

Lexicon of Mitrush Kuteli's Prose

Liri Seitllari

Gjimnazi "Muharrem Collaku"

Rruga "Rinia"

Pogradec

seitllariliri@ymail.com

Abstract

Lexicon is an indicator that clearly reveals the linguistic wealth of Mitrush Kuteli work. It is the leading indicator that reveals that he knows very good the language and its potential, which creates the opportunity to be different in front of other colleagues of letters. The lexicon in Kuteli's work has as main feature the spread in time and, as such, it is broad and diverse: The lexicon general use, lexicon of regional words, lexicon that has emerged from the use or seldom used lexicon of foreign words terminological lexicon, created by one's own lexicon, grammar idioms, literary idioms etc. a particular weight takes the popular lexicon. It has been noted that this lexicon shows a variety of types. Thus lexicon-grammar types, determined by a hierarchy of using, dialectal words of all types bring stylistic value. Kuteli creates synonymous parallels by using various popular dialect sources, but mostly the southern dialect, derived from forgetting many of them as a result of abstinence for many different reasons, but also by creating neologisms in its own and at this point it seems that the author language develops creative activity, either original or by relying on word formation models of Albanian language. It has been found that an important ingredient of dialectal vocabulary layer in prose of Kuteli are popular compound words, links between words according to patterns of everyday language of the people or verbal creativity as: gasp and search, heads of village etc. and wishes and curses through which is expressed the local and national mentality about the importance of moral values such as: honor, generosity, friendship, bravery, etc. Seen as a whole, lexicon of Kuteli reflects the substantial wealth of linguistic and stylistic work in Kuteli legacy, making him an unrepeatable writer and unlike others.

Keywords: *lexicon, dialectal words, neologism, synonym, idiom*

Main Body

Lexicon is an indicator that clearly reveals the linguistic richness of the work of a writer. It is the main indicator that shows how much he knows the language and its potential. And if it is in a very good level it provides him the opportunity to be different, in front of other colleagues of letters. In this regard, Kuteli is and will remain a great master of Albanian prose, because no one else could use as used the Albanian qualitatively. This stems primarily from “his concepts of language that are not only of an ardent patriot, who sees it as one of the main features of the nation and as a great spiritual wealth of the people, but also an outstanding artist, dedicated to it spiritually, intellectually and physically.”¹ Also, since one of the main creative principles of him is the special attention to form, it comes naturally the high attention in the selection and use of language. To him we see the writer who possesses the best language and especially its eastern dialect, which allows him to use neatly its expressive possibilities and give his prose a highly original seal. In particular, his work stands for a wonderfully rich vocabulary. He used not only joint words of Albanian language but also many other provincial words. With complete certainty we can say that he is head over heels in love, or better to say, fascinated by popular discourse. So he knows how to collect and use it with unrivaled beauty, in his prose “flow resources of the people living life. There voices can be heard and the colours glow. He proved once again the strength and beauty of the Albanian word.”² Themes, subjects taken from the life of the village, the substance of the characters themselves, villagers rich or poor, their cultural formation, psychology and mentality of their lives dictate the author to be completely focused on the language of the people and the filling of vocabulary words and expressions popular, and in syntactic constructions typical for popular dialect. M. Kuteli is the case of the writer that is responsible, who works tirelessly with language. “The type of the writer who is constantly disappointed by himself and is always in an on going research, and someone who really uses the dialect of his own province but by reorganizing it artistically.”³

Kuteli uses the prosperous linguistic material to the fullest, with regional strata, historical, cultural of Pogradec area, which he really loves it. But it seems that it is not enough, therefore it transcends his borders, by addressing to Albanian language in a wider and deeper range. And we can say that the language in the prose of Kuteli beside being a regional language is a national one.

His work clearly proves the deep knowledge and high level of sensitivity of the writer towards Albanian language in general and of the language of people in particular. Therefore in his work emerge the perennial values of language, further enriched both in the semantic, emotional, expressive and in word formation.

The lexicon fund that uses Kuteli is part of the formation and the base of Albanian literary language. But in a more prominent way, always in line with the need of the artistic work are used the dialects, archaisms and foreign words like: Turkish, Greek, Slavic words always used in careful and functional way, though not lacking the cases when they get stressed with stylistic load, such as words with Turkish suffixes-llëk and xhi. In general, this type of suffixes have loads of mocking and irony. However, this number is not large but is easily recognizable.

