



Profile of Albanian Journalists During the Communist Period

Ardita Reçi

Dr.

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Abstract

During the Albanian communist period, the role of journalists was often evaluated, treated or judged the same as that of writers. And this duality has also happened in their professional status. Famous Albanian writers were often read in the press pages (such as the well-known case of Petro Markos), and various journalists have switched from journalistic to literary careers. We will talk about these transformations or co-exercises of both "related" professions in this scientific treatise. This topic is a panoramic view, with historical nuances of the evolution of the Albanian media in the period of communism. But its meaning will emerge through the analysis of the position, rights and obligations enjoyed by Albanian journalists of the time. For its realization, bibliographic data and analysis of various scientific works will be used. We will orient the theoretical support from books that deal with propaganda and public communications in totalitarian regimes. Selected literature in the field of media sociology will also be used. The methodology that will be used will be reflected first in the bibliographic and theoretical study, in the analysis and in the qualitative method of evaluating the bibliographic data.

Keywords: *journalist, communism, propaganda, orientations, media*

1. Introduction

Journalists exercise their profession under pressure and different influences of social, economic, political, social factors, etc. Media sociologist Michael Schudson says that journalism cannot stay away from politics and is an element of it, but "to understand journalism as a part of politics, we must be open-minded, accepting that different political cultures and different political institutions give form and structure to the news" ¹. While Max Weber, although it is difficult to make a precise social definition, ranks the journalist as one of the political figures of a certain society: "What the journalist has in common with the demagogue and the lawyer (and the artist), according to Weber, it is the lack of a certain social classification" ², - he further adds: "Obviously every politician has felt the need to influence the press and therefore felt the need to be connected with it." ³In this relationship, which Weber explains that the most influential link are journalists, who, in addition to their skills and training (necessary to practice this type of profession), also have real opportunities to be involved in the political life of a country. He thinks that the journalist's career remains one of the most successful paths of professional political activity, since: "It is not a path that everyone can follow, and moreover, for weak characters, especially for people who can maintain their internal balance only with a secure status position" ⁴.

As the Albanian researchers Borçi H., et all, say in the book "Gazetaria1": "The profession of "journalist" has

¹ Schudson M., (2003): *The Sociology of News*, New York, Norton&Company, New York, L., p. 166.

² Weber, Max (2004): *Sociological studies*, Plejad publications, Tirana, pg. 166.

³ Weber, Max (2004): *Sociological studies*, Plejad publications, Tirana, pg. 166.

⁴ Weber, Max (2004): *Sociological studies*, Plejad publications, Tirana, pg. 166.

political, ideological and social color and charge; it contains commitment with high responsibility. It is not, nor can it be, just a "broadcasting agency", a simple conveyer to the public of news, events or life events through newspaper, radio or television. The professional journalist evaluates every fact politically, judges about its values and interprets it, also expressing his own position⁵. As much as objectivity and impartiality are required in the transmission of information to the public, in journalism schools it is accepted that the very mediation that the journalist does in the transmission of reality is subjectivism. This being so, different practices of practicing this "craft" are formed within the journalist, which are very sensitive to the fluctuations of the political elements of the environment that surrounds him, such as self-censorship. Moreover, when it comes to practicing journalism in special conditions such as totalitarian regimes, where this profession takes on great importance for the system itself.

2. Hypothesis

In order to realize this topic, based on the premises presented by the historical context in which the object of study is placed, the hypothesis presented is: *Albanian journalists under the communist regime show a hybrid profile that leans towards that of the writer, and was imposed by the circumstances in which they exercised their activity, the editorial requirements to their work as well as the required cultural and professional training.* The main arguments and analyzes for proving this hypothesis are based on the identification of the structures and mechanisms used to control and censor the media and journalists in Albania during the communist period, as well as on the analysis of specific cases of journalists of the time, and the forms of organization of their work.

3. Methodology

For the realization of this paper, the qualitative method of collecting data from studies, reports, memoirs of previously published professionals, manuals and directives distributed for the organization of work in the newsrooms of the object of study, which will be analyzed by it was also compared with the professional profile model of the western journalist. The case study method will also be used, researching the cases of certain individuals, in order to understand the strategies used by them for the exercise of the profession as employees of the written press. These will be analyzed in an approach to carry out a content analysis to identify the motives, frames and perceptions that spread in the editorial offices of the time, which influence the appearance of the hybrid profile between the journalist and the writer, the mass communicator with the people through the written press. .

