

## ON THE COMPOSITION OF DICTIONARIES OF FAMOUS WRITER- THE CHALLENGE OF ALBANIAN LEXICOLOGY TODAY

**Esmeralda Patoshi**

University of Tirana, Tirana, Albania

### **Abstract**

One of the challenges of Albanian lexicology today is exactly the composition of the dictionaries of famous writers of the Albanian literature. What is a dictionary? What is the importance of their composition? Why are these dictionaries needed? What is the individuality of a writer? These are just some of the questions that need answers, answers that give the innovative value of our semantics. The dictionary in its entirety is an accumulating result of the various linguistic biographies, which in turn are walled in the historical-linguistic process. If we want to see the development of the language we must certainly stop on the literary works, because there is the place where the language flows generally from all varieties of languages and from the lexical registers alternated in their main combinations. The literary language of writers is multilateral not only in the changeability that belongs to the subject and form, but also in their individual historical profile. Thus, in order to give the essence of literary revolutions in different periods, new linguistic perspectives must be considered. Every writer has his own individuality, and this semantic individuality refers to the emotional and topical loads of certain words, and thus they gain a specific value. This includes the creation of the meaning of innovative semantics. Today, in order to see the chain of the linguistic string of the Albanian language, dictionaries of author such as Dritëro Agolli, Ismail Kadare, Gjergj Fishta, Martin Camaj, Lasgush Poradeci, etc are needed. There are dictionaries or prose dictionaries from these great writers of our literature. The first to start the composition of dictionaries for a writer is Kolë Ashta with “The Dictionary of Ndre Mjeda” and also Mina Gero who has lately published “The Rhyme Dictionary of Dritëro Agolli”. This way previously travelled by these scholars of our language, I am also stepping on, working on the composition of “The Dictionary in the prose of Dritëro Agolli”. Thus, the study on this writer’s language will come out fuller, drawing conclusions on his linguistic individuality. As for Dritëro Agolli, I would say he is a great artist of the Albanian language and inexhaustible in it. His art is immortal. The lexicon in Agolli’s work includes well-known and lesser-known units that can be seen from various sides. The author is distinguished for the deep knowledge of Albanian semantics, and he not only uses Albanian words masterfully, but also regenerates the great riches the Albanian language possesses. He is distinguished for a deep knowledge of the great possibilities and capabilities of the Albanian language for the creation of new units, and hundreds of units are created. In Agolli’s work, the word, both in its meaning and its sound composition, contains in itself a little piece of the history of the speakers who use it. For this reason, the writer carefully searches for the form that best fits his topic and idea, as well as the place and time intended.

**Keywords:** *Lexicology, historical-linguistic, lexical registers, semantics, the dictionary.*

## **Introduction:**

If we want to see the development of the language we must certainly stop on the literary works, because there is the place where the language flows generally from all varieties of languages and from the lexical registers alternated in their main combinations. The literary language of writers is multilateral not only in the changeability that belongs to the subject and form, but also in their individual historical profile. Thus, in order to give the essence of literary revolutions in different periods, new linguistic perspectives must be considered. As for Dritëro Agolli, I would say he is a great artist of the Albanian language and inexhaustible in it. In Agolli's work, the word, both in its meaning and its sound composition, contains in itself a little piece of the history of the speakers who use it. For this reason, the writer carefully searches for the form that best fits his topic and idea, as well as the place and time intended.

## **Aim of study/research:**

One of the challenges of Albanian lexicology today is exactly the composition of the dictionaries of famous writers of the Albanian literature. Every writer has his own individuality, and this semantic individuality refers to the emotional and topical loads of certain words, and thus they gain a specific value. This includes the creation of the meaning of innovative semantics.

## **Research questions:**

One of the challenges of Albanian lexicology today is exactly the composition of the dictionaries of famous writers of the Albanian literature. What is a dictionary? What is the importance of their composition? Why are these dictionaries needed? What is the individuality of a writer? These are just some of the questions that need answers, answers that give the innovative value of our semantics. The dictionary in its entirety is an accumulating result of the various linguistic biographies, which in turn are walled in the historical-linguistic process.