Language correctly, Kuteli has created new words or has given the words new meanings which enrich his artistic discourse and leave to the attentive reader an unforgettable taste and ultimately affect him for a better and more interesting discourse. His work itself has the value of a real language school. He learns people how to love the Albanian language, naturally convinces you to have the highest consideration for him and above all helps the reader with the zeal of a passionate teacher. To read Kuteli's work means doing an excellent course in Albanian language and beyond, because his prose is distinguished in everything: the wealth of vocabulary, in admirable clarity and expressive, the prosperity of paradigms, in particular links of the words, the structuring of compound words, sentences and phrases. His word creations are among the most beautiful and interesting, not only for the artistic language but also for the literary language and we can say that he successfully uses all the word formation models of Albanian language, but in an overwhelming majority are the words that are generated by origin and composition. There you can observe the showing of originality and creativity in the flowing of the new word formation.

By seeing as a whole the lexicon used in Kuteli's work, it shows that the largest group of vocabulary is neutral, with clean scoring functions, common variants of discourse and functional styles of Albanian literature, but it must be said that often the lexicon takes characteristics of stylistic and emotional coloring. Second place is occupied by the lexicon considering it stylistically because of the polisemy and the heavy use of literary figures that achieve higher levels especially, at the layers of words with meanings derived.

The term "popular lexicon" is in itself a very broad term but first comes to our mind through dialects. It is known that dialectic word is called "Any words or meaning of a word, expression, phonetic variant or grammatical form, which is the distinguishing feature of a dialect and that does not match with the norms of the national literary language."⁴ Kuteli gives a broad extent to the dialect words. By doing this he enters in a category of writers who consciously address this vocabulary because of its pristine nature and its ability to serve as a real source for enriching the literary language.

The Lexicon used by people in real life situations used in Kuteli's work shows a high level of quantity and diversity and as such it is difficult to classify and to interpret: layers of popular vocabulary words used by him come, as we said above, from the Albanian language and are also borrowed from other languages. It seems that he knows it very well and feels like he is in his house not only within the native language borders but also in the whole Albanian, he owns

linguistic potential of other dialects, the northern dialect, the version Arbëresh etc., and does not hesitate to “the use them in his discourse into the right place and at the right time, always depending on the topic, subject, culture, profession, origin of the character. However, this fact will treat as a separate issue later. What should be said for beginning is that it is clear that to dialects used by Kuteli that have as a source Albanian language are more numerous than those borrowed.

Jani Thomai has expressed that “every writer, as in many other ways and means, in general, has something of themselves in the use of dialects. This occurs through the quantity of dialects used, language types, the type of discourse that they are used and that involves splicing them and there are new values that can be gained in different circumstances of discourse, distribution in different contexts etc.”⁵ Seen in this point of view, the popular lexicon in Kuteli’s work shows a variety of types, but in this study we will focus only on the lexicon-grammar types.

In Kuteli’s work are present all types of lexicon-grammar dialects: noun, adjective, verbial, adverbial etc. Below we will stop to examine on:

a) Nominative dialectic words

From thorough study of Kuteli’s work results that nominative dialects constitute the largest group. Some of them are: *abraz, agshol, ajazmë, alivani, alëshivë, allonar, bandër, brrac, batra, befa, bubuzhel, bullçinjhtë, bumbeskë, buqe, burbujë, burojë, bështinë, bun, bulogë, bokxhana, çallëm, çallaber, cabje, çallë, dajandë, damf, dashatar, dhokan, divit, drobolitë drome, ergastol, fragji, feçor, fëndyell, fërtymë, gavyell, gjingjër, gllavinë, grendë, gëmbër, gobillë, gjongli, gjevrek, hergjele, humbë, idare, jasak, kalor, kanare, kaplloqe, kaptell, karabaçkë, kllongjir, kreshk., kreishtë, kumerë, këltyrë, këlpishtë, lingëri, llokmë, mollaqe, naplungë, padinë, pagëtyrë, pallajsë, pallavër, papistan, paraqender, qiqërimë, rosan, rëbozh, shamshallo, shkrepje, stërnishte, suvalë, tarak, taminë, tejqyrë, viran etc.*