3.1 Journalism and Totalitarianism

Colin Sparks notes in his book "Communism, Capitalism and the Mass Media", that in totalitarian countries: " *The job of journalists was to explain, educate and help with their writings to gain support for the construction of the socialist world.* " ⁶. The same mass communication actor was considered differently in the communist East and differently in the Western countries of that period. While in the West: " *... the task of the journalist has more to do with recording events than with their selection and interpretation* ", ⁷there are other considerations in the Eastern Bloc for the same character in public life, there: " *The tendency of Consciousness, by which is understood the familiar selection and construction of material to prove a particular view of the world, was the organizing principle of the communist press.* " ⁸One of the tasks of the Western model media, as researcher Claude-Jean Bertrand asserts, is the fight against crimes, abuses of power, and corruption. " *The fight against corruption and other crimes requires an independent and free media.* " ⁹For this purpose, the media, according to Western professional principles, must be uncorrupted and implement the rules of ethics, in order to enjoy the trust of the public and have an influence on it. Cluade-Jean Bertrandt, says in the book Deontology of the media, that " *communist regimes destroy freedom of enterprise by claiming that they allow freedom of expression. The result is that: The mutilated press becomes an instrument of stupidity and indoctrination.* " ¹⁰

⁵Group of authors (2000): *Journalism 1 - General knowledge*, ShBLU, Tr., pg. 127.

⁶Sparks, Colin (2001): *Communism, capitalism and mass media*, ISHM, Tirana, pg. 81.

⁷Sparks, Colin (2001): *Communism, capitalism and mass media*, ISHM, Tirana, pg. 81

⁸Sparks, Colin (2001): *Communism, capitalism and mass media*, ISHM, Tirana, pg. 81

⁹ Bertrand, Claude-Jean (2007): *Deontology of the media*, ISHM, Tirana, pg. 7.

¹⁰ Bertrand, Claude-Jean (2007): *Deontology of the media*, ISHM, Tirana, pg. 7.

3.2 Journalists during the albanian communist regime

As the researchers Hamit Boriçi and Mark Marku also point out: " *The new regime began its long rule in Albania, prohibiting the publication of any alternative press... Also newspapers and magazines that were published abroad, such as p. e.g., the newspaper "Dielli" from Boston, were not allowed to enter Albania. Meanwhile, the communist government also banned the publication of new press organs, which were not controlled by the government. De facto, since November 1944, there was no private ownership right over the press in Albania* .¹¹ According to a report held on behalf of the Democratic Government, in the third session of the Anti-Fascist National Liberation Council - September 26, 1945, " *In the Press and Propaganda Sector*", it appears that the organization "Press and Propaganda Sector" was created .¹² The network of the printed press, now completely under the control of the state, also through this sector, extends very quickly throughout the country.

A good part of the events of the history of the Albanian journalism of the communist period, seem to be repetitions without removing either a point or a comma from the influences of the journalism of the Leninist model, practiced in the Soviet Union. Starting from the conception of the press at the service of the Party, as the sole representative of the proletariat, the nationalization of all press properties: " *Taking control goes first from the nationalization of all press properties and the implementation of a preventive censorship ensure that only the truth - that of the Party - becomes public. "Truth" is moreover the name in Russian of the only authorized newspaper since 1917 when the Soviets came to power, Pravda*"¹³; up to considerations for journalists, who " *have a mission of their own, to repeat the directives of the Party in laudatory terms* "; as well as defining the mission of the press. After the importance that Lenin gave to the press for two main reasons: " *the press must be an instrument of agitation and propaganda to keep up the revolutionary momentum, it must also be a transmission belt between the representatives of the Party and the people* " ¹⁴ , - the same path followed all the leading policies of the Eastern Bloc countries. They not only propagated with their media the "achievements" of the respective country and the benefits of the political course followed by them, but also transmitted the messages from the Party to the people, thus giving the role of communicator, not to journalists, but to the representatives of the Party themselves. , as the researchers also say about the Albanian case, where the directives, intended to orient the people's attention in the correct direction with the party line, were drawn up in the highest offices of the Party's nomenclature.

All public communications were controlled by the party-state, which paradoxically formally declared the freedom of the press, and this was even sanctioned in the "Press Law", published in 1947, where Article 1 stated; *The press in the Republic of Albania is free. With the exception of cases provided by law, every person is free to express his opinions through the press* . The contradiction within this definition is related to the above idea that the entire media system of the time was considered "property" of the communist leadership.

