

MORPHOLOGICAL AND ORTHOGRAPHIC COMMENTS ON PETRO MARKO'S WORK, "HALIMI"



Linguistics

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Abstract

Evolution of the Albanian language through the artistic words. Morphological and orthographic analysis of the novel Halimi by Petro Marko. The Congress of Orthography held in 1972 entered the history of the Albanian language as a great scientific assembly, with the Albanian language reaching the stage of a unified national literary language for all the Albanian people. The purpose of this article is to describe the deep and complex process of consolidation of the entire phonetic, grammatical, word-formation, and linguistic structure of the national literary language in its most important elements. Whole generations of language researchers, teachers, and patriots have continuously worked on a consistent development of the literary language and unified orthography, supporting consistency of the language process. Their work has also turned into significant support for schools, the media, publications, and for all institutions. The novel used as a reference here was published in 1969, a few years before the "Drejtshkrimi i Gjuhës Shqipe" (Orthography of the Albanian Language) was published. The exhaustive analysis is made from two perspectives: morphology and orthography, looking into the entire body of words used by author P. Marko. The article intends to shed light on the irreplaceable contribution that Albanian writers have given to disseminating the unified orthography, and illustrate how they have played a first-hand role, through their artistic use of the words, to creating, establishing, and disseminating the literary norm, including the orthographic norm, an integral part thereof.

Introduction

The evolution of the Albanian language from the morphological-orthographic perspective

The orthography learning process reflects the deep and complicated process of consolidating the grammatical and phonetic structure, as well as word-formation and lexical aspect of the literary national language in all of its key elements. Therefore, the unification of orthography as a legitimate result of this process, and as the ultimate stage of consolidation of the literary norm implies and confirms the structural intention of the common literary language for all our people. Entire generations of researchers, teachers, and patriots have endlessly tried to establish a literary language and unified orthography by supporting consistency of the linguistic process.

The Albanian people has shown over the centuries that it has loved and supported its language, even though this has not been the case with its history. If we refer to the different periods of the history of the Albanian language, we would mainly distinguish the following:

Pre-National Renaissance, Renaissance, and Post-Renaissance. Such periods are all related with the National Renaissance, the most important event in the history of our nation. This time segmentation corresponds more or less also with the one made by S. Riza, who, in referring to the "Albanian language of our times" (i.e. written Albanian) divides the language into the Albanian language of ancient times (16th and the pre-contemporary Albanian (up to the Renaissance), and contemporary Albanian (from the Renaissance up to our times).

The application of one single alphabet following the Monastery Congress marked an important step forward in this process and gave an opportunity to "Shkodra Literary Committee" (1916-1917) to codify the main conclusions of the efforts made during Renaissance for the national literary language, preserving the common one, the one that was closest to the literary version, departing from the ones found to be far from it. The

decision was also adopted by Lushnje Education Congress (1920), became the basis of orthography until the country's liberation and afterwards.

Following the first efforts made shortly after the liberation and the constant work afterwards towards the unification of the different literary approaches, the "Orthography of the Albanian language" was published in 1956. This publication marks a qualitative step towards unification reflected on the "Rules of Albanian orthography", introduced as a project in 1967 leading to the Congress of Albanian Orthography. The rules of orthography are on one hand seen in themselves, and in relation to the literary Albanian language in general on the other, especially in terms of phonetics, morphology, and word-formation.

The combination of the morphological principle with the phonetic one helps us preserve the structure of words and neutrality of their forms as clear as possible.

The Orthography Congress, considering the level of development of our literary language, the trends of its evolution, and especially the status of orthography today, finds that contemporary Albanian has entered its highest stage of development, its final consolidation stage.

A brief description of author Petro Marko

Petro Marko was born in the village of Dhërmi, Himara, in 1913. He was educated in his home village and Vlora. Since his school days in Vlora, he started to write poetry and prose. Petro Marko has one of the richest and most prominent biographies in Albanian literature. His place of birth was one of the most influential factors in his personality thanks mainly to the beautiful landscape and the language of his ancestors.

Morphological and orthographic analysis of "Halimi" written by Petro Marko

The book was published in 1969, shortly before the "Orthography of the Albanian Language".

In analyzing this book from the orthographic and morphological perspective, I found that the author was influenced by his local dialect, which is reflected in many of the following forms and word-formations:

A. First part

Orthographic comments on "Halimi"

In analyzing this text, I found the following: letter **ë** is used (instead of **e**) in words, where this vowel is stressed and followed by end consonant (m, n, nj), e.g. *i mëncur*, p. 102, *qënka*, p.41, 47, *përmënd*, *kish ënda*, *dëndur*, *gdhëndur*, *qënkish*, *mënd*, *shpëndrra*, *flë*.