By analyzing dialects according to the types of Kuteli lexicon-formative it can be noted that within the group of nominative dialects dominate the simple words and then come the derivative words and compound words. As simple words we mention: *aht, blluzhdë, buki, bullë, bic, cen, gdhe, guak, gufu, gjep, gjep, japi, krazë, kum, kith, pupë, lingë, niqa, oputë, otra, qokë, reng, retër, rrozgë, sem, setrë, shur, shushë, spuall, tagji, tengëll, zefk, zët, zybë etc.*

Kuteli has taken from the popular vocabulary many names that are derived and are little known or unknown and has used them in his work. The revival of these words contributes to the enrichment of the literary language by expanding the word-strings, word-origins and its semantics. Some of the tools are word-suffixes such as: **-ak, -ale, -ar, -im, -ishtë, -li, -nik, -një, -ore, -ri, -tar, -uc, -ule, -ës** etc. as: *agullimë, babale, besëtar, bredhishtë, buçimë, buljareshë, djallush, djeguri, drejtar, drekëtar, dreqush, gjykatore, gostiar, grunare, gurneckatar, gushell, iriqeshë, kapadaillëk, karvanar, kedhëzë, dhelpërushe, kobëtar, krapishtë, krushqar, krushqëri, kurbetliu, këtllek, mjegullishtë, muziktar, notishtë, pasunar, pazarak, pianik, plevicore,*

pushtanik, qarrishtë, qepaxhi, robeshë, robëreshë, rrogoztar, rrugajë, shkallëzimë, shpifarak, shtangësi, shtrigore, stërmik, tatëlosh, thieshë etc.

In the group of nominative dialects derivativethat are derived that form a considerable amount as formations with the suffix -kë as: cërkë, defterkë, dhemkë, flamurkë, gurneckë, këpuckë, kërpudhkë, kërrkë, ledhkë, llupashkë, lopkë, majuckë, odiçkë, pyetkë, përdheskë etc. words in this case except the basic meaning take nuances of caress or easy irony, as appropriate. For example:

Kish një përdheskë sa një qymez pulash, me strehë të varur. (Vepra 1, f. 280); ...i bie Tili Samarxhiut t'i shkulë ca lopka, se futi dy gomerë me thekërishte nëpër Pazar, shkeli udhën, shkeli të drejtën e bazhdarit. (Vepra 1, f. 273) etc.

Origin, namely the suffix use is commonplace and seems like something normal in Kuteli's work. Suffixes are used to provide semantic differences, functional and stylistic, an example of this group of words loaded with stylistic connotations, are names formed with some extensions with local and foreign source like: **-injë, -çi, -eshë, -llëk, -xhi**: *baballëk, bataqçi, bejllëk, çifçeshë, çiflikllëk, duvaxhi, fiknaxhi, gjahtoreshë, iriqeshë, kalldrëmxi, këtlëk, plaçkaxhi, pojakllëk, rajallëk, sehixhi, skllavinjë, sojtareshë, tullaxhi, zorraxhi etc.*

Semantically rich and interesting also appear the names formed by the prefix- stër who designate occurrence, quality, etc., which are within their excesses or designate more distant relatives, but the special part is that Kuteli uses them almost always in pairs and therefore they receive prominent stylistic value: *stëralajkë, stërborxh, stërkuçedër, stërkuçkë, stërmakutëri, stërmbesë, stërnip, stërnipëri, stërplak, stërpunë, stërvëllazëri etc.* For example:

Dy vjet e ca mezi lamë paratë e udhës, me fajde e stërfajde. (Vepra 3, f. 421); ... ndjeva se më ngritën lar duart e përgjëruara të nënës e më shpunë në odën e zjarrit ku flinin fëmijët e tjerë kushërinjtë e stërkushërinjtë. (Vepra 2, f. 157) etc.

