

Some aspects in Anton Harapi's writing and language - Phonetic character features

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Abstract

What is noticed in Harapi's prose is that he is not just the master of the word, but also master of using different codes; with mastery he used Gheg, he also wrote beautifully in Tosk. This characteristic is noticed at Harapi on the phonetic features. Are written with *ë* all the words in which this pronounced vowel historically responds to an *a* followed by a nasal consonant. With *ë* are written also all derived or composite words, formed by them, regardless of the movement of the accent. At Harapi in the nominative system: *çashtjen – çështje; gjamë–gjëmë; andërr – ëndërr; marrëdhanje– marrëdhëniet*; in the verbal system: *bajmël bëjmël/ bënë; thanë– thënë; asht– është* for example.

"...M'asht ba nakël fort një **andërr**..." (Andrra..., f.7);

"...nëpër të cilat ai ecën si në **ëndërr**..." (Vlerë..., f. 89)

"...**bajmë** duhan e nisim të kuvendim..." (Andrra...f. 9)

"... këto tani **u bënë** punët e zakonshme..." (Vlerë...f. 64)

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Introduction

"Pre-pronounced *Ë* is written in the first words and in all the words where it belongs to the first syllable, as well as in the words formed by them. In the prose of Harapi we have identified in confronting the Gheg-Tosk texts regularly the disuse when he writes in Gheg and its use whenever he writes in Tosk: *të jashtzakonshme – të jashtëzakonshëm; njerzore-njerëzor; pikpamje-pikëpamje; vështirsi- vështirësi* etc.

"...ka rasa, të **jashtzakonshme** njimend, por ka ndodhë..." (Andra..., f. 153)

"...në këtë njeri të **jashtëzakonshëm**..." (Vlerë..., f. 73).

Ending *Ë*

Harapi uses the ending *ë* when he writes in the Tosk dialect correctly to all classes of words, whenever they are accentuated in the penultimate syllable: *të gjith- të gjithë; fuqin-fuqinë*

"...vendi **asht** vu në të luejtun..." (Andrra..., f. 3)

"...ai **është** edhe Zoti i vërtetë..." (Vlerë..., f. 71)

Phonetic features in the consonant system

Among the phonetic features in the consonant system, one can notice the change of -n- to -r- whenever Harapi's discourse is in tosk. This phenomenon is evidenced by the examples:

fisnikí - fisnikëri, virgjineshë – virgjëreshave; mbretnis- mbretëri; kunorë – kurorë; pasunin-pasurinë; të zgjedhun- të zgjedhur; i krishtenë– i krishterë; shpirtnor/e-shpirtërore, bânibëri etc.

Alternations –va-/–vo–

• *Votër-vatër; Vorr – varrin; i vorfën –varfëria* etc.

• "...zjarm në **votër** mos iu ndezët..." (Andrra..., 145); "... le t' hij n' **vorr** me çikë të rë" (Andrra.. 67);

- Compare:
- “...po i hap *varrin vetes*” (Vlerë..)
- “Me gjithse ishte i *vorfën*...” (Andrra, f. 840 – “...materialisht na mbuloi *varfëria*...” (Vlerë.. f. 56).

Features of the lexical plain

A. Harapi's prose lexicon is a rich lexicon. The first work, given also the language code chosen by the author, the Gheg, can be said to be richer, especially with provincialisms. The author has tried to avoid it in the second work that is being considered.

Provincialisms

- **-anteri** “nightgown, men and women;
- **-dogri** – “(Speak) right”;
- **-çekërk** – “good economic condition”;
- **-me çukurmue** – “to work the land”;
- **-me çue** – “crowded”;
- **-me dalë** – “me bjerrë”;
- **-dban,tban** – “mountain hut” etc.

Features of morphological character

In the morphological character traits we will focus on only some of them, such as gender, inflection of nouns etc. The overwhelming part of this chapter will constitute the verbal system, which is rich in forms. It is this class of words that gives us more opportunities to compare the two proses of Harapi.

