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GRADUATE STUDIES**

MASTER THESIS:

**“ANALYSIS OF MOTIVATION AND INTEREST OF THE YOUTH OF
THE MUNICIPALITY OF GJILAN FOR THE TRADITIONAL DANCE”**

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INTRODUCTION

Dance and music are valued as two spiritual universal spheres, which have been present in each society, culture and historical era. So, they've been defined by researchers as cultural- universal. In earlier times, people and different tribal groups have danced to bow to the gods and to realize the strange magic rituals. The special modalities of dance have been created depending on the characteristics of a kin, cultural, ethnical, national group. Each nation has cultivated its traditional dance, taking size of collective homogeneity, even though even within this homogeneity or similarity of dance by a social grouping, there have been created again different typologies of folk dance based on provinces, regions or subcultures of the same ethnicity. For instance, depending on the province, region or city, we identify the types of Albanian folk dance. There are the labe dance, came dance, Gjilan dance, Karadak dance, Rugova dance, etc.

In the culture of Albanians' ancestors (Illyrians) have been found factual ethnological and archeological evidence of the presence of music and dance. Through dancing, they have prayed even for the spirit of mutual ancestors and have started dancing during burial funerals of the dead. Then, the dances of the rituals for mort situations have been transformed into dances for days of joy, private parties and family parties, for national and state parties etc. The function of the dance then was special because in death rituals of a family or kin member, they have danced not as a mark of joy, but as a mark of remembrance, prayer or ache. Today in most regions of Kosovo and in the actual time, we link the dance with special occasions of family's toasts, marriages and weddings, circumcisions, diverse feasts for the graduation of a friend or a family member, employment in any prestigious company, celebration of any national, religious or global holiday etc. In our country, nowadays, dancing is manifested more as an expression of joy than a mort ritual while a dead person is sent to the graveyard of the village or city. Dances were risen even in military battles, as forms of behavior of protection from the enemy and deprivation of fear in war situations, by maintaining those forms of body movements and by making us forget the origin of the structure of today dance moves, which are based in military battles.

The Albanian traditional folk dance has taken form and content depending on the social, cultural and historical dynamic developments in Albanian spaces. Considering that there have been war experiences, invasions and reinvasions, difficulties for survival, deep collective and kin consciousness, dances have expressed even the entirety of the psychic life of the nation. The realized dance by a lot of men holding belt by belt, hand by hand, shoulder by shoulder, has even expressed the unity, solidarity, power, connection and self-consciousness of the joint group affiliation, but even the power against the enemy in a battle. The defined dances of men divided from the women dances, can be read even as a manifestation of occurrences and phenomenon of patriarchal, religious conservatism of Albanians in time and space. Men staying separated from the space of women, have even developed the conditions for special identity dances for men and different for women. Some dances have claimed the martial art of men and some types of traditional group dance express tourney.

Once, the folk Albanian dance was preserved and cultivated with a lot of jealousy and national fanaticism. This was done to resist the assimilations and foreign political and Yougoslavian regimes' repressions. By preserving and protecting the folk dance, it was a sign of power to resist captivity, cultural, identity and national assimilation. The transfer of lessons from the adult

generations to the youth was considered as a national duty and a mission of preservation of Albanian cultural traditions. After the war in Kosovo, the folk dance was no longer seen as a regime danger, so there wasn't added any high institutional care, if from the state, or even if from the schools or our families. By the time passing, it was seen that in this political and cultural transition that Kosovo was going through after the liberation in 1999, cultural globalization, opening of Kosovan society by different cultures of music and globe, bringing the modern dance, opening of discos and night clubs in a massive way with a modern rhythm of music and dance, would even hazard the paleness of the desire and interest of the youth for the Albanian folk dance. But, this was only said by some analysts in media, or in private conversations because the interest of the youth for the folk and traditional dance never became a field of study and empirical research by ethnologists, sociologists, albanologists, musicologists, choreographers etc. In fact there were more opinions in private ways, but not studies and systematic research in theoretical and practical plan. Therefore, seeing that the research on the traditional dance are in an unnoticeable number and assessing the importance of studying the traditional dance with scientific and research bases, we decided to work on the thesis of the graduate level with the theme: "*ANALYSIS OF MOTIVATION AND INTEREST OF THE YOUTH OF THE MUNICIPALITY OF GJILAN FOR THE TRADITIONAL DANCE*". Through this topic, we aim to find the rate of interest and motivation of our youth about the traditional dance against the modern dance and acknowledge reasons of the paleness of the traditional dance of the youth.

