

Low Lexical Meaning Verbs in the Summary of the “Nation’s Treasures II”

Blerina Kraja, PhD Candidate
University Luigj Gurakuqi, Albania

Doi:10.19044/esj.2020.v16n5p87

[URL:http://dx.doi.org/10.19044/esj.2020.v16n5p87](http://dx.doi.org/10.19044/esj.2020.v16n5p87)

Abstract

Folk creativity of the Albanian folklore has often become a part of literary and linguistic studies. This is because these creations are rich not only in stylistic elements but also in diverse morphological and syntactic structures. It is presented to us in a very diverse way in terms of time constructions and meanings. The crux of this work is the summary of "Nation's Treasures II" compiled and edited by Father Bernadin Palaj and Father Donat Kurti (1937). Here, the majority of the compilation consists of the Kreshnik's Epic, or as it is known in the North of Albania, Kreshnik's Songs. During the morphological analysis of the material, looking into the verses of the Kreshnik's Songs, we came across some verbal constructions that carry intense values and are often associated with certain features of the Geg dialect. This intensity emerges with aspect nuance, and the verbs that mark ways of action. The followed methods are theoretical and illustrative, verses detached from the original work, of the 1937 edition. Some of the issues discussed in this work are: What is the linguistic perspective of the intensive verbs according to the Albanian language? Which are the intense verbs with more frequent use? At what time and manner are the verbs that indicate the beginning of the action shown? With what verbal constructs do they come up with? How does the problem arise when the intense verbs are associated with non-conjugational, infinitive, and gerund verbal forms?

Keywords: Verbs with dim lexical meaning, verbs with intense value, indicative, gerund and infinitive mood

Introduction

In terms of expression, verbs that may be involved as a form of action are not of the same kind. In many languages, there are verbs that require the idea of intensity and the repetition of action, etc., but do not have the specialized characteristic form of word-forming in order to express it (Dhrimo, 2008, p. 332). Some verbs, in certain phrasal-verbs, are used to express the

beginning, continuation, progressive growth, or termination of the action named by the word that follows. Verbs expressing the way an action is elaborated lose their expressions as sentence limbs (*Albanian Language Grammar 1*, 2002). As it is known, today's Albanian language does not have the aspects as a particular category, but the formations with this sense have been used quite well especially in the literature relating to arts (Priku, 2012). In the Kreshnik's Epic, they play an important role in terms of the intensity usage value. The variety and the density of usage are presented to us. In this study, we will treat these verbs with pale lexical meaning in verbal constructions according to their uses within their contexts.

A Brief Look at Verbs with Dim Lexical Meaning

In relation to the verbal action ways, linguists have looked at these verbal forms from different perspectives. The first linguist to deal with these ways of action was Cipoja (1949), but he only considers the aspect as a phenomenon and does not treat it more widely. Çeliku (1965, p. 232) specified the treatment of verbal ways of action in the article titled "Limited lexically verb groups in today's Albanian language". In this article, he outlined the general structure of these constructs.

According to Totoni (1968), the study made by Çeliku is based on a material collected only in some dialects of Central Albania which gives an incomplete material of this linguistic approach. He further states that: "Albanian language has a lack of morphological means to express the aspect of initiation, but like many other Indo-European languages, it also expresses this meaning by lexical means, using the aspect verbs, reduced lexical meaning verbs, which precede another verb indicating action or condition" (SF, 1968). When studying this issue from the dialect aspect, he mentions the use of the verbs in the Tosk dialect: *act, do, come* and for the Geg dialect: *to start, to act, to take, to come, to do, to show, to stay* and *to enter*. Thus, this indicates that the verbs *to show, to stay, and to enter* into the Geg dialect have restricted usages. In the studied material from the Kreshnik's Songs, we came across a variety of these verb usages as illustrated below:

...-*I haven't come to stay with you, / But get up, you boy towards the battle field...* (Passage, 12, p. 103)

The linguist, Topalli, in his book "The Albanian Language System" deals with the modes of verbal action as modal shades aspects that are expressed by the verbs: *make, start, do, show, stay, remain, come, go, remain*, etc. The role of the verb are followed by *conjunctive* and *infinitive* (and by gerund in everyday language), or by various temporal forms of the indicative, being bound by the conjunctive linking word (Topalli, 2010). We have

encountered these verbal forms studying the material. Here are some examples:

*...They started the song and they started singing,
They started the dance and they started dancing,
They started to play and having fun...* (Passage 9, p. 79)

According to scholar Dhrimo (2008), the verbs *beats, strikes, strives, strives for, avenges, do, seek, try and tend*, which are usually followed by another verb in the conjunctive way, are the verbs that serve to express the intensity of verbal action. In the Kreshnik's Songs, we encountered only examples of the verb 'Do' with action intensity. However, this is followed by the indicative forms of the infinitive. Here is an example:

*...The horse had spoken on his own: /- You don't have to do this Muj,
why are you making it difficult to me...* (Passage 21, p. 163)

Alimilli's (2009) study of the verbal classification, according to the modes of action in the Albanian language, made a broad treatment of the verbs according to way of action. For the verbs *start, stop, continue*, etc., the author states that "they enable us to distinguish and extend the timing of action in the constructions they are part of". In dealing with the intense verbal constructions in Ernest Koliqi's prose, the researcher, Priku, points out that "they are mainly constructed with the verbs: *try, strive, do*, etc. This is followed by a Geg dialect of the infinitive and less by a connector (2012). In summary of "Nation's Treasures II", we find verbs that mark only the beginning of the action with dim lexical meaning such as: *make, start, take, show, catch*, etc. encountered while studying the material. The verbs that mark the beginning of the action are at different times of manifestation, mainly in the present, in the past and past perfect. In rarer cases, we have found these verbs also in the mirative way.

