

The New Recipient Between Prose And Poetry

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Abstract

By taking into consideration, that almost every day we encounter conclusions such as: literary art has almost completely lost the young reader, limited conclusions at the level of opinion, therefore unfounded in measurement, we tried to come up with concrete data on whether young people read today; if so, how much and what they like to read. We consider that this data will once and for all sum up the stereotype created around the new reader and turn their attention to what they prefer to read. This would help us to see the problem of reading, which mainly the rapid technological development has raised globally, from a new angle, which will enable us to preserve the new reader, to motivate and cultivate him/her.

As our focus is on the new recipient, our research has focused on schools, where 3805 young people were surveyed. During this research we found that today's young people read significantly (the problem remains the way they read), while their preferences for genres, as well as the number of works of art they read, differ depending on some elements, where the most dominant age and gender are presented. Since the novel turns out to be the most popular genre, part of the research is focused on this genre.

Introduction

The dynamics of life conditioned by rapid technological development has shifted attention from certain issues to the point that Millet rightly raises the dilemma: "Will be there readers in the next years for what we write?". The culmination of technology brings countless forms of entertainment and it is understandable that it interferes with other young people's experiences, especially those that may come from reading an art work. At this point, we can conclude that we have an urgent need to find all possible modalities that would lead to the preservation of the new reader and at the same time to think about creating a model reader. Continuously, following the relationship of the young reader with the work of art we have noticed that the young reader does not have a negative attitude towards reading works of art, on the contrary, he/she communicates very well with the work of art, but only in the selective relationship, i.e only with what suits the nature of him/her. However, the world of the young reader tends not to accept a variety of artistic forms, and this is directly related to the way in which a work of art is offered for reading, combined with its cognitive skills and theoretical-literary formation. Hence, we see the multidimensional importance that our approach has in relation to the new reader. And for this approach to be consistent with the nature of the new recipient, the first step is to know what they like best.

Literature Review

Exposed to a great dynamic of life, where the virtual form of living has reached almost unlimited proportions, today's young people are predisposed to easily find themselves in a situation where they are unmotivated to read works of art and much less for their study, when it is known that: "Study in literature, being by nature as an assessment of knowledge, can hardly be distinguished as an accurate final test, except made by geniuses with a care that is better than knowledge itself, which is the culmination or the highest point of the ability to understand.

In such circumstances, the negative tendency of young people is created to withdraw from subjective moods in approaching the work of art by making less important the impressive element, in order to stay in peripheral relations with the novel. This is where our ability to escape the conventions once and for all and give maximum space to the cloud should come to the surface, putting the world of young readers at the forefront, which can serve as a starting point for a tangible positive epilogue; as Sontag states: "Therefore, interpretation is not an absolute value (as most people think), an expression of the mind that takes place in a timeless realm of possibilities. Seen from a cultural context, interpretation is a liberating act. It is a tool to review, to influence views or to escape from the dead past. From another cultural point of view, it is reactive, cheeky, cowardly and stifling"*

*Susan, Sontag, *Against Interpretation and Other Essays*, Picador, p.12.

By being in complete harmony with the world of the new recipient, by finding the modalities necessary to lead him straight into the world of reading and interpretation, it is possible to reach the deepest layer of the work of art and to experience its artistic density.

Method

Since the issue of reading is one of the main components in the formation of the individual, we have tried to address it in four ways. For this reason, we have based our results on data derived from both quantitative and qualitative methods, the synthesis of which gives us a more complete picture of the factual situation. The statistical data presented in this study are derived from the survey of 3806 pre-university school level youth in a large geographical area. We have classified our findings on the basis of the school age of the recipient and on gender, as we have concluded that these two elements, namely age and gender are the starting point of the preferential change of the young reader in relation to literary art. The methods used in this research are: Method of analysis, synthesis, method of case study and survey. The instrument used for this research is the questionnaire. Participants in this study were school-age youth, up to 18 years old.

Purpose

The purpose of this study is to shed light on the concrete state of reception of literary art by young readers; in showing whether it is read today, if so, what is read more and how much is read, so that this data is taken into account and integrated especially in the curricula, which must be urgently adapted to the needs of young people, such as the only opportunity to save the young reader.

