa. Her work is as explorative researching as investigative, which she will entitle *Albanian Fairy Tales, the Poetic and the Mythical*. As stated in the title, the researcher **will extensively stop into the study of Albanian tale beginning from motifs, characters, poetry, and message and their way of being received from the wide population mass.**

What is more interesting for the researcher and where she is more effectively stalled, is compositional structure of the tale and the functioning of the characters, while not neglecting the delicate problem of the border between fairy tale, myth and legend.

To bring a more convincing and scientific job **the researcher provides the material with a rich accompanying and diverse literature, reaching in this way to provide an overview of studies and conclusions on the tale worldwide.**

In all poetic line of the tale, which she intends to bring to the attention of researchers, she doesnt break off to mention the characters, popular tale images, confederates, the elements to unite and to divide them.

The conclusions reached by Mustafa,philological references, systematic and serious work make the book *Albanian Fairy Tales, the Poetic and the Mythical*, **an important source of orientation and explanation of the Albanian tale poetry.**

Fairy Tales problems are systematically attended in volumes of Albanian Folklore Issues and Albanology Delve. The last one is an edition Albanology Institute of Pristina, where are become the tale's spokesmen many scholars from Kosovo and the surrounding region, giving to it breathing even nowadays.

Conclusions

Kosovo's researchers athwart borders have done scientific commendable and philological work.

I would like to underline the fairy tale volumes published by Çetta, Berisha Mustafa Kajtazi etc. according to my opinion Anton Çetta, occupies a prominent place in the area we are talking about. He showed how can be done a good scientific work in collecting, collating and publishing the tale, giving a proper place the relationship tale - teller, or narrator, as he calls them.

[9]Islami, Abdylazis, *Proza Popullore e Sharrit*, Flaka e vëllazërimit, Shkup, 1985, pg. 211.

[I]Ibid, pg. 212.

The entire corpus of Kosovar researchers is aware of the importance of the collection, selection, edition, publishing and codification of the Albanian tale as soon as possible, so tomorrow not to be late. Is this way we can better be served by them as a main resource of cultural and interpretative anthropology laboratories in Albania.

Leterature

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