Particularly interesting for observation are onomatopoeic names formed by the use of suffix **-im**: *angullimë, fërmëllimë, krokëllimë, shërëmëtimë, trokëllimë, ungërimë, çuçurimë etc.*

While dialectic compound names are not only fewer in number, but also, unlike the above two classes, they have more general character than the popular character. Such are: *babambret, çerekdhjetar, gjysmëdhjetar, kartëcigare, kryedasmor, kryefaltar, nipstërnip, nipstërnipëria, nusetrimja, paloburrë, paravithe, përc-kapedani, rrethkomandant, shoqezeza, tetemadhe, xhingamingua etc.*

Besides scoring values, they receive special values on stylistic plane, especially abstract names formed by the help of suffixes like **-esë, -si, -ri**. For example:

Tërë ashtën e bjeshkëve e ka mbuluar terri i natës. Heshtje, shtangësi, gjumë. (Vepra 4, f. 74); Që atë ditë Muji nis e punon për vete... Tmerrohet ujqëria kur i ndjen hapin. (Vepra 4, f.

59); *Shpesëria që, siç na duket neve, njerëzisë, s' ditka kurrë se ç'qenka dhembja e pikëllesa, cicërinte e ngazëllohej.* (Vepra 1, f. 6) etc.

A considerable number of names created by diminishing suffixes such as: -osh, -oshe, -th, -thi, -zë, -z. Besides scoring value these things, in some cases, they indicate the position of the character or the author at something through positive shades, as spoiled, goodwill, or negative shades, like mockery, irony. As such we have: *babale, çunth, degëz, dheuth, ditëz, djalth, dyzë, flokëz, kripth, lajthizë, lugth, mëmëz, pulpëz, pëllumbth, qokth, vogëloshe, vëllath, zokth etc.*

b) Adjective dialectic words

In the second place, after the names, another type of lexical dialects which appear with greater density of use in Kuteli's work are adjectives. Frontal surnames constitute the smallest group of dialectic adjective as: *brus, cingun, gdhë, hurup, kërr, mingo, qibar, titis, zgjyrë etc.*

The largest group consists of derivative adjectives and adjectives formed by participle such as: *i akrosur, i andrallosur, avulloshe, i babëzitur, balosh, bardhosh, barkor, barkul, begatore, biskonjë, bojalli, i bumbyer, çalok, çapraz, i cingërimtë, i dagëndisur, dashatar, djallore, dreqësor, i dushkët, i etosur, fiknatar etc.*

It is clear that Kuteli obviously prefers compound surnames which, of course, have more general character than popular character. Kuteli knows very well use how to use the popular word-cattle raising and extending word-strings like: *barkbosh, barkmadh, barkthatë, bilbigjzar, brirëdredhur, bukëbardhë, buzëvarur, cullufeverdhë, dhëmbëzi, ditëgjatë, ditëzezë, doredjathtë, dorëdhënë, dorëgjerë, dorëhollë, dorëplot, dorëthatë, duarzbrazët, dyzetkutësh, emërmadh, festekuq, flakëmadh, fletëartë, gazprurës, gjuhëhollë, gjuhëprerë, gjuhëtrashë, gjysmëgollomesh, gjëmëmadh, gojëlidhur, gojëmyllur, gojëmjaltë, grykëhollë etc.*

The use of composites with the same theme in the work of Kuteli brings values of stylistic plane. We will mention only some of them: *hundëgërvishtur; hundëlesh, hundësamar, hundëvarur, këmbëlehtë, këmbëlepur, këmbëpulë, këmbëshajkë; këmbështrembër, këmbëtaskë, mustaqedirsur, mustaqepresh, mustaqeqërruar, mustaqespicë; mustaqeverdhë, syçoçkë, sykaltër, sylarushe, symadhe, syplasje, sypëgërë, syzi* and other like these.