Hypothesis:

1. Literary art has not lost the reader
2. The young reader prefers prose to poetry
3. Females read more than males
4. By age the reader is closed more with the novel

Results and Discussion

Data analysis

Between prose and poetry (prose or poetry)

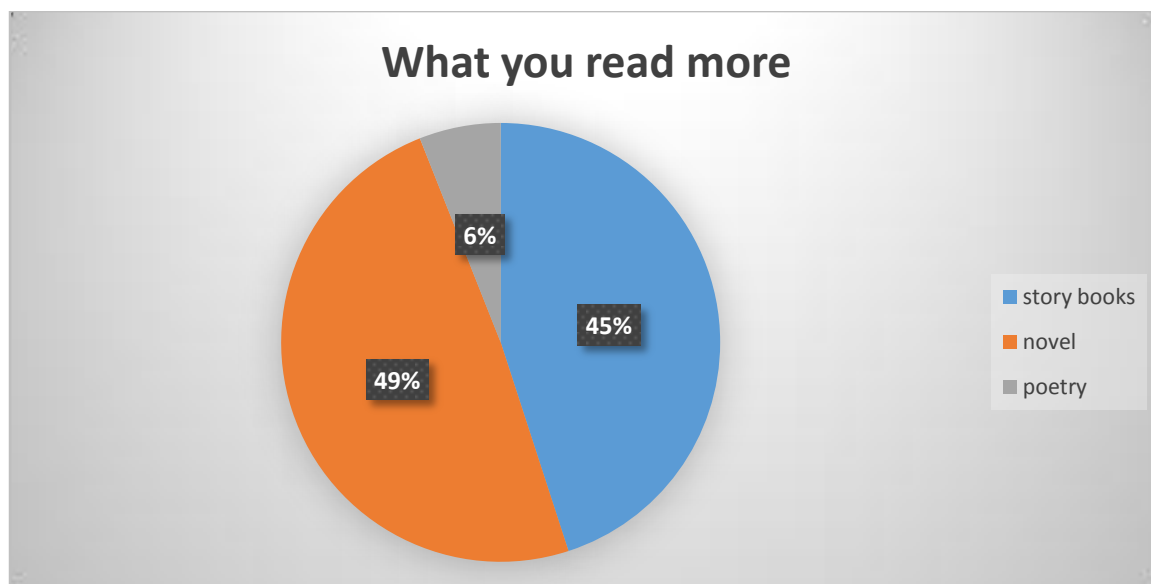
The distortion of concrete life situations, the color of the fictional that comes as an antipode to real situations and the variety of artistic forms, continue to keep the interest of young readers awake. Despite the latest technological developments and the new life dimension that has engulfed most of the globe, the book-reader relationship seems to maintain a permanent connection (however strained it may be).

But, what do more young readers read[†]?

In our research, which includes 3805 students of pre-university level of the Republic of Kosovo, we can see that the novel remains the most read form. Thus, when asked if they read more books of stories, novels or poetic volumes, 1838 respondents stated that they read more novels, 1674 books of stories and only 211 of them stated that they read volumes of poetry. Translated in percentage, 49% read more novels; 45% read more storybooks and 6% more poetry volumes than other types.

(Original version: Thus, interpretation is not (as most people assume) an absolute value, a gesture of mind situated in some timeless realm of capabilities. Interpretation must itself be evaluated, within a historical view of human consciousness. In some cultural contexts, interpretation is a liberating act. It is a means of revising, of transvaluing, of escaping the dead past. In other cultural contexts, it is reactionary, impertinent, cowardly, stifling.)