For this, the researcher Artan Fuga in the publication *Monolog* , says that: ' *The printed press and the only official media that exist are elements of the authoritarian political system. The media transmits the informative messages that the government itself offers and, after passing them on to the public, the very government on which it depends returns the echo that it wants to hear. No news, comment or correspondence should be chaotic, spontaneous , and even less contradict the ideology and the ruling political line* .¹⁵The propagandistic power of the media, understood early on by the country's communist leadership (since the illegal press was banned during the war), was appreciated very early on. In the "Report on the activity and new tasks of the Front, held at the second meeting of the General Council of the Democratic Front"¹⁶, dated October 7, 1946, it is stated: " *...The press should be distributed and read from all four sides and this should be a press not only informative, but especially educational and to reflect the new life and spirit...* " ¹⁷ .

3.3 Features of work in the press system of that time

In the years of Albanian communism, 1944-1990, the term press defined the entire system of mass communications through the media. The setting that was given to this press at that time, by its organizers and researchers, was that this

¹¹Boriçi, H.; Marku, M. (2010): *The history of the Albanian press, from the beginning to our days*, T., pg. 232.

¹²Albania's Labor Party for the press , "8 November" publishing house, Tirana, 1980, pp . 72.

¹³Balle, Francis (2011): *Media and societies* , Papirus Publications, Tirana. Pg. 254.

¹⁴Balle, Francis (2011): *Media and societies* , Papirus Publications, Tirana. Pg. 254.

¹⁵Fuga, Artan (2010): *Monologue*, Dudaj, Tirana, p.

¹⁶Note: NPSH was hiding behind the Democratic Front until 1948.

¹⁷ Albania's Labor Party for the press , "8 November" publishing house, Tirana, 1980, p. 47.

was a "new, revolutionary type of press". Enver Hoxha wrote: " *Our revolutionary press became, as the great Lenin said, part of the general issue of the Party, part of the general issue of the proletariat. Our tracts and newspapers drilled into the people the burning words of the Party and raised the people's weight in the fight against the fascist and traitorous invaders of the country. No less than the partisan weapons, the enemy was terrified of the illegal press.* " ¹⁸So the press should be considered a powerful weapon against the enemy. According to Mark Marku's lectures on persuasive communication and propaganda ¹⁹: *Every propaganda needs an enemy, and when it doesn't have one, it invents one. The denigration of the "enemy" is of two types: 1) Discretion of the person. 2) The attack on the values represented by the individual or his activity* ". The idea of giving as much power as possible to the press he led and to reorient his audience to read and believe him, Hoxha tends to invent weak and cowardly enemies, who are terrified by the media controlled and directed by him.

Always keeping in mind the "enemies", and in the service of keeping this regime afloat, the press of the time was organized in such a way that its content and ideopolitical content constantly followed this logical line. " *It is a press of the masses and for the masses, an essential feature that distinguishes it from the previous Albanian press. Therefore, his duty was, from the first days of his life, to propagate the Party's fighting ideas for national and social liberation from the foreign occupiers and traitors of the country.* " ²⁰

Academician Artan Fuga says that the mass information system in totalitarian societies is built hierarchically. "Situating between the peak of the pyramid of power and the reader, the journalist oscillates between the two, he leans towards both the power and the mass of citizens from anonymous individuals, difficult to control in their ideas, convictions, dissatisfactions, social connections". According to Fuga, the journalist of that period was a kind of middle-class official, but also a simple individual like everyone else, who, the higher he looked, the more he would be treated as an anonymous individual, as a tool simple in use, as a man whom the government does not trust completely, but also harbors doubts about him, keeps him under some daily control ²¹. While in his position as a simple person or from a low or middle cadre of the party or state administration, he appears as an instrument of power and is identified with it. From this last point of view, the journalist has the protection of the powerful of the time, is reckoned with the power and is viewed with distrust by various social groups, by the broad popular masses and by the officials. ²². In a word, a journalist is a person who receives blows from power, but also gives blows in the name of power, ideology and politics in force. He is also weak, so he is kept under control, but he is also powerful and exerts control and pressure on others.