It is worth noting that this is how these words were written throughout the book, except for one case, which was written as follows *qenkish emëruar*. I believe that this is an indication of the influence of the author's dialect, as this is how these words were spelled and pronounced in the *tosk* dialect. The trend today, however, is to use *e* instead. He has used the vowel **ë** with words formed by a root consisting of a consonant and ending *-tar (e)*, *-tor(e)*, *-të*, *-taj*; e.g. *arësimtarit*, e.g. 96, *tregëtar*, e.g. 5, 71, 72, *tradhëtarit*, e.g. 30, 31, which are today written without an **ë**: *tregtar*.

The same approach seems to have been used in words formed by voiced consonants like *-r, -l, -ll*, e.g. *urdherat*, p.11, 44, 44, 45, 45, 79, *hapa të shkurtëra* p.204, which, according to the Albanian orthography rules, must be written without an *ë*: *hapa të shkurtëra*, with letter *ë* missing where necessary: e.g. *shumë i shkathët, sot i shkathët*.

- words are sometimes missing the ending *ë*, as in *qent* p.27, 31, *kurr* p.67, *djemt* p.61, *pesh* p.131. The rest of these words, though, is in line with the rules. So, the author seems to have had both trends. We see, for instance, the vowel *ë* being used in places, where it is no longer used today. Some of the examples include: *folë*, p.23, 41, 88, 167, *ikë* p.43, 44, 80, *zërë (ti)* p.128, 202, *kaqë*, p.70.

- In some cases, in the presence of syllables containing an *u* in the *tosk* dialect, *ë* in the following syllables becomes also *u* as in *kushuri*, p.197, *për ta ngushulluar*, p.57, *murmuriste*, p.58, 63, 182, 189, 198, 107, *kungurinin* p.172. These forms are inclined towards the Albanian standard.

- There is a frequent use of forms like *qëratë* on p. 45 for *qiratë, shkëlqesë* p.84, 85, 186, 186 for *shkëlqësi, çfarë organizatë* p.85, for *çfarë organizate, tjetrin* p. 27, 95 for *tjetrin, njëri me jattrin* p.69 for *njëri me tjetrin*, which involves changes of the phonemes. Today's approach is towards the standard rule.

- There are also other words, frequently used in the *tosk* dialect, such as *makinë* which is spelled and pronounced as *maqinë*, used by the author several times, including p. 150, 153, 157, 175, 182; or transformations of *g* into *k*, e.g. *çiflikut* in P. Marko's book, p. 87, 87, 88. *inisiativë* p.68 (*iniciativë*), *zhaketë* p.189 (*xhaketë*), *shovenistët* p.64 (*shovinistët*), *putsh* p.92 (*puç*). Again, these examples are also going towards standardization today.

Equally, we also find the use of the adjective *italjan* on p.42, i.e. *i* replaced by *j* or other forms like *njerzit e liq (for e ligj)* on p.16 *armiku i të liqve* p.18, where *q* was not yet transformed into *gj*. Today's standard though requires the use of *gj*. One could also notice the absence of certain consonants, e.g. on p.18, *rërën e fresët*, or alterations like *zë të ultë* p. 21, 23, 31, 31, 92, 110, 178, 189, 191. However, I came across an example, where the proper standard form was also used, i.e. *zë të ulët*. So, the author seems to have used both forms, favoring the second one mostly.

- Another case that is worth mentioning is the use of phrases like *Lart Madhërisë* p. 27, 27, 161 and *Nalt Madhnisë* p.28, 41, 43, 45, 83, 84, 85, 85, 88, 146, which, according to the orthographic rules, are written as a single word, i.e. *Lartmadhërisë*.

In my analysis, I also came across the use of the word *mbretnia*, which I believe is not related with his dialect, but which is probably an archaic form of the word used in the North of the country.

-As emphasized above, P. Marko was influenced by the past of his birthplace, and this is reflected on his use of the consonant *r* instead of *rr* e.g.: *i tmershëm* p.41, *kacavireshin* p.17, *tmerohet* p.19, 162, *mbureshin* p.65, *rjetat* p.46; or the improper use of *rr, ll*, e.g. on p. 49, words like *varrje, or doli* p.53, 192, or *allo* p. 153, 164. The tendency today is towards standardization.

- On p.201, I came across an interesting case of the use of the indefinite pronoun *ndonjë*, which is found as *ngadonjë*, so in addition to having been written as a single word, it lacks the consonant *n* in the *nd* group. This is probably a result of earlier versions of the language, where words would lose one of the consonants of this group.