But often are used composites which have in common the part of second determining, for example: As *kësaj s' i dukej bukuria e shëmtia... fustanmadhe, nazemadhe xhybemadhe.* (Vepra 4, f. 384); ...*çatis laraska këmbëtaska, stolisur me një gjerdhan me guaska, si zonjë e rëndë: fustanmadhe, fjalëmadhe, zëmadhe.* (Vepra 4, f. 272); Kapedani është *mjekërzi, vetullzi, fustanezi.* (Vepra 2, f. 122) etc.

c) Verbal dialectic words

Ranked third by the density of using, that after the names and surnames in Kuteli's work come the verbs: *adunarem, akrosem, begenis, begëndi, bret, brof, bubutij, buçkarittem,*

cingëlloj, çatis, çafkëlloj, dermishem, fimgjillosem, firos, fragjeps, fërmon, gajasem etc. Kuteli, like all great writers contributes by all means to enrich the language and it can be seen in some valuable words created by him and in this regard special impressions make some verb names created by adding the suffix-word-o like: *bandill - bandilloj, burrë - burrnoj, dasmë - dasmoj, dhëndër - dhëndëroj, dushk - dushkoj, farkë - farkoj, farë - faroj, gojë - gojoj, grazhd - grazhdoj, iskër - iskroj, kosë - kosarit, vegël - vegëloj, velë - velëzoj etc.* For example:

Dy nisin vallen e *vallojnë*, njëra rri i kundron e pikëlluar. (Vepra 4, f. 78); Pëlhura që kish *vegëluar* e ëma e Genthit për veshje të gëzuar dhëndërie ish bërë savan harrimi. (Vepra 3, f. 181)

Derived verbs formed by the prefix - **stër** color semantically and stylistically discourse on the peculiarities which give the discourse an enlarged action. For example: *blojtur - stërblojtur, fishkur - stërfishkur, lagur - stërlagur, mëkëmbur - stërmëkëmbur, ngjeshur - stërngjeshur, nisur - stërnisur, puthur - stërputhur, kullandisur - stërkullandrisur etc.*

Often in Kuteli's work is found also the admirative of the model *qenkej mos na qenkej* in which ethical dative is present, a typical characteristic of popular discourse, namely in the tale, for example: *Qenkej, mos na qenkej... Qenkej, moj, mos na qenkej. Na qenkej një mbret e na kish tre djem.* (Vepra 4, f. 378); *Qenke mos na qenke. Na qenke njëherë, në mal, një dhelpër dinake - si të gjitha dhelpërat.; na qenka dhe një ari sylesh sit ë gjithë arinj të.* (Vepra 4, f. 510) etc.

d) Adverbial dialectic words

An important group in Kuteli popular lexicon consists of adverbial dialects which regarding to word formation are varied in types: frontal, derivative, with prefix, suffix, with composition or attachment. For example: *allabraca, arithi, asfare, atyhi, atëkohë, bërlok, capthi, cuckë, dinga, gjene, këskëvrëk, linkthi, maçoqçe, njëdizaj, njëmenthi, papandyer, paq, pizgë etc.*

More striking are adverbs generated by suffixes: - **as**, -**çe**, -**az**, -**thi**. And the fact that the author at one moment stays more at the recognized methods of dialectic and popular word formation and sometimes creates new ways. Such are stylistic variants. For example: *arithi, capthi, farësisht, fillthi, fluturimthi, linkthi, njatythi, njëmenthi, tanithi, ëmbëlthi, which create an high atmosphere of the expressing, such as: Na e gjen leshverdhën fillthi tek po ujit lulet.* (Vepra 4, f. 460); *Papritur pasaniku ngrihet arithi, zgjat krahët, zgurdullon sytë e bulërin me të madhe.* (Vepra 4, f. 422); *Shtangu një cast ... dhe pastaj ia këputi zuzarthi: - hej ti, buf.* (Vepra 3, f. 246); etc.

Another group consists of adverbial locutions. For example: *afri-bufri, anës anës, aty aty, bri më bri, bylyk-bylyk, copë e çikë, den-baba-den dhëmb për dhëmb, lesh e li, ditë më drekë, më dysh, fill e për pe, flet-e-qesh, fët e fët, gojë-gojë, grykë- grykë, hidhe-prite, më të mëngjër, ndajnatë për ndajnatë, më të ngrysur, njeri më njeri, një më një, njëherë e një kohë, pllaze- pllaze, puk e puk, për qark, qark e qark, tej qindit, rrëmbe-këmbe, shatra-patra, shoq me shoq,*

shuk e puk, shumë-shumëmijë, shëndoshë e mirë, stërc e stërc, syri-syri, tej e tek, tringo-fringo, tej e tutje, tym për tym, udhë e pa udhë, valle-valle, vet i vet, vrer e helm, këmba këmbës etc.