[†]With the term “young readers” we are referring to the students of pre-university education of the Republic of Kosovo



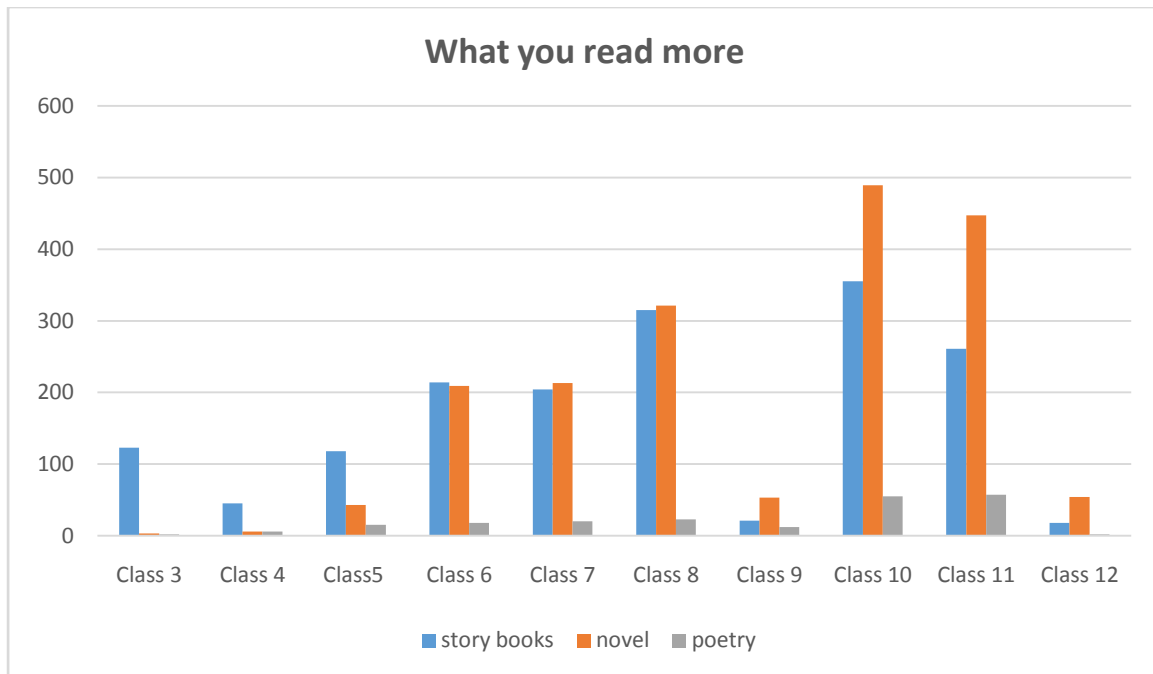
Graphic presentation number 1- What is read more

As can be seen, prose, led by the novel, remains the most widely read form, thus overcoming the dominant stereotype of today that young people read mainly on the basis of volume. If so, it goes without saying that poetry would be first in the preferences of young readers.

Regarding the above question, an interesting trend is seen. The elementary cycle reads more story books. Thus, in the third grade, the ratio between readers of story books, novels and poetic volumes is: 123-3-2 (students); in the fourth grade this ratio is: 46-6-6; in the fifth grade (last of the primary cycle) we have the ratio: 118-43-15. In sixth grade this ratio is 214-209-18. From these data, we see that with age, students begin to get closer to the novel. If up to the sixth grade story books take precedence over reading, this ratio is reversed from the seventh grade onwards. In seventh and eighth grade, the novel is the most read form, but in percentage it is close to the stories, respectively 213 seventh graders state that they read the most novels, 204 that they read more story books, meanwhile that poetry remains the most popular form of only 20 students. Even in the eighth grade this ratio is more or less the same, respectively: 321-315-23. In the ninth grade, the novel emerges as a convincingly dominant form and stands in the ratio 53-21-12 with the stories, respectively the poetry, that is, more than twice as read as the story books and more than four times as much as the poetic volumes.