## **Data analysis:**

D. Agolli is a poet, publicist, prose writer, critic, essayist, translator to Albanian, playwright, thus a rare value of our society. Agolli searches in the written and spoken language, in the riches of literary and dialectical Albanian, in the Albanian of old authors and those who precede him, with the goal of finding words that express his thought more beautifully, more precisely, in an impressive manner. In his work, the tendency to create words and new word meanings is visible, the tendency to revive words left in oblivion, but above all the tendency to substitute foreign words with correspondent words from Albanian is visible. In Agolli's work, the word, in its meaning as well as its phonetic composition, retains in itself a piece of history from the speakers who use it. For this reason, the writer carefully searches the form that best adapts to his subject and idea, the place and time which it refers to. Sometimes he brings it out of oblivion, by bringing it back to life as it is or by giving it a new semantic or stylistic connotation, and sometimes out of the dialects to enter it to the language of artistic

literature. Agolli has tried to manipulate language in the highest level, by increasing the quality of his works and by proving his selective work even as a linguist. In his work Dritëro uses loaned words mainly to characterize characters, their origin, their mentality and their cultural level, etc. One of the expressive sources of artistic literature is the creation of words and new meanings, and this phenomenon is found in Dritëro Agolli's work also. Through word-creation he names new notions or known notions, but in a new manner. Thus, the writer for example forms words with the suffixes *-kë, ka, (ë)z*, not only with a diminutive or fondling meaning, but also with a teasing or depreciating implication. We can mention words such as: *amazonka, konkë, vulkën, guvernandka*, etc. Moreover, words with a pejorative meaning, such as: *mynafikllëk, akraballëk, matrapazllëk* etc., that the writer creates with the help of the Turkish suffix *-llëk*. These express an attitude of the writer or of his characters, and they are a very well-known and characteristic manner of the colloquial speech of Albanian, which Agolli enters masterfully in his artistic speech. To express his point of view on the reality, the writer creates new words by combining notions. Thus, for example to express love for the country or resistance, he forms such words as: *mëmëdhetari*, and to express resistance he forms words such as: *kështjellar*; to express a distant period in the past he forms words such as: *qëmotshëm*, etc. Other new words that Dritëro creates to express notion of space, such as: *tejmbanë*; or he creates composite words formed by two or more different notions, such as: *qëllimlig*; or words with contrary notions, which is unusual for the Albanian language, such as: *dritëshkurtër, mustaqemisër, filoshqiptar, pseudoshkencëtarë, qejfprishur*, or words to express completely irrational notions, such as: *qoftëlargu*, etc. The author also creates words such as: *autorizmin, narcisizmin*, which are formed on the basis of known processes and words: *romanizim, osmanizim*, etc. There are cases in which the author uses not a small amount of Turkish-loaned words to give the reader the colours of the environment of the time of the Ottoman Empire. With these words, the author also shows the risk of extinction that the Albanian language faced. For this reason, Agolli uses Turkish-loaned words from different fields, such as: *allajbe, araba, yzmetçi aksham, haber, sabah, dynja, xhezve, Zylo, etc.* The consideration of Turkish-loaned words in Dritëro Agolli's work point out that most of them only belong to the written language of artistic literature. Their selection and use has been made in such a manner as for the reader to easily feel and understand. Thus, in Agolli's work they have a double purpose: on one hand, they help the writer express his idea with refined and vivid colours, and on the other hand they help the devaluation of Turkish-loaned words. These Turkish-loaned words in Dritëro's works also prove the fact that they have strongly entered the Albanian language during the long ottoman rule. The work to erase these words has started early on with the writers of our Renaissance, and it continues today with well-known writers, among whom Dritëro Agolli is distinguished and eluded. The writer does not neglect phraseology as a linguistic unit of high expression, something that is mostly noticed in popular language: *Gjuha kocka s'ka dhe kocka thyen*<sup>1</sup> (*the tongue has no bones, but it breaks bones*), *kush tallet me pleqtë, tall të ardhmen e vet* (*who teases the elderly, teases one's own future*), *fleta është e lehtë, po mban lirin* (*leaves are light, but they carry the oak*), *nga avllia duket shtëpia* (*a house can be told by its surrounding walls*), *mishi flet gjuhën e barit*<sup>2</sup> (*the flesh speaks the language of grass*), *oxhaku djeg drutë, goja djeg fjalët*<sup>3</sup> (*chimneys burn wood, the mouth burns words*),

*gjuha zbulon dhe e mbulon njerinë*<sup>4</sup> (*the tongue unfolds and covers a man*), *poeti sheh ëndërra në diell dhe shkruan për shiun*<sup>5</sup> (*a poet dreams in the sun and writes about the rain*) etc. A

<sup>1</sup> Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.246.