Plural of nouns

- Some suffixes that Harapi uses to form the plural are: **-a**, **-ë**, **-e** etc.
- The plural with the suffix **a-**
- Harapi uses the suffix **-a** to form the plural of the nouns of objects and beings, when he writes in Gheg. For this last category in Tosk he uses the plural with **-ë**. Selects the suffix **-e** for first-class nouns when using Tosk: *përfaqësues, elementa, detyra* etc.
- “kam tagre dhe *detyra* shoqërore..” (Vlerë, f. 136)
- but also with **-ë**: *progresistë, sociologë* etc.
- On the other hand we have **-e**: *dokumente, kombe, shtete*
- “si mendoj unë mbi **problem**et kryesore të jetës” (Vlerë, f. 55)
- Some nouns in Harapi's prose form the plural with **-nj**: *zotërinj*.
- Not infrequently, our author in the novel uses the artistic plural with stylistic load, as for example: *kohëra* moderne (at Vlerë..)

Inflection of nouns in the first work

- Nominative: *Dielli, hijet, të ndiemt, djelmt, robt, buka, besa, miku* etc.
- Genitive: *e shërbelës, e ujit, e diellit, të rrethit, e akshamit, të robve, e punëvet, e famullis* etc.
- Dative: *viçit, kalit, thiut, andrravet, fjalës* etc.
- Accusative: *turrin, trajtë, porosit, bucelat* etc.
- Ablative: *lugut, (prej) dashtënijet, (buzë) shpijavet* etc.
- The ablative is created with the suffixes **-sh** and **-ve**: *lojë fëmijësh, -ve* in the definite form *midis dy kufijve*.

Inflection of masculine nouns

		Indefinite form			Definite form
	Singular	Plural	Singular	Plural	
•	N	0		-t	-i, u
-t					
•	G.	0			-t, -s
-vet					
•	D.				-t
-vet					
•	A.	0, -ë		0	-n
-t					
•	A.	-i		-sh	-t
-ve					

Inflection of feminine nouns

		Indefinite form			Definite form
	Singular	Plural	Singular	Plural	
•	N		-ë	-ë, -a	-a/-ja
-t					
•	G.				-s
-ve, -vet					
•	D.			-ve	-s
-vet					
•	A.	0, ë		-je, -a	-n
-t					
•	A.	-e/-je			-t, -s
-vet					

Inflection of masculine nouns in "Vlerë shpirtërore"

		Indefinite form		Definite form	
	Singular	Plural	Singular	Plural	
•	N	0		-nj, -ë, 0, -j	-i -u
-t					
•	G.			-t	-t, -n

-ve	•	D.	-e		-t,-s
-ve-t	•	A.	0	-e	-n
-t	•	A.	-i -sh	-t	-ve

Inflection of feminine nouns in "Vlerë shpirtërore"

Indefinite form Definite form

•		Singular	Plural	Singular	Plural
•	N	-ë		-t	-a, -ja
-at,t	•	G.	-e	0	-t,-s
-ve	•	D.	-e		-së, -s
•	A.	0, -i	-ra	-në, -n	-t,të
•	A.	-e, -në,	-je-sh	-s, -së	-ve

Word formation in Anton Harapi's prose

The main ways of word formation encountered in the Harapi's creativity are the derivation and composition. From the derivation we can especially emphasize the derivation: 1) suffixed and 2) prefixed, as the most productive in the creativity being considered.

With the suffix – an ; -ak/-ake

- The nouns formed with this suffix are the nouns of the inhabitants, as for example *shkodran* (from Shkodër).
- "Edhe në kje i dekun në shpirt Shkodrani..." (Andrra..., f.165)
- With this suffix we often encounter forms with special stylistic hues, mostly negative, as for example: *shtrigan*, *fluturak* (e) etc. But we also encounter compositions from nominative themes, they have stylistic connotations, such as: *ushtarak* etc.
- "Pësh n'andërr, se njëkâ mbi kishë u ndeshën keqas djë *fluturake*..." (Andrra..., f.8)
- The suffix -azi is primarily related to adverbs: *sheshazi*.

With the suffix –i, -(ë) ri/ -(ë) ni/ -(ë) si

This suffix mainly forms the nouns and represents an old suffix of Albanian language. In the written Albanian it is documented in Buzuku's work. From a grammatical point of view, the suffix –i forms feminine nouns included in the third inflection, but from the grammatical point of view are summarized nouns.