The considerations for the journalist of the time that came from within the media system of the time, put the partisanship as the most important characteristic of this figure, which was listed as the first in professional typifications. Then where it was said that the journalist is first: "... A person with high partisanship, loyal to the cause of the people and the Motherland..." ²³

The creation of these images in the eyes of the world was done through the use of all propandist techniques, thus creating an imaginary world, as Arendt thought. "... *With such generalizations, totalitarian propaganda creates a world suitable for competing with the real world, the main obstacle of which is that it is not logical, stable and organized...* As soon as these propaganda slogans are integrated into a "living organism", they certainly cannot be eliminated without destroying the entire structure. " ²⁴Arendt's idea was that in totalitarian systems the transmission of propaganda is done in an organized manner and its transmissions influence the creation of a structure that is maintained in the ideology of the system and totalitarian movements.

Even in the Albanian press of the time, there was organization, both inside and outside the media system. The continuous orientations and advice of the Party and its dependent bodies influenced the work of this system. In addition to daily communications, special attention was paid to collective activities, always under the auspices of the Central Committee, the Political Bureau, etc.

When talking about the differences between the two blocs of the Cold War, Gabriel Partos says that: " *The speed*

¹⁸Enver Hoxha - Works, vol. 26th, p. 313-314

¹⁹Mark Marku, Lecture on Persuasive Communication, at the Department of Journalism and Communication, Faculty of History and Philology, University of Tirana, academic year 2014-2015.

²⁰Boriçi, Hamit, (1986): Editorial and journalist work, Theory and practice of the popular press, University of Tirana, Faculty of Political and Legal Sciences, T., pg.7.

²¹Fuga, Artan (2010): Monologue, Botimet Dudaj, Tirana, pg. 175.

²²Fuga, Artan (2010): Monologue, Botimet Dudaj, Tirana, pg. 175.

²³Boriçi, Hamit (1986): Editorial and journalist work, Theory and practice of the popular press, Uni. of T., pg. 63.

²⁴Arendt, Hannah (2002): Origins of totalitarianism, Dija, Pristina, pg. 465.

of notification was another quality that the Soviet officialdom did not value"²⁵. Speaking about the shortcomings in the time accuracy of the transmission of information in the Eastern bloc, Partos treats as well known the official feature of the press of the Soviet model. While Qamil Buxheli (in a circular) criticizes imperative sentences with "must"... "I am of the opinion that "relational writings" and "circular" writings, where "instructions" and "recipes" are given, "orders" for everything and for everyone alike, they should not have a place in our press and should be seen as flour from the sack of bureaucratic practice, from the sack of officialism".²⁶ This phenomenon, in fact, was apparently hit quite a few times, even though it accompanied that media system until the end, due to the very fact that failing to criticize the bureaucratization of the country, the journalist fell into positions of conformity, as Fuga says (Fuga, 2010).

In the book *Albanian Journalism in Transition*, the researcher Jonila Godole, when presenting the legacy of the media system formed during the communist period, as she says that: "All party activities, congresses, important plenums, and especially the speeches of Enver Hoxha, were published in full in the press and broadcast on radio and television, - quotes (Coman 1994: 82), - In this respect, journalists did not differ much from party bureaucrats, even Coman, to highlight the similarity between them, uses the term "bureaucrats of truth".

In the editorial offices of the Albanian media during the communist period, meetings were held that predetermined the duties of each of the journalists and field correspondents, what topics they would cover, thus planning in advance the work and materials they would bring with them for publication. The coincidence was not routine work. As Fuga asserts, for journalists it was not life that pushed the journalist to do his work, "but it is the topics determined by the journalist himself that determine, according to this idea, the agenda of the media. So the journalist is in the field not to observe and analyze the facts and current events, but simply to confirm a pre-structured opinion, to fulfill an empirical subject, a topic already structured in his mind"²⁷.

The importance of the press in the transmission of political messages, the communist leaders of the state had understood since the creation of the illegal forms of the press that they would run later, when the Second World War had not yet ended. In a letter addressed to "Voice of the People" on the tenth anniversary of the establishment of this body, on August 24, 1942, the opinion is reformulated: "The newspaper must always become a more powerful agitator, an ardent propagandist and a better collective organizer of to our working masses...".²⁸ Years later, this opinion did not change, except that it was reinforced as the network of media, now legal and under the known direction of state policy, expanded. In the decision of the Plenum of the PPSH Central Committee "On the ideological work of the Party and measures for its improvement", dated April 27, 1955, it is stated that: " *The press, radio and publications as powerful weapons of agitation and propaganda and organizing measures for the construction of socialism, have expanded and strengthened a lot. They have successfully fought for education and the mobilization of measures for the implementation of the tasks of economic and cultural construction of the country, for the protection of national freedom and independence... But despite all these improvements, the ideological level of the press is low, it does not draw attention to the main issues and its organizing role is not felt enough*"²⁹. Through the collective organization that had to be realized by the press, radio and television, they had to help in the formation of new cadres of the party, which means in short that the materials that were published there had a pronounced political brand. And for this, the blame was often placed on the journalists, who until they did not perform their task well, this meant that they did not have a good ideological formation, so they had to be corrected...