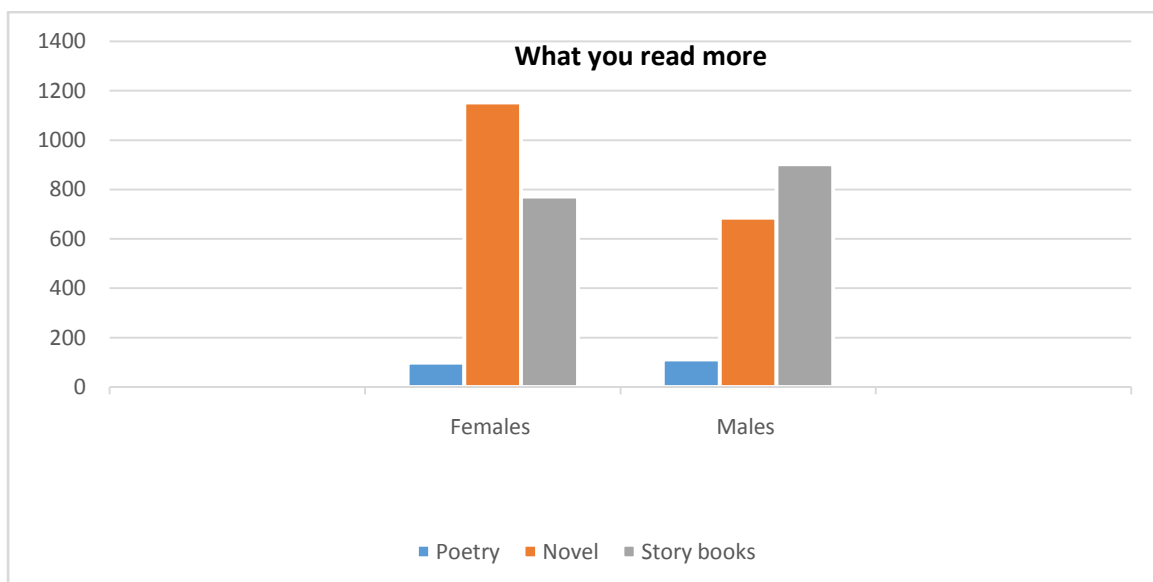
The trend is almost the same as in the ninth grade in the upper secondary cycle. Thus, in tenth grade the novel-story-poetry ratio is 489-355-55. The same ratio, in eleventh grade is 447-261-57.

The tendency of increasing the reading of the novel, in relation to other forms, depending on the age of the students, continues even in the twelfth grade, which is also the last in the pre-university system. Readers of novels, compared to those of storybooks are three times more and many times more than those who read poetic volumes, namely: 54-18-2.



Graphic representation number 2 - What is read the most - class breakdown

If we consider the gender element, we see that the female gender reads more novels, while the male gender reads more stories. In the poetry-prose relationship, it turns out that both genders have prose as their favorite form. Numerically speaking, out of 3805 young people at the pre-university level (of them 2046, respectively 53.8% of females and 1756, respectively 46.1% men) like and read more books with stories 771 females and 902 men; novels are read by 1152 females and 686 men, while poetic volumes by 99 females and 111 men.



Graphic presentation number 3 - What is read more - breakdown by gender

Based on the obtained results, we can conclude that despite the fact that decades have passed, Qosja still states that: "The novel as an artistic form responds, therefore, to our time best because it can be so elastic".[‡]