- Throughout the book, the word *çfarë* appears in two forms: with and without an apostrophe (regular Albanian), including on the same page e.g. p.15.

I have also noticed that the author uses often *ç* instead of today's *sh* and *sh* as in *çfaq* p.20, 123, 124, 149, 154, *çfaros* p.80, while on p.26, one can find the regular form *shfaqte* which shows that both forms are actually used. His tendency, though, is to favor the latter.

Also, on p. 38, 153 I found the indefinite pronoun *gjithçka* written as *gjithshka*.

- On p.29, I found a missing *h* at the end of a word, namely *u nxe* instead of *u nxeh*.

As for the way *single*, *separate*, or *hyphenated* words are written, I found some deviations from today's standard. Thus, *si urdhëron* is used throughout the book as *siurdhëron* p. 42, 43, 84, 86, 88, 153, 164, 185. This is no longer the case in today's Albanian. Subjunctive words like *në qofte se*, *kështu që*, which are regularly written as separate words, are found here as single words, e.g. *nëqoftëse*, p.90 and *kështuqë* p. 171. The same is also noticed with the adverb *ngadalë*, which in the book appears as *mengadalë* p.24, 204. Equally, on page 119 you find words like *pagdhirë*, *ballëpërballë* p.82, *përgjithnjë* p.61, which are written as: *pa gdhirë*, *ballë për ballë*, *për gjithnjë*.

Other words, on the other hand, which are today written as single words, were used in his book as separate, e.g. *shpesh herë* p.96, *pa tjetër* p.14, 36, 158. The last one, though, is also found on page 15 written according to today's standard.

Notes are also made of hyphenated words written as single ones, such as *këmbakëmbës* p.72, 115, 151, 152 (*këmba-këmbës*) or *njëri tjetrin* p.26, 27, 46. As for the use of capital letters, deviations were again made. Here are some examples found throughout the book *ministri/ ministrit të punëve të brendshme* p.14, 28, 39, 41, 44, 45, 46, 67, 78, 81, 82 or *Partisë komuniste greke* on p.9, or *në këtë ditë të Qershorit* p.66. According to today's orthography rules, they would be written *ministri i Punëve të Brendshme*, *Partia Komuniste*, *këtë ditë të qershorit*.

It is also worth mentioning the use of short forms, which are used in the same form both for singular and plural, e.g. *ju dërguan nënprefektit* p.52, 54, *ju kujtua* p.10, *ju përgjegj*, p.10, 55, *t'ja fillonte* p.13, *ja kish bërë* p.14, *t'ja shpinte* p.14, *si t'ja bëj* p.15, *ja zuri* p.15, *ja dha* p.15, *ja ka frikën* p.19, 48, 66, 70, *ju afrua* p.22, 46, 46, *s'ja shkrep* p.23, 47, *ja jep*, *ja dërgonte* p.34, *ja tha* p.35, 36, 37, 42, 44, 62, *ju bë* p.34, 51, 52, *ju vu* p.33, *ja ka* p.32, *ju errën* p. 30, 52, *t'ja them* p. 29. We notice that *j* is used instead of *i*. The right form would thus be *iu dërgua*, *iu përgjigj*, *t'ia bëj*, etc.

The author has properly used apostrophe, but I found a deviation on page 61: *do ti thoshte për do t'i thoshte*.

In two cases, I also found the following *nja gjysëm ore* and *azmën* wrongly written on p.110. normally, they are written as *gjysmë* and *astmë*.

B. Second part

Morphological comments on "Halimi" by Petro Marko.

Nouns

Number. In analyzing this book, I found that plural is not always formed properly, such as *yll-yjet*. It appears as *yjtë* instead on p.31,36,52,69 (*yjtë xixëllonin*). This is an old form no longer recognized by contemporary literary norm.

The plural form of the noun *portokall* in the book is *portokallash* p.32. According to today's orthography rules, it would be *portokallesh*.

Likewise, certain nouns form their plural by changing sound and taking special endings, such as *drejtonjësve* p.65, *mashtronjës* p.198, *urdhëronjës* p.86, *kërcënonjës* p.86 for *drejtuesve*, *mashtrues*, *urdhërues*, *kërcënuës*, which are not recognized by today's Albanian.

Another typical way of forming the plural form for nouns is *sheh-shehlerë* which derives from a tosk dialect.

Accusative case. My analysis of pages 86, 94 regarding the accusative case shows that *njerinë* is used instead of *njeriun*, which would be the regular form today.