Only positive events, phenomena or models could be reflected in the Albanian media of that period. With the declared goal (justification) "not to give material to foreign media", and in fact not to accept the flaws and weaknesses of the system itself, the Albanian press of the time did not talk about achievements and non-achievements in foreign trade, "unemployment" or "inflation", but neither was reported "from the courtroom". Therefore, when he talks about the media facts, Fuga says: " *that they were in accordance with the ideology, politics and propaganda in force. All other facts, no matter how real they are, no matter how interesting, cannot be transformed from reality facts into media facts* ".³⁰ While Boriçi, who for many years has directed the newspaper "Bashkimi" in the position of editor-in-chief, says that: " *For the newspaper, radio and television, not every event, happening, every life process or social activity is a fact. These in themselves represent vital facts, but not to be reflected in the press, to be served to readers, they constitute facts if they*

²⁵Partos, Gabriel (1994): *The world that came from the cold*, Çabej, Tirana, p. 97.

²⁶" *Journalist's Tribune* ", no. 1 (42) 1971, Tirana, p. 19.

²⁷Fuga, Artan (2010): *Monologue*, Botimet Dudaj, Tirana, pg. 127.

²⁸ *Albania's Labor Party for the press*, "8 November" publishing house, Tirana, 1980, p. 123.

²⁹ *Albania's Labor Party for the press*, "8 November" publishing house, Tirana, 1980, p. 144.

³⁰Fuga, Artan (2010): *Monologue*, Botimet Dudaj, Tirana, pg. 151.

have social value, if they serve social development and progress"³¹

As academican Fuga also says: " *The Albanian journalist of the time can never go outside the alternatives, opinions and official directives. Any thought outside of the latter would put him in a dangerous zone in terms of protecting his workplace, especially his civil liberties.* ." ³²Faced with all the pressures and "formatting" of the figure of the journalist, according to the requirements of that time, again Boriçi says during personal conversations that in that period journalism was practiced, although not in all writings, and what is more important, journalism and journalism they practiced belonging to many, if not all, genres. Regarding the claim that there was genuine journalism at that time, many other researchers do not agree, claiming that Albanian journalism of that period was not only public information (and this should be the first distinguishing criterion of journalism), but only propaganda in the service of the state.

4. Discussion

Milovan Gijlas, a former high official in the Yugoslav communist regime and later its critic, writes in the book "The faces of totalitarianism", that in these systems: "From birth to death, a person is surrounded by the party's care for his conscience and for "growth". *Journalists, ideologues, sold-out writers, special schools, the only allowed state idea, big financial means, is caution in this regard. To complete the picture, add here the large volume of mass press, radio and any other kind of propaganda* ³³. And the consequences of these continuous (and very expensive) efforts, for the author, are measurable results with the suppression of any initiative that contradicts the official one, ie. for the eradication of thinking otherwise. " *In communist systems, people are not so much fooled by colorless propaganda, as they suffer from the impossibility of reaching the truth, even fresh ideas .* " ³⁴Also according to Gijlas, the daily propaganda and the whole picture above affects that the citizen in communism is afraid in every "excessive" step he takes, that then he may have to prove that he is not an enemy of socialism.

Regarding the misunderstandings and misinterpretations of Marxism in the Albanian space, Artan Fuga speaks, who says that: " In the Albanian propaganda and media of the time, as well as in the Soviet Stalinist ideological school, in which the first Albanian journalists and propagandists of the period were formed communists, especially some fundamental ideas of Marx are censored, which, if they had seen the light of publication, would have brought to light that even within the communist culture, the political project of the Albanian communists would have been unjustified, illegitimate and unsuccessful ³⁵.

In the article "On the basic characteristics of our press" the author refers 17 times to Lenin and Enver Hoxha, aiming to break down and argue the thesis expressed in the letter addressed to the 4th Conference of the Union of Journalists of Albania, formulated: " Partisanship and ideology highness, principledness and truthfulness, incompatibility with the enemies and their reactionary ideology, fighting and attacking spirit - these are wonderful characteristics of our press ".