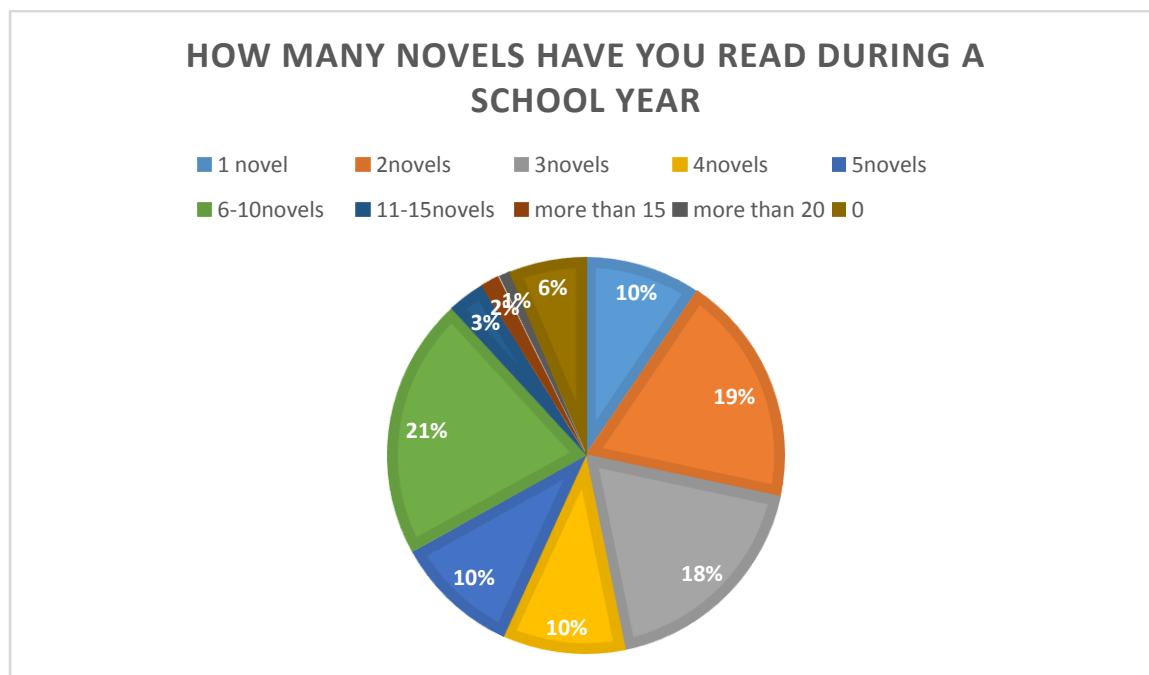
How much the novel is read

Since our findings prove that the novel is the most liked genre by the new recipient, in this part of the study we will focus exclusively on the novel.

Most of the young respondents state that they read 2-3 novels during a year, numerically speaking, 19%, respectively 715 respondents read from two novels and 18% or 699 respondents read from 3 novels within a

[‡]Rexhep, Qosja, *Kontinuitete*, Rilindja, Prishtinë, 1972, p.205.

school year. 10% of respondents state that they read 4 to 5 novels, while a small part of respondents, respectively 1% of them, read up to 20 novels within a school year.



Graphic presentation number 4 - Number of novels read during a year

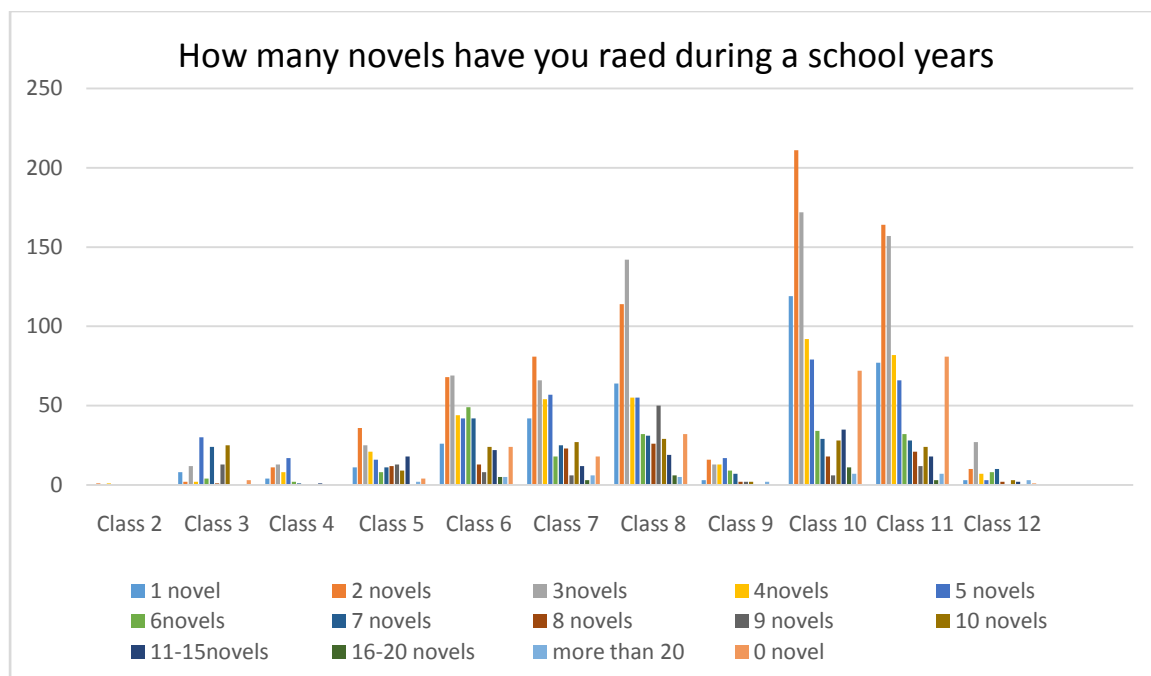
In antagonistic plan with a percentage of respondents, are those who do not read any novel, namely 235 young readers, who represent 6.2 percent of respondents.