<sup>2</sup> Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.328.

<sup>3</sup> Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.331.

<sup>4</sup> Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.331.

peculiarity of the Albanian language is also the causative mode. The reader is introduced to this mode of the verb in cases such as: *Po ku e fute makinën* (where did you park your car), *thefsh qafën* (break your neck), *e më qafsh* (may you mourn for me), *do ta therësh* (it is to be slain); *të rrofshin fëmijët dhe gruaja* (may your wife and children live a long life); *m'u shoftë shtëpia që heq dorë nga letrat* (I swear may my home be extinguished if I haven't given up cards); *të hëngërt flama* (may the flames devour you); *në u ç'mendsha në Tiranë dhe në më shpënshin në çmëndinë në Elbasan...* (if I lose my mind in Tirana and if they send me to the madhouse in Elbasan); *edhe unë sonte jam një indus që falet para teje dhe në shkofsha ndonjëherë në Indi ....*; *mirë bën, edhe në e bëftë.....* (even if he does that); *dhe tani mbeçi me shëndet* (and now I wish you health); *paç shëndet të përhershëm* (may you always enjoy good health); *më rrofsh moj xhanë*<sup>6</sup> (I wish you a long life, sweetheart) etc. Dritëro Agolli uses animisms a lot as a powerful tool, not only literary, but also linguistic. In the writer's work, the inanimate world acts with the senses and feelings of the animate human being. On the linguistic side, this is achieved by creating new connections between the words, thus new companioning connections, such as: *Shfryn përroi i jetës dhe shkëputet nga shpirti thirrje, dhimbje, ulërime, qeshje e mendime të trazuara. Këmisha i valëvitej si flakë e bardhë tek rrinte krenare mbi kalë etj.* (The stream of life vents, and from the spirit cries, pain, shouts, laughter and turbulent thoughts are detached. Her shirt waved like a white flame as she remained proud on her horse, etc.

## Findings:

In Agolli's work we see the tendency to use a dialectal lexicon, which serves as one of the features of the writer's language. Moreover, these words show the endeavour to further enrich and unify the literary Albanian language. Among the category of Dritëro's linguistic creations we are individualising the forms with the suffix *-shëm-*. This suffix belongs to the northern Geg dialect, but these words attract our attention not only due to their frequency, but also due to the manner of their semantic formation and evolution, such as: *qëmotshëm* (*anqitue*), *unrepeatable*, etc. The writer takes great care to communicate the words as they should be communicated, by choosing the right synonym, as well as the stylistic and emotional meaning of the words. All these give the language, especially the written one, a higher expression. The word in Agolli's pen gains life and is transformed, giving us emotions, as well as a great value to our linguistics, creating new words, new meanings, and by emphasising the word and its dialectic belonging, what is right for our language.

## Conclusions:

The literary language of writers is multilateral not only in the changeability that belongs to the subject and form, but also in their individual historical profile. Thus, in order to give the essence of literary revolutions in different periods, new linguistic perspectives must be considered.

As for Dritëro Agolli, I would say he is a great artist of the Albanian language and inexhaustible in it. His art is immortal. The lexicon in Agolli's work includes well-known and lesser-known units that can be seen from various sides. The author is distinguished for the deep knowledge of Albanian semantics, and he not only uses Albanian words masterfully, but also regenerates the great riches the Albanian language possesses. He is distinguished for a deep knowledge of the great possibilities and capabilities of the Albanian language for the

<sup>5</sup> Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.331.

<sup>6</sup> -Dritëro Agolli, *The devil's chest*, Dritëro 1997, p.30-126.

creation of new units, and hundreds of units are created. In Agolli's work, the word, both in its meaning and its sound composition, contains in itself a little piece of the history of the speakers who use it. For this reason, the writer carefully searches for the form that best fits his topic and idea, as well as the place and time intended. The word in Agolli's pen gains life and is transformed, giving us emotions, as well as a great value to our linguistics, creating new words, new meanings, and by emphasising the word and its dialectic belonging, what is right for our language.

## Recommendations:

Today, in order to see the chain of the linguistic string of the Albanian language, dictionaries of author such as Dritëro Agolli, Ismail Kadare, Gjergj Fishta, Martin Camaj, Lasgush Poradeci, etc are needed. There are dictionaries or prose dictionaries from these great writers of our literature.

As mentioned above such vocabularies should be designed to highlight linguistic values.

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