Regarding the considerations of the time on the journalism practiced in our country, in comparison to that of "capitalist" countries, this is a topic also addressed in books of a study nature. One of which is the book Journalism and journalism by professor Hamit Boriçi, where it is said that:

1. The communicative function is also in our press, but while our communication is partisan, active, where the reader himself participates, the principle of mass participation in the drafting of the newspaper), in the bourgeois press, communication is passive, one-sided, the newspaper journalists preach.
2. Even in our press it is the formative function, but with a radical difference. If in us the formative function aims to form a fair, general social opinion on problems and issues that are in the interest of the working masses, in the bourgeois press it is formed or more precisely, it is processed according to the orders of the bosses, the tutors of the newspaper and of the press in general.
3. The social functions of our press are summed up in Lenin's definition of "political education" to make the working masses aware of the high ideals of the party, of the homeland, of the revolution.
4. In our press, the educational function is carried out on the basis of the teachings of our Party, loyal to Marxism-Leninism and aims at the formation and education of the young man, arming him with this ruling ideology, with sound knowledge, with a healthy socialist culture, to move forward in life on the road to building

³¹Boriçi, Hamit; article in " Tribune e Jazatarit ", no. 1, 1977 with the title: "The fact, the subject of the problem".

³² Fuga , Artan (2010): *Monologue , Publications Dudaj , Tirana , p . 171.*

³³Gijlas, Milovan (2006): *The face of totalitarianism , Fan Noli Publishing House, Tirana, p. 299.*

³⁴Gijlas, Milovan (2006): *The face of totalitarianism , Fan Noli Publishing House, Tirana, p. 299.*

³⁵Fuga, Artan (2010): *Monologue , Botimet Dudaj, Tirana, pg. 221.*

socialism as a free citizen, as an active social activist³⁶.

And while Albanian journalists, like their other communist colleagues, learned that partisanship, principledness, etc., were the main requirements in their writings, in the Western world the features of the professional press were emphasized. Meanwhile, in the Western world, since the end of the 40's when the communist regimes were consolidating in the Eastern Bloc, the famous model of journalism of the 5 Ws gained fame there. Authored by Harold Lasswell in 1948, the 5W model: Who says What in Which channels to Whom With What effects. This model contains all the elements of the mass communication system and is among the formulas to be used for structuring journalistic writings.

The well-known translator and publicist, Amik Kasoruh, wrote in the book "A half-century anxiety. Enver Hoxha's Albania", that the Soviet influence and Stalinism in our country, at the time when relations with BS were warm, was too great. "In the newspaper "Voice of the People", an organ of the Central Committee, the largest daily of the country, nothing could be published on foreign policy issues or with ideological content, if Pravda of Moscow had not previously expressed these issues." ³⁷.

Even, according to him, all foreign news was received only through TASS. "If the Soviet unions published the newspaper *Trud* (Puna), - continues Kasoruh, - the Albanian unions would also give readers a newspaper called "Puna".³⁸ Likewise, if in the Soviet Union the Central Committee of Konsomol published "Nauka i zhiznj" (Science and Life), as a scientific dissemination magazine, in Albania the Central Committee of the Union of Youth of Labor published the monthly "Science and Life", editor-in-chief whose girlfriend was Enver Hoxha. Even the literary body of the League of Writers of Albania would change its name to "Nëndori", by analogy with the magazine of its Soviet colleagues entitled *Oktjabr* (October), "honoring the birth date of one's country" ³⁹.

Regarding the photographic service, Qerim Vroni in his book 150 years of Albanian photography, writes that: *After the end of the Second World War, more precisely, after 1944, the activity of Albanian photographers (as masters), like everything else in the country, was nationalized*⁴⁰. According to him, the strict political-economic restrictions gradually narrowed the scope of the art of photography. Photographers "had to shake their index finger a little more before pressing the button."

Researchers of the history of the development of the Albanian media of the period 1945-1990 have identified several phases, determined by different factors. In this subsection we will deal with the differences between the periodizations made by researchers.

Ensuring the appropriate framework for the realization of appropriate writings in the post-World War II Albanian media has been one of the important problems of the first phase of the life of the press of the time. We said above that the leaders of the country, who quickly took over the management of the media system, were aware of the importance of the press, of the media in general, and were convinced of the need to use it in order to spread or spread the dominant propaganda. But who would do this job? The press, as we said, followed the tradition of the press of the war, so many young people, coming from the partisan lines who had started writing in the illegal media of the war, continued their work even after the liberation. They were very young, mostly boys and girls, with secondary education or 2-3 high school grades, but also some intellectuals, such as Nako Spiru, Omer Nishani, Medar Shtylla, Sejfulla Maleshova, etc. About the notebooks of the time, many writers and publicists, experienced and young, joined us⁴¹.