If we look at the distribution of novel readers by grades, we see that third and fourth graders read an average of five novels during a school year, while 3 out of 128 students at this level state that they have not read a single novel during the school year. In the 5th grade, an average of two to three novels is read during the school year. As for the lower secondary cycle from 6th to 9th grade, we see a more or less similar trend. In 6th grade the largest number of students surveyed state that they read from three novels during a school year; in 7th grade the vast majority of respondents read from two novels; in 8th grade most read from three novels; in the 9th grade, the last of the lower secondary cycle, most respondents read up to five novels during a school year. An interesting statistic, which orients us towards an escalation of efforts to study a number of whys is the number of young people in the pre-university education system who do not read any novels during an entire school year. In the sixth grade out of 443 respondents this number, i.e. the number of those who do not read any novel during a school year is 24. In the 7th grade out of 440 respondents, 18 of them do not read any novel; no novel is read even by 32 students out of a total of 667 students surveyed from the 8th grade and in the 9th grade all respondents state that they have read at least one novel.

Even in terms of the upper secondary cycle of the pre-university education system in the Republic of Kosovo, we see that the vast majority of surveyed students read two to three novels during a school year.

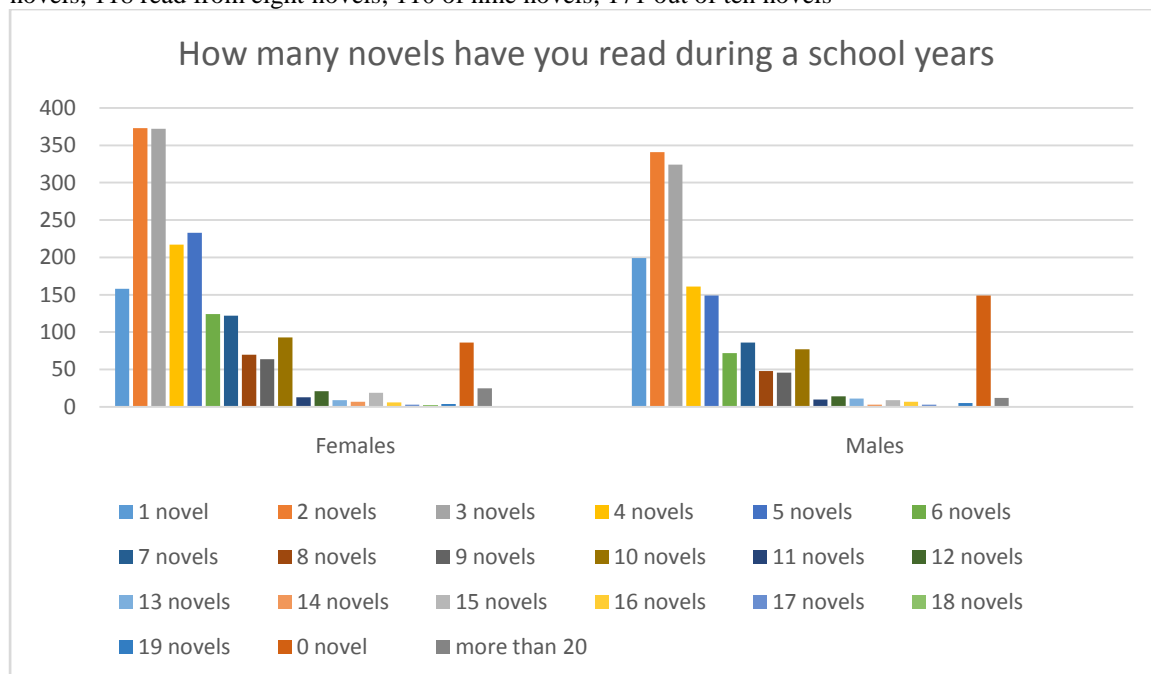
Thus, out of 930 10th grade students surveyed, 211 state that they read two novels during a school year; 172 of them say that during one school year they read three novels; for the same period of time 92 surveyed students read up to four novels and 79 of them read from five novels. Out of the above mentioned number of respondents from the 10th grade, 7 of them state that they read over 20 novels during a school year and 72 state that they do not read any novel for the same period of time.