- The suffix –i joins to adjective word formation themes:
- *fisniki* (fisnik); *bujari* (bujar); *shkretë* (i shkretë); *mizori* (mizor); *pasuni* (i pasun); *dashtëni* (i dashtun); *ligshti* (i ligsthtë); *marri* (i marrë); *urti* (i urtë) etc.
- "...e dishmojshin *bujarin* e *fisnikin* e zemrës së sajë..." (Andrra..., f.39)
- The suffix –i joins only in one case with another adverb theme: - *shkretë* (shkretë)

- “...si m’u gjetë kund në një **shkretí**, i rrethuem prej pritash... ” (Andrra..., f.20)
- Nouns formed with the suffix **-(ë)ni**, the derivation is at the suffix **-i** to which was added **-n**.
- with a noun theme: *robni* (rob); *dorzani* (dorzanë); *burrni* (burrë); *zotni* (zot) etc.
- “...pse Kola ka **burrní**, e ti zotní, je i urtë vetë...”
- - with an adjectival theme: *madhni* (i madh); *gjallni* (i gjallë) etc.
- “...me një **madhni** të pashoqe, m’u tfaqte në jetën e malësorëve t’atij rrethi...” (Andrra..., f.20).

Nouns formed with the suffix **-si**

- 1. from front or not front adjective themes:
- *vështirësi* (i vështirë); *lehtësi* (i lehtë); *pazotsi* (i pazoti); *paknaqsi* (i pakënaqur); *randsi* (i randë) etc.
- “...Më qiti vështirsi të mëdhá për ndreqe... Tana këto vërejtje e **vështirësi** i mora porsí një këshill të çmueshëm... ” (Andrra..., f.68); “...Kolë Zefi ishte i njoftun e kishte **randsí**...” (Andrra..., f.83).
- 2. from a noun theme:
- *kombësi* (komb)
- 3. From a verb theme
- *-ndiesi* (ndiej) *-njoftsi* (njoft)
- “...gjithshka ndiejshëm, më randonte ndër ndiesí...” (Andrra..., f.20).

Composition

“The composition is a word formation way through which are created new words that have in their composition two or more motivating themes.” In the creativity of Harapi this way is the most productive for the class of nouns. Even within the composite group, those with determinative relations are most common. From the *kepujore* compositions we mention: *marrëdhanje*.

- ...ishte në kufi me Triepsh e, çmos kurrnji i Grudë, kishte marrëdhanje me ta... (Andrra..., f.55)
 - From determinative compositions we emphasize these compositions:
 - **noun+verbal noun**: *ligjëdhanës*, *bukëdhanës*, etc.
 - ...por sa për bukëdhanës, një të dytë nuk i a gjejshe... (Andrra..., f.59)
 - **noun+ noun**: *pikpamje*, *pikpjekje* etc.
 - Any composition comes out in a mixed way **composition + suffix**, as for example: *marrëveshtje*.
 - ...do të hije për një marrëveshtje mjedis dy bajrakëvet. (Andrra..., f.21)
 - Compositions **noun theme + adverb theme** as fo example: *faqebardhë*, *fjalëkeq*, *zemërmirë*, *shpirtmirë* etc.
 - ...përnjimend ishte zemërmirë e i drejtë... (Andrra..., f.55)
- Grammar of Albanian language*, Tiranë, 2002, p. 70.
- Compositions **verbal theme+adverb theme** are rare, as for example: *bakeq*, *higçjësënd* etc.
 - “...tue e marrë me ndore *bakeqin*...” (Andrra, f.63)

- Compositions with a connecting line: *ide-çelës, Zoti-ar, Zoti-forcë, Zoti-makinë* are his artistic creations: *hyjnderim* "...do që të hedhë poshtë çdo *hyjnderim*..." (Vlerë, f. 73).

Conclusions

At "Andrra..." we encounter a large number of provincialisms, while at "Vlerë..." the language of the author is "cleared" by Gheg. (As if they were two different authors) also we may encounter any Tosk provincialism as for example the verb *vete* etc. From the morphological features of the class of nouns we can mark especially the plural nouns with -a and -ë, used very carefully by the author depending on the dialect he writes, but often approaching today's forms. Regarding the formation of words, we can say that the richest one is the derivation, mainly the suffix and composition.

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