Thus, the editorial staff of the monthly "Pararoja", a publication of the BRASH Secretariat in Tirana that was headed by Liri Belishova, consisted of Misto Treska, Nuri Huta, Fatmir Gjata, Gjovalin Luka, Andon Mara and Andon Kuqali. Meanwhile, "Bota e re" cultural magazine, an organ of the Writers' League of Albania, started its short journey with an editorial board that included several new creative literary and scientific personalities as: Dhimitër S. Shuteriqi, Aleks Buda, Nexhat Hakiu, Mitrush Kuteli, Skender Luarasi, Shefqet Musaraj, Arshi Pipa, Zihni Sako, Selahudin Toto and Andrea Varfi. Even in the districts and prefectures, in the first editorial offices of the press, of the Front or of the youth, intellectuals, writers, university students were included, most of whom had interrupted their studies to join the fight against the fascist invaders⁴².

In Albania from 1945-1990, a whole system was set up to guide all mass media activity, with daily directives, which were conveyed through operational methods with instructors, specialists profiled for different branches of life and activity.

³⁶ Boriçi, Hamit (1990): *Journalism and journalism*, "8 November" Publishing House, Tirana, 1990, pg. 16.

³⁷ Kasoruh, Amik (1996): *A Half-Century Anxiety. Enver Hoxha's Albania*, B. Çabej, Tirana, pg. 75.

³⁸ Kasoruh, Amik (1996): *A Half-Century Anxiety. Enver Hoxha's Albania*, B. Çabej, Tirana, pg. 75.

³⁹ Ibid.

⁴⁰ Vroni, Qerim (2009): *150 years of Albanian photography*, Milosao publishing house, Sarandë, p. 44.

⁴¹ Boriçi, Hamit (1997): *...A century and a half of Albanian journalism (1848-1997)*, Tirana.

⁴² Ibid.

political, economic, cultural and social.

They also coordinated work with advisers from other sectors of the Central Committee of the Party apparatus, who also followed the publicist activities of the press.

And applying the intra-media hierarchy, the daily political line was conveyed to the journalists, editors and correspondents, before they went out in the field, in search of the subject on which they would build the articles they would prepare for publication.

All happened under the pressure of writing, according to the political line, attitudes that Fuga summarizes in Monologue, as "being inside"; and professional ambitions, quite often journalists were put in a dilemma between conveying information or propaganda.

It is important to emphasize another aspect of propaganda in the Albanian media of the time: Propaganda of successful Albania in the eyes of the world and informing foreigners that the model adopted by it was the most effective. For this reason, the leadership often drew the attention of the editors to the following points: "... To strengthen the broadcasts for the outside world. These broadcasts must have a precise orientation, according to the countries to which they are directed... In the broadcasts for Albanians abroad, we must talk as much as possible about life in our country, show the progress of our people under the leadership of the Party, compare these progress with the past anti-popular regimes, etc., - and especially the countries of the Western bloc had to be "remembered", "... In the broadcasts addressed to the capitalist countries, the policy of American imperialism and its servants against the democratic camp in general and against our country in particular, to give the right answer to the lies and slanders of the capitalist press and radio against our country. To simultaneously show the progress made by our country led by the Labor Party"⁴³.

The creation of these images in the eyes of the world was done through the use of all propaganda techniques, thus creating an imaginary world, as Arendt thought. "... *With such generalizations, totalitarian propaganda creates a world suitable to compete with the real world, the main drawback of which is that it is not logical, stable and organized. The durability of the fiction and the view of the organization make it possible for generalization, eventually to survive the explosion of more particular lies.... Once these propaganda slogans are integrated into a "living organism," they certainly cannot be eliminated without disruption. the whole structure*"⁴⁴.