Through this work we wanted that our research on the traditional dance and the youth to enrich Albanian studies about the field of dance in general, because most of us know that, the literature for the Albanian traditional dance, is very little present. It was also the main difficulty of our research about finding enough material of the authors that dealt with dance in general and especially, with the traditional dance or the Albanian folk dance. Meanwhile connected to the report that the Kosovan youth has with the traditional dance, respectively the youth from the municipality of Gjilan, there's hardly any book or research. Therefore, our main first of all was to contribute around this correlation of the youth with the traditional dance and vice-versa, by offering theoretical and empirical data on how much are the youth interested, respectively our teens, in the cultivation of traditional dance. The acknowledgment of the youth on the traditional and Albanian folk dance provides to even understand on the reasons of the paleness of the interest and passion. This recognition would serve for cultural and scholar institutions to take measures and compile strategies for preserving the traditional dance as a part of the tradition and culture of Albanian identity. Knowing the desire of our youth with the development of the traditional and Albanian folk dance would give us space to know more about the rate of the embrace of modern and foreign dance, as well the causes of the spiritual connection of the youth with the global dance. Traditional dance by the youth seems to create the impression of unfashionable trends and the verification of this impression in an empirical way would change the wide open around this fact from the actual ground. Some ensembles of traditional dances have major difficulties in organizing, financing and space of doing their dance activities. Also, there was often absent even the decent management of these ensembles under new circumstances of social changes in Kosovan transition after 1999 and this is a truth spoken even by the heads of the ensembles in their interviews for Albanian media and in front of us.

From our experience with the ensemble of dances in Gjilan, we got to know closely even the challenges of the cultivation of traditional dance. These challenges include the absence of enough space for practice, the absence of spacious support for financing the activities of fance ensembles, the difficulty to participate in many festivals as a reason of economical circumstances and the

inability that an ensemble with all of those dancers to get to participate in these festivals, poor motivation of dancers etc. The traditional dancers that are part of these ensembles of folk dances cannot merchandise their choreographic art, because in night clubs, many events that are organized today by the youth, are done with foreign music that have a completely different rhythm and there's a very little interest for the participation of traditional dancers. In this sense, the crisis of the cultivation of traditional dance is observed. Also, the number of the youth that attend modern dance courses has been increased comparing to the number of the youth that attend traditional dance courses.

Our research offers the chance to understand even practically over the real and concrete reasons of the increase of interest of the youth for the modern dance, comparing to their interest in the decrease for the traditional dance. It has been often said that from the youth that belong to the era of high technology development, internet and era of other tools that enable the informed people with different types of foreign dance and dizzying cultures, is considered that the traditional dance is out of date, archaic and takes conservative features. So, the youth by wanting to be in trend of time or fashion, are attracted to the cultural globalization, modern dance and they forget the Albanian source dance. Our theoretical and empirical research will verify or turn down some of these views that today predominate in our country.

Another challenge as mentioned was even the sufficient absence of literature and Albanian research on traditional dances. There have been written some books from ethnomusicology, by authors of Kosovo and Albania such as Rexhep Munishi, Nexhat Agolli, Vasil Tole, etc. but in a very small amount. So, our research work can help to contribute as much as possible in this field. We've even been served with books on dances of different cultures and nations of world, modern dance, and others, which were in English language and which were supposed to be translated carefully. Some of the consulted books, haven't been necessarily cited, because they have served only as wide recognition on dance in general, but not as ideas or concrete points of views. They have only expanded and facilitated our journey to the most needed books for our research.

At last, a special thank you goes to our mentor, who has given his remarks and suggestions during the whole time. Also, thank you to all of our respondents, who were ready to answer our questions during the implementation of the questionnaire and realization of interviews.