As for the ablative case on page 62, it is unified with the dative case, e.g. *mitrалozave* for *mitrалozash*

Adjectives

Number. An old form of adjectives seems to have been used on page 113 *vagona të vjetra*, which today would be *vagona të vjetër*.

Pronouns

Personal pronouns. I found an old form of the personal pronoun *ata* (third person, plural) on p. 48, which is *ta*. This form is no longer used today. On page 189, I found the full form of the accusative case for the first and second person in their plural form, e.g. *neve*, *juve*.

On p.11 we see the third person singular used is *ai* is replaced by the indicative pronoun *ky*.

Possessive pronoun. I came across certain forms of possessive pronouns, which are either old or dialect-based. Thus, on p.6 we find *në trutë e mia* where we see a feminine pronoun being used, i.e. *e mia*. The regular form would be *trutë e mi*. The same form is used on page 30, 105, 115, *idetë e tija* for *idetë e tij*.

Indefinite pronouns. The indefinite pronoun *kushedi*, appears in three representative forms: *a) kush di*, *b) kush e di*, *c) kushedi*.

Adverbs. Old forms of dialect adverbs are found in the book, e.g. the adverb *pak* on p.11, 21, 47 is found as *pakëz*, or on p.202 as *çikë*.

Conjunctives. As with adverbs on p.73, the author uses *bile* instead of *madje*, a dialect form, which is now disappearing.

Verbs. On p.8 I have found a short form of today's present tense in the plural form, third person (*ata*) *vinë* for *vijnë*, recognized by today's standard literary language.

The simple past tense appears in the old form of the tosk dialect, such as *muarën* p.13, 17, 57, 65, 69, 77, 113; *nxuarën* p. 25, 42, 151; *përcuallën* p. 48; *dualën* p. 54, 63, 80, 106, 153, recognized today as *orën*, *nxorrën*, *përcollën*, *dolën*.

The third person, singular form of the verbs *psherëtij*, *ulërij* in the past appears as *psherëtiti* p.28; *ulëriti* p.31, which in the standard language would have to be *psherëtiu*, *ulëriu*.

In the case of the verb *dua*, it is found as *deshte* in the book, p.92, against *deshi* in the standard language.

The simple past tense of the verb *mori* appears with an *u* in its participle. Thus, I found a case of *u muar* on page 75, which in today's standard Albanian is *mori*.

The causative form of verbs takes the ending *-ç* in the indicative form of the present tense, a characteristic ending in the tosk dialect. Thus, on p. 121, I found the case of *të dalçin*; në p. 123 *dalç (faqebardhë)*; on p. 142 *djegçi*.

The imperfect tense of the indicative form *ngjyente* on p.57. Today, even the dialect form is *lyente*.

The imperative form of the verb *flas* in the book is found as *folni*, p.147. Today's standard form is *flisni*. I have also found a case for this verb on p. 109 *folmë* for *më fol*, or *thuamë* p.125 for *më thuaj*. The imperative form of some verbs appears as *mirrni* p.99, and the same applies to the present tense, and the imperfect tense of the indicative form, with the consonant *i* in the body of the word, e.g. *kini* p.29, 31 for *keni*; *jipte* p.78 for *jepte*; *delte* p.13 for *dilte*.

The present time of the subjective form on p.11 appears as *të vi (pse të mos vi ai)*, and it would have to be *të vijë*.

I have also come across dialect expression merging from Greek or Turkish. Thus *kokën e vaisi* p.33 (*e uli*); *nxorri kamën nga brezi* p.177 (*nxorri thikën nga brezi*); *e sos të vrava a derëbardhë* p.110; *gajasej* p.128; *lotët i shkonin çurk* p.82; *ka jatak mallet* p.167; *shfrynte bulçitë* p.153; *regjimi halldup* p.34; *eni nisuni* p.53, 55; *bëj çape* p. 103; *qillota* p.75 ; *po na lot në majë të gishtrinjëve* p.122.

Conclusions

So, as this morphological and orthographic analysis of the book "Halimi" by Petro Marko, the author has had deviations from standard Albanian. This might have happened because the Albanian language had not yet been unified until 1969 regardless of intensive work. The Congress of the Albanian Language had not convened and no orthography rules had yet been developed. The author is also influenced by his local spoken language. However, we see two or more representative forms of the same word used by the author. This shows that regardless of his tendency to favor his local language, he was inclined to follow the standards. This proves beyond doubt the irreplaceable role of the Albanian writers, who, through their artistic words, develop and enrich the literary language, and discover people's linguistic resourcefulness in creating, establishing, and disseminate the literary norm, including the orthographic norms, as one of its inseparable parts.

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