Adverbs in Kuteli's work, in some cases, serve to intensify the meaning of words, this process is realized mainly through the association with both of them, where the role of intensifying in most cases is attained by the second limb, but can be even the first one. There are numerous cases in which the adverb intensifies the surname, for example:

*Ai ishte bërë **gufall fare**. (Vepra 3, f. 502); Ju ikët e më latë **fill vetëm**, me gjithë shkarpa. (Vepra 4, f. 291); Një ditë bëhet **derr fare**, i vjen shpirti në majë të hundës. (Vepra 4, f. 458); Jo i madh sido-kudo, po **beter i madh**. (Vepra 1, f.307); Ky dyfek s'ishte as karajfile, as manxura, as martinë e as dogra, po manxer **tringo i ri**. (Vepra 1, f. 186); Prandaj jo **rrallë fort** e dëgjonin tete Linën që u thesh minjve. (Vepra 2, f. 101); Bisedimi bëhej herë greqisht... herë shqip, **farësisht korçare**, po ca si të vjetër e të lamandryqur me greqishte dhe frëngjishte. (Vepra 1, f. 320) etc.*

e) In Kuteli's work is very striking the way how he uses the pronouns. He chooses pronouns who have footprint of regional words and puts them in specific connections which give his lecture an artistic value. For example:

*Kur ja, më shkrepri **gjësend** në mendje. (Vepra 2, f. 164); ...u ngrit ajo Krezha e Njerkës me **njato** leshra vërdallë, sa mund të bënte fole miu, e i la të gjitha në baltë me një këngë si nga Mokra, me të hedhur këmbën. (Vepra 2, f. 170); Bubullon më keq se Shkumbiu në **njato** shkallë. **I kuja** je ti? (Vepra 2, f. 60); Me **to** ha bukë e mish, me **to** pi verë, me **to** do të ndërtoj një shtëpi për pleqëri. (Vepra 3, f. 174); Po kjo qengje e njomë e **kuja** është? (Vepra 3, f.90) ... zbresim ne **njajo** grope. (Vepra 2, f. 24); ...as ia thoni **yve** pleqtë. (Vepra 2, f. 11) etc.*

ë) Kuteli uses the dialectal forms also in terms of connectors as : *daha, sindozot, anagjore* etc. For example: “- Të kesh njëqind qese aspra është mirë, - thosh, - po dyqind më mirë se njëqind edhe treqind *daha* më mirë”. (Vepra 2, f. 218)

-Some dialectic words also can be found in phraseology structure and construction, for example: *Në je mbretëri, bëja **çaren** vetes. (Vepra 1, f. 333); Edhe bjeri t'i bjemë **bot** e **qyt**. (Vepra 2, f. 194); Na digjte miza në **shapkë**. (Vepra 2, f. 187); Ngriti sytë lart në trarët e bëri sikur vrau **fiqirë**. (Vepra 3, f. 438);...e kish **halë** në sy. (Vepra 2, f. 140); E bëri **hasha** e **hasha** më thertë. (Vepra 2, f. 141); tërë ato shtëpi të mëdha e të vogla ishin bërë hi e **shpuzë**. (Vepra 2, f. 135); Qosja lahej **pisk** e lakuriq brenda në gjol. (Vepra 2, f. 108); ... ky Ago Dajlani ç'na u bë **firar** (Vepra 2, f. 36); Gur zënc, **dyvjackë** t'u bëftë (Vepra 4, f. 277) etc.*

Conclusions

In conclusion, firstly we can say that the lexicon in Kuteli's work has as a main feature the unrestricted time and diversity.

Secondly, the largest group consists of neutral lexicon with pure scoring functions, but it must be said that this type of lexicon has stylistic coloring features and emotion assessment.

Second place is occupied by the lexicon, considering stylistically because of polysemy and literary figures.

Third in the work of Kuteli are present all types of lexicon-grammar dialects which in a hierarchical order would be: nominative, adjective, verbal, adverbial and pronominal dialects.

Fourthly, it is clear that Kuteli helps revitalize the popular lexicon, but also to enrich the literary language by expanding word formation -strings, word formation -origins and its semantics.

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