VI. CONCLUSIONS AND RECOMMENDATIONS

- To enhance institutional, municipal and state care towards the preservation of traditional dances, by supporting the traditional ensembles and dancers with all of the tools, by creating space, material, logistic, administrative conditions, etc;
 - To continue with organizing the existing festivals of folk and folk dances, but also to reform the traditional forms of organizing, by adapting to the contemporary era;
 - To maintain the existing space of cultural activities and traditional dance and to even create new space for the traditional dance;
 - To facilitate the administrative, municipal and state taxes, every club of traditional dance, by stimulating and encouraging the youth to deal with traditional dance;
 - To refresh the organization of ensembles of dances, its way of managing, leadership, etc, by finding forms as creative as possible for attracting the youth to register and join in a large number, in these ensembles;
 - To extend the collaboration between ensembles of traditional dances and local schools of villages and cities, by finding new talented learners who want to deal especially with traditional dance;
 - To create training courses of folk dance by the existing trainers, but to certify new trainers as well, who would teach new ages, in the earliest age, to deal with folk dance;
 - Families to encourage their children since childhood to deal with dance, in order that they don't confront with folk dance only in weddings or special occasions;
- To get active not only the city troops with traditional dancers for defined holidays, but also different dancing clubs, by stimulating collaboration with schools, municipal directory for culture, youth and sport, etc.;
- To renovate the existing centers in villages and build new ones especially in bigger villages, which are frequented even by smaller villages around, because the youth in rural areas are sufficiently interested for folk dance;
 - To stimulate the interest of the youth for dancing in general, by not imposing only the folk dance, because not everyone necessarily will prefer a type of dance. It remains important to deal with dance in general, because dancing helps in their physical, health, social and entertaining development. Through dance, there are only benefits in every aspect, so let the awareness of the youth by parents, teachers, etc., be raised as more as possible, because dancing is not only an entertainment and fun issue, but also a sport activity;
 - Traditional dance to be added in the teaching schedule in the subject of "Physical Education" all of primary and high schools, by exercising practically for the folk dance in certain lessons, as gymnastics and athletics are taught;

- To support financially the dancers of regular ensembles of cities and develop activities not only festive, but even in the coaching of new ages for the folk dance;
- To support the new traditional dancers and to help them participate in different international festivals, by motivating them to perform in front of foreign audiences, in order that they represent the Albanian autochthonous dance abroad;
- The municipality of Gjilan and the country of Kosovo must award special scholarships for the insufficient staff in the field of choreography, due to the absence of many choreographers, choreography specialists, researchers of folk dances, researchers of modern dances, etc;
- To do other research about the choreography of folk dances in different regions of Kosovo, by publishing books about folk dances, because there's hardly any Albanian literature about folk dances, excluding several books that partly deal with folk dances and some authors from Albania here and there that have published any analysis around folk dances, or foreign authors that have summarized any research about Albanian folk dances;
- Preferably to have a subject for all the types of dances, by building awareness for learners and the youth in general, with different kinds of dances, by making it possible to know the typology of different dances of the world, but by separately getting to know the Albanian autochthonous dance, which also has different shades depending on different regions of Albanian land;
- To refresh the choreographies of traditional folk dances, by not repeating themselves with the same performances in many public appearances, without excluding the preservation of authenticity, but many dances were without descent choreographies and without creativity;
- To open competitions for the folk dance by stimulating the youth for participation, in order that new talents are discovered constantly and even new talents for the dance in general;
- To seize the folk dance as a tool of attraction of local and foreign tourists, by doing different organizations where different kinds of folk dance are presented, by seizing the folk dance as a national and tourist asset;
- To organize scientific conferences about dances of different regions, such as the Scientific tribune in Preshevë during the last year about Karadak dances, by inviting even foreign researchers, to give wide analysis around the structure of Albanian folk dances with their features;
- To do audio-recordings of different kinds of dances by special professionals, who register several kinds of Albanian folk dances and then to upload them in Internet, to the last even merchandise and sell them in different technological forms, by offering opportunity of recognition and learning the steps of each dance. These visual recordings would teach many young people how to dance and recognize each dance, by even labeling them.