COMMON (NEUTRAL) ORDER AND MARKED ORDER IN ALBANIAN LAUGUAGE.

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Abstract

In this study will be talking about the order of the words in the Albanian language and marked constructions that are existent in this language, but abut that is not spoken in traditional studies of syntax. For this reason will apper generativitst prospects of a study on the marked order of the phrase components. This research was conducted by describing the phenomenon of marked constructions in Albanian bringing examples, for instance, who are either created or obtained from the literature. It's fair to make a distinction between the right (common) order and reverse order (marked) from one side and neutral and emphatic order by the other side. From studies on the order of words in the Albanian language is accepted the rule , that it is relatively fre. In Albanian language right order of components in one sentence is the subject + predicate + object(+ complement) and at the other hand in the current level, the Theme-Reme order. Other orders, different from this, but grammatical ones will be called marked. Marking of a phrase is considered in different ways, dependent on in which selected perspectives. A phrase can actually be marked "pragmatically", and this means that it can be adapted to a higher number (theoretically determined) linguistic contexts or situations. A phrase not marked 'syntheticly' is one in which the order of the components corresponding to the order that they have on the structure of the language built from linguistic theory. Syntactic and pragmatic marking are the only pertinents in describing the order of the words.

Keywords: order, phrase, marked, contructions, language.

1

Since the first studies of syntax in the Albanian language has been found appropriate to talk about the order of components of the phrase in the early part of short or treatment under other syntactic phenomena, later in separate chapters or even in the such special ones about this phenomenon.It is noticed that in all the studies, what that they have in common are dealing with the main functions of word order in phrase and components, relatively free order of components in the Albanian language , connection with the current order and emotional burden of a particular constructions, the impact on the order of components and scope of what the speaker will highlight, the impact of the type of sentence by proclamation, to convey object reversal or not by the short form of the personal pronoun in certain constructions depending on order, etc.. In this paper we introduce the problems of word order in Albanian, under generativists viewpoints.It is right to distinguish between right and reverse order of the words on one hand and emphatically neutral order on the other. In the first two terms are in the field of functional analysis phrase, so we are dealing with the row of functional components in the phrase: subject, predicate, object and so on. In the second   current level is neutral the Theme-Reme order, so we are in the field of communication. For Albanian language order of the words is relatively free, so components can be placed in different places in the phrase, by the weight of communication, as well as the expressive-emotional value they have in a given context. The conclusion reached in previous studies on the order of components in Albanian language tells us that the right order in one phrase is subject+ predicate + object and the current level is neutral The Theme-Reme order. So we can say that this is the common order of the words, where components take their regular pozitions , provided by the structure of our language. Other orders, different from this but gramaticals[1] ones will be called marked orders (the markings, which is the term that will be used hereinafter)The marking of a phrase is considered in various ways, dependent on which selected perspectives. A phrase can actually be marked "pragmatically"[2], and this means that it can be adapted to a higher number (theoretically defined) linguistic contexts or situations. A phrase not marked 'syntactically' is the order in which components corresponding to the sequence in which they have reconstructed the structure of language from linguistic theory[3]. At the end can be considered the phonological aspect: a phrase when it is not phonologicly marked, it has a melodic consistency that can be expressed by a continuous curve, without interruption or decrease intonative[4], but it should be noted that the phrase would have

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[1] The term gramatical is used by Giorgio Graffi, Sintaksa, p, 28.

[2] This term mens that we can use the phrase with the communication purpose in different situations.

[3] The theory of Noam Chomsky, R. Memushaj, " Gjuhësia gjenerative" p. 89

[4] "With intonation, we understand the melodic ie raising and reducing of the voice and its affective connotations" see "the Albanian language Grammar 2" Academy of Sciences, Tirana, 2002 p 73.

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University of Shkodra "Luigj Gurakuqi", Shkodra, Albania

marked a synthetically intonation of her own to be considered marked on one side and the other side is not marked because its intonation, is the expected one, of that structure. Syntactic marking and pragmatic marking are the only pertinents in the description of word order.Pragmatic marking generally is b ased on a intuitive basis. The syntactic marking should be reconstituted according to linguistic analysis, and should be considered not so determined and so can definitively corrected with the research.On a specific viewpoint of syntax will consider marked those phrases which the components do not occupy 'canonical'[5] positions, provided by the structure of the language, but are moved for a special meaning, in addition to the phrase itself, for example, further phrases,

(1) a. Unë nuk e njoh Gjergjin.[6]

' I do not know George.'

b. Gjergjin, unë nuk e njoh.

' George, I do not know.'

c.GJERGJI, nuk njoh.