Regarding the reading of the novel by young people at the pre-university level, we see that the following two years of the secondary cycle have the same trend as the 10th grade. Respectively, in the 11th grade, students who read two novels during a school year dominate, but there are also those who read over 20 novels during the same time period, specifically seven out of a total of 792 respondents; in the twelfth grade students who read from three novels dominate and those who read over 20 novels are only three out of 81.



Graphic presentation number 5 - Number of novels read during a year - class breakdown

In the gender ratio we see that both males and females mostly read two to three novels during a school year. However, if we go beyond the bold lines, we see that there are many students who read a significant number of novels during a school year, example: 196 students declare that they read six novels; 208 read from seven novels; 118 read from eight novels; 110 of nine novels; 171 out of ten novels



Graphic presentation number 6 - Number of novels read during a year - breakdown by gender

Discussions

During all the time, we were in contact with the young readers, both during the observation part and during the realization of the questionnaire, we saw that the young readers preferred reading, but refused to read, which does not correspond with their world. A positive fact is that in most cases young people are free to select the works of art they will read, but, nevertheless, the risk presented in this case must be taken into account: the possibility of escaping from works with genuine artistic values, especially today when we have an extreme revival of literature, let's call it, commercial. Since our ultimate goal is to confront the reader with genuine values of literary art we must keep in mind that this path passes precisely through his interests. The basic

principles of vertical reading that would lead to the creation of the model reader, which can be raised by reading the works that the young reader likes the most, would then serve him even in the case of his advancement as a reader. However, this cannot happen if we do not manage to keep the attention of the new reader, and to do so we need to be constantly updated with his requirements. Therefore, the results of this research can be translated as the interest of the young reader and serve us to channel attention to harmonize his requirements and works of art that can positively affect their aesthetic formation. However, our results are limited to what is the current state of the work - readers and what young people like to read the most, but cannot serve as a reference point for how it is read, which is definitely important special.

Conclusion

Although at first glance it seems as if the fast pace of life, greatly influenced by rapid technological development, has erased the reader-literary work relationship, from our data, based on concrete measurements, we have proved the opposite. Literature has not been eclipsed even by technology.

During our research we have found that the young reader is not influenced by the mass, the volume of the literary work but by the genre. From the results of the survey we found that young readers read more prose than poetry, respectively 94% of respondents like prose more than poetry, while within prose dominates the novel, which is liked and read by more than 49% of respondents, followed by the story with 45% of respondents. An interesting fact is that preferences over genres change with the age of the reader. Readers up to the age of 11 prefer the story, from the age of 11 onwards a slight dominance of the novel is noticed, while for the age of 14 and above the novel becomes the predominant genre being read over three times more than the stories and much more with poetry, as a reference example can serve the ratio of reading novel-story-poetry to readers aged 17-18, which is 54-18-2.

In terms of gender, although prose continues to be the most popular, we see that females like to read more novels, while men are more inclined towards storytelling, respectively: 771 females and 902 men like and read more story books; like and read more novels 1152 females and 686 men.

Even in terms of reading mass, we find that the female gender has a slight dominance in relation to the male gender, especially when it comes to reading seven or more novels, ie above average.

If we synthesize data from student surveys, we conclude that a student reads an average of six novels within a year. When we add to this number the other genres that students can or should read, the number turns out to be satisfactory. What remains to be seen below, despite how much and what is read is how it is read.

Being familiar with the problem of today's reading, we recommend that you first follow all possible ways to motivate the new reader. Since we already have a generalized plan of what they like to read, it is easier to follow the next steps, starting with reviewing school curricula for both in-class and out-of-class reading; updating school libraries with new titles of genres preferred by young readers, always keeping in mind their harmonization with world literature masterpieces as well as the creation of debate clubs.

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