4.1 Organized propaganda system, where literature plays an important role

Arendt's idea was that in totalitarian systems the transmission of propaganda is done in an organized manner and its transmissions influence the creation of a structure that is maintained in the ideology of the system and totalitarian movements. Even in the Albanian press of the time, there was organization, both inside and outside the media system. The continuous orientations and advice of the Party and its dependent bodies influenced the work of this system. In addition to daily communications, special attention was paid to collective activities, always under the auspices of the Central Committee, the Political Bureau, etc. Thus, in '49, the Central Committee decided: To regularly organize conferences and conversations on important economic, political and social problems from the life of our country... To use different forms in radio broadcasts, in order to connect more listeners with the radio. Special programs should be organized from time to time for workers distinguished in the implementation of the plan, for soldiers, etc. Attackers, innovators, workers and peasants distinguished at work, artists, writers and other personalities of our country are invited to speak on the microphone⁴⁵. And in order to achieve the goal as best as possible, it was advised to be very careful with the language used and its stylistic elements, so that the messages arrive as well as possible.

5. Conclusion

At the end of this paper, we can say that during the period of Albanian communism, the same treatment of the journalist and the writer can be observed, as per the perception of employees who do the same job: Creating a positive image of the country in the eyes of local and foreign readers, attacking the negative behaviors of certain social elements with the aim of keeping the masses under control, educating the masses and above all, propagandizing the political line. During this long period of time spanning five decades, the most popular pens of Albanian writers of modern times appear in the press, which also include the best authors of meditative writings of the time such as: Petro Marko, Ismail Kadare, Dritëro Agolli, etc.

⁴³ Albania's Labor Party for the press, Publishing house "November 8, Tirana, 1980, pg. 92-94.

⁴⁴ Arendt, Hannah (2002): *Origins of totalitarianism*, Dija, Pristina, pg. 465.

⁴⁵ Albania's Labor Party for the press, Publishing house "November 8, Tirana, 1980, pg. 92-94.

As stated above, it was easy for the same person to exercise both characters, both journalist and writer, since they had the same conditions and characteristics of practicing the profession: Both employed by the state, were paid by the state. We find well-known writers of Albanian literature in the press of the time, engaged in writing various articles (although they also did other jobs, as teachers). Like journalists, they were appointed to their workplaces.

The League of Writers also had media organs such as "Drita", "Nëntori", etc., where mainly writers were engaged. This body also had an impact on the orientation of journalists' work. In these organs there were literary articles, but also problematic articles.

On the pages of the professional magazine *Tribuna e Gazetarit*, but also of the bodies of the League of Writers, we often find notices of the time for the organization of joint activities and competitions for the distribution of creativity awards.

Censorship, self-censorship and hierarchical control, multi-faceted dependence, are some of the commonalities of practicing the profession of journalist and writer, during the Albanian communist period. Although these two professions were often combined in the same person, in neither of these two faces did this subject escape the above elements. None of them had in the foreground of their work informing the public, encouraging a critical or suspicious approach

When the fall of the communist system was approaching, at the end of the '80-s, One of the first heralds of pluralism was precisely the press and the writings of prominent intellectuals of the time, who began to be active in daily or cultural newspapers, with writings aimed at making the population aware of the deep crisis and the inevitable change that was approaching. The hybrid profile of the media workers and the elasticity of the newsrooms (which, since the mid-60s, when the Journalism branch was opened at the University of Tirana, were also filled with cadres educated in a specific direction, but also with other literary professionals), wrote articles of various genres, both journalistic and literary, to fill the need of Albanian audiences for uncensored information, for the first time after nearly half a decade of prior state control. From this point of view, the study of this topic is valuable, since in every phase of the history of mass communications, the training and professional, social, legal and economic status of journalists is a direct indicator of the level of democracy, but also of the audiences for it was also informed of the interest groups from which they depend to be transmitted⁴⁶. The studies of Professor Artan Fuga talk about the stages that the media system and the sphere of mass communications went through, dividing them into stages. In the book, *Media, Politics, Society, 1990-2000*, Artan Fuga writes that the study of the years 1990-2000 has national significance because we have an amount of events that should be studied as flooding systems and economic models, emigration, exodus, revision of values, social and psychological trauma, liberation of Kosovo etc.⁴⁷. So, the history of the Albanian transition is filled with rapid changes and these events need specific sociological, historical and political studies. Conditioned also by the technological changes that have now put us in front of digital social realities, as well as the meaning and functions of the media are adapted to the new forms and mindsets of communication with the public, the knowledge of the practices of the past remains important to understand practices that can lead to well-known phenomena.

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⁴⁷ Fuga, A. (2008), *Media, politics, society, 1990-2000*, Tirana

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University of Tirana, Faculty of Political and Legal Sciences, Tirana.