'George, I do not know.'

d. Nuk e njoh, Gjergjin

' Do not know, George.'

They have all the same content, which may be represented by the first phrase, but (1b, c, d), compared with the first phrase, transmit for more mediate movings, pause or intonative emphase meanings of different types, which can be reduced by clarifying relations with linguistic or non-linguistic context: let's call this 'pragmatic value of the phrase'.Grammatical marking may be obvious, as in phrases above mentioned, where we have the object movement, but sometimes most rebuilt using different indicators: it because it must be presumed that a phrase can not be marked by syntaticlly, and however there should be a value marked pragmatically. Even in the absence of syntactic movements can be obtained, eg intonative elements, a marked effect. Also

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[5]It comes to positions in the order S + P + O.
[6] The examples are given in Albanian language and in English to make possible the mening of the phrases used here for the description of the phenomenon.

3

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as a limit case, a phrase can result marked, exclusively in relation to the context[7]. So pragmatic marking is not indicative of syntactic marking. One such ambiguity example can be drawn from a normal phrase 'subject + verb + object'[8] as:

(2) Këta djem, nuk kuptojnë asgjë.

'These guys, they understand nothing.'

If there is a pause after the subject, *Këta djem (These boys)* can not decide whether a certain value of the subject are using phonetic or syntactic means, that if the subject is displaced at the left, outside the phrase in the same position in which the ends the object Gjergji in phrase (1b).We will see that certain types of phrases are marked in perspective of their syntactic form, but they results not marked pragmatically, as long as they are suitable with the greatest number of contexts.It can be defined as marked, a phrase by pragmatic point of view , from which can be drawn on specific information on linguistic or an extra linguistic context, or which is necessary in a precise linguistic context so that it can be used or interpreted correctly.With linguistic context of a phrase, we understand the pronunciated phrases effectively in precedent. With no linguistic context we refer to specific recognition of speakers and listeners so therefore objects, persons present or known, gestures etc.. Each of these elements can be inserted in the discourse as a new theme, or the theme ritake already introduced in the discourse, although there is ever nominated effectively. In this sense the universe of discourse, as a unity which the phrase, is created in part by the speaker himself.

When quitting the phrase boundaries, linguistic context can also be used in general by the speaker with a great freedom. A referent mentioned immediately before, can re-enter as new in the discourse as if identified on the basis of some new characteristics. The following two phrases are seen, which may represent a dialogue, or may be pronunced one after another by the same person:

(3) a. (folësi A) Gjergji erdhi dje.\ Dje erdhi Gjergji.

' (Speaker A) George came yesterday. \ Yesterday was George.'

b. (folësi B) A, Gjergji, mund të jetë personi i duhur.

'(Speaker B) A, George, could be the right person.'

c. Eh, Gjergji mund të jetë personi i duhur.

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[7] Context it is always a condition for marking a sentence.
[8] The basic structure of a sentence in English SVO KFK in Albanian.

' Well, George may be the right person.'

In example (3b) *Gjergji* is introduced with emphase, as suggested by the major letter. Now, emphase generally applies to something new. But what is new can not be *Gjergji(George)*, just mentioned, but will be the characteristic of George's being the right person. Beyond phrase, linguistic context can be treated with less freedom is the answer to a question with interrogative words. In response, the element on which the question must be returned most have the characteristic of the new, although it was mentioned immediately before. Even in this case, is not new the element in its self, which is given the same context, but the fact that to that he is attributed the characteristics on which answer back. 4a question goes to adapt responses (4b, c, d) in which *Gjergji (George)* may be the new[9], or for the position, or for the emphatically intonation:

   (4) Mes Gjergjit, Benit dhe Martinit, kush është më i miri?

       ' Between George and Ben Martin, who is the best?'

     b. Më i miri është Gergji.

       'The best is Gergji.'

   c. Gjergji.

       'George.'

     d. GJERGJI, është më i miri.

     'George, is the best.'

In the examples that we took into consideration, we introduced the term 'emphase', which refers to characteristics of phonetic-acoustic order. We are not concerned here specifically with the intonation of types of phrases that will examine, will occasionally use terms that refer to height, intensity of emphasis, breaks (without bringing any 'objective' given), only for that purpose to allow it to recreate in mind the type of sentence for which is being spoken.Experimental studies suggest that the phonetic prozodics tools that can be used to give a phrase a certain pragmatic connotation, have a variability, it is important for the relationship between different elements in itself, which can compete to form an innovative structure with the same final effect, even with the same pragmatic value. It is evident that a connection between the two levels, the grammatical one and the prosodic one, but it is clear from the experimental data collected so far, that this relationship is not direct and immediate, and both structures are not homologous. "In

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[9] The new = reme

5

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University of Shkodra "Luigj Gurakuqi", Shkodra, Albania

research of experimental phonetics above the phrase intonation instrumental analysis required, now not only what is produced effectively by an subject in the flow of stimulus or spontaneously, but also intuitive judgments on the impossible and possible intonations in relation to a semantic and pragmatic value of phrase[10]". Some breaks are not necessarily effective production, which seems odd to find. However, in the judgment of the speakers, they can be in certain positions, but there may be not at others. For this most check if the positions in which there could be a pause, condition with the determinants syntactic boundaries, and if they are impossible condition with points at which syntactic analysis provides no limits. This perspective gives a more precise content is the term 'virtual pause'[11], which will use in our description.

For example, in an effective discourse, the following three phrases are produced with the same type of intonative curve in the absence a pause, although syntactic analysis tells us that they have different structures:

(5) a. Gjini flet kështu.

    'Gjini speaks so.'

 b. Lindi në Fushë-Krujë.

   'Born in Fushë-Kruja.'

 c. Librin do t'a blej këtu.

  ' Would buy the book here.'

At first sight there seems to be these phrases prozodics data give us any useful element for syntactic analysis. If, however,we try to introduce a' minor' pause in phrases (5), it will be either after the *librin (book)* (5 c), an object is located on the left, or (5 a) after 'Gjini', an subject can be placed left, but certainly not after *'lindi' (born)*. These data are useful for syntactic analysis, and are open to intuition, because are based on the recognition that the speaker has for its own language: it is about the same type of recognition that guide to set punctuation in a written text, immediately after what is conventionally expressed in its value, even here there is a bi-univoke correspondence between syntactic structure and punctuation, but punctuation, such as intonation, finds some corrugations deriving from syntactic structure. Speaking of emphasis, we will refer to, so various   phonetic and prozodike tools, transmitted through which a

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[10] Grande grammatica italiana di consultazione, p 130.
[11] By the same denomination is found in Grande grammatic italiana di consultazione, p.132

significant element of the phrase, ie a new element[12], the unexpected, rich with information. We must not forget that the new element should not necessarily be marked with emphase, there is a new not marked, corresponding to the final phrase not marked. In a phrase not marked[13] syntactically, starting from the last context, the new part can be made only by the component or the last, or the last two or three last, and so on, given the fact that no special intonation can distinguish these ingredients. It is also possible, but not necessary, imposed new ingredients with emphase. Eg The following sentence may present as new information on progression, part increasingly extended, starting from the bottom, without jumps:

(6) Gjergji hodhi pijen në lavaman

'George threw the drink in the sink.'

It can actually be a proper response to a question like: *'Ku e hodhi Gjergji pijen? ' ('Where's George threw the drink?)* In this case,in the answer is new only last component' in the sink' , for *What did George?* and for *What happened?* (In this case is new all the phrase response). But (6) may not be an appropriate response to "What did George in the sink? '. The new part should be *the drink* that in phrase (6) lies between two given elements *the given* or theme, for this reason *the given* the part of the phrase becomes give-Off; in which case it is obligatory or moving the new element at the end of the phrase, or without moving it, underline it emphaticly with an increase in tone. Emfaza on the new element, it is optional if the new element appears in the given part of the phrase itself. The Emphase on a component marked the new on the point that is enough to countest the previous text, ie to deny a part of it, while not marked new (what characterizes the final part of the phrase) is not enough to this purpose, if someone claims (7a) is not appropriate if we oppose, continue with (7b), but (7c) and (7d s), with or without a claim denial, are equally appropriate forms:

(7) a. Folësi A: Erdhi Karli.

' Speaker A: Came Charles.'

b. Speaker B: Came George.

c. Jo, erdhi Gjergji

' No, it was George.'

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[12] In this case the element of new or "new" Reme represents the communication structure, and "given" or "recognized" is the theme.
[13] So with not marked order we understand normal order.

d. (Jo) , erdhi GJERGJI.

' (No), came GJERGJI'

e. (Jo), GJERGJI, erdhi

'The, (No), George came.'

Emphase over the counter component (7 d, e) makes running super denial, regardless of the order of components.

In conclusion it must be said that the phenomenon of marking is present in various levels of the languages at the simple sentence. Apart from the syntactic point of view, the sentence could also consider other points of view, both in terms pragmatic and phonological. Phrases can be marked simultaneously by all three means, but also by affecting either separately or not from each other. This marking is achieved from o their tools with particular characteristic level of language.

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