These verbs are usually followed by a verb in indicative or by unpolished verbs, infinitive and conjunctive forms. Building the constructions with verbs that mark the beginning of the action with syllables appear to have a greater use density than constructs built with verbs in the unpaired form of the gerund. In the studied material, the verbs that mark the beginning of the actions *remain, show, come, catch* are in the *present tense of the indicative* followed by another verb in the present of this indicative. In some cases, these verbal forms are linked to one another by means of a coordinating linker. Here are some examples:

...The chief looked carefully at him and then he spoke: / Do you see death with your eyes, Halil?... (Passage 4, p. 39)

...*The two young men came to speak: / Have you heard the chairmen of Jutbina?* (Passage 6, p. 52)

...*Let's suppose you're taking the bride / You can't stop the boy anymore...* (Passage 12, p. 98)

...*The boy is going back to Jutbina / Friends and relatives will come to meet him...* (Passage 12, p. 102)

Verbs Indicating the Beginning of the Action + A Verb in the Indicative

Verbs that mark the beginning of the action *begin, take, start, show, catch, etc.* come out at the finished time of the indicative record. This is, however, followed by a verb at the *present tense of the indicative* showing continuity. They have a widespread usage because they express the beginning of an action and “ambivalence as an intermediate degree towards more unitary forms.” In general, we also see it at the same string of phraseologies or consistent alphabets and of the word with the same root which has the same value (Shkurtaĵ, 2009) as shown in the examples below:

... *They've started the song and they're singing*
They've started the dance and they're dancing
They've started to blur the waters... (Passage 1, p. 3)

...*They've taken out the clocks to ask them: / What are you doing here?* (Passage 2, p. 12)

...*There the chiefs sat by the horses / The brave men took their place to rest...* (Passage 23, p. 176)

As shown by the given examples, the verb expressing the beginning of the active action and the verb accompanying it are in the active form. The accompanying verb of the verb expressing the beginning of action in most cases is accompanied by the particle of the *present tense* if the indicative actualizes the action. From the reviewed material, we noticed the use of verbs in the third person singular and plural. Below is an example from "Nation's Treasures II":

...*They've taken the word and they are talking,*
They've started to laugh and they're enjoying;
As the brave men begun to ask Muj... (Passage 4, p.26)

Consequently, the verbal constructs preceded by the completion of the indicative of the verbs *enter, begin, take, start, show*, followed by another verb in the completion of the indicative, are presented with intense varied meanings. This is sometimes in the form of an action and at times in the passive voice. In the majority of the examples, the verb constructions are connected by means of the coordinate link 'e', such as: they've started to move, they've started to ask, they've started to attack, *etc.* The example below was extracted from the Summary "*Nation's Treasures II*".

Illustrations with Examples

...They've taken out the wool cover to play with it, / And follow it better by singing... (Passage 10, p. 84)

...The letter fell on Alis's hand, / And started to read it... (Passage 13, p. 113)

...All of two had taken out the swords, / They've started fighting with swords... (Passage 24, p. 193)

...and then they've started the journey, / and I've encountered them into the dry Mountain... (Passage 25, p. 200)

...seeing around the fields, / they've brought him to his mother by saying... (Passage 26. p. 204)

...Then the brave men spoke: / I don't want any troubles at home ... (Passage 30, p. 224)

In some cases, the completed verb tense of the verb '**starts**' and '**show**' is followed by the active form of the verb tense. The following two examples belong to the same song and page of the summary "*Nation's Treasures II*":

...Muji had started to say: / You could be my brother... (Passage 15, p. 129)

...Muji had started to say: / – May God deny you Bani Zadrilí... (Passage 15, p. 129)

Furthermore, the verb 'to go' is seen only in the passive voice which is indicative of the third person plural. This is illustrated by the example below:

...They've gone to take the bride, / and all affinity people went out from home... (Passage 20, p. 155)

A rare case is the use of the verb ‘begin’ in the indicative of the verb. This is followed by the verb in a future tense, where it is given the completed verb action and at the same time preserves the links in the moment of speaking (*Albanian Language Grammar 1*, 2002). However, this is in addition with the action expected to take place after the conjugation as illustrated below:

They began to run fast, to be safe, / because they aim to go to the King’s Castle ... (Passage 8, p. 68)

Past perfect continuous tense is expressed only with the verb that marks the beginning of the action ‘start’, followed by a verb in the present which is indicative of the third person singular. In this verbal construction, the verb that marks the beginning of the action is in the passive form followed by an active verb. Thus, this is illustrated in the examples below:

Had been riding the horse, / and has been starting the journey... (Passage 13, p. 110)

...the boy had gone, / he was directed towards the house of Alis’s mother ... (Passage 13, p. 110)

From the above constructions, we have also noticed the use of the characteristic particle *Kah* of Geg dialect, which enhances the intensity of the action, as exemplified below:

*...Where are we going today? / –Where God may lead us...
(Kah po nisna sot për me çetue? / – Kah t’na prijë e djathta e Zotit...)* (Passage 6, p. 51)

Verbs Indicating the Beginning of the Action + A Verb in the Infinitive

In the summary of “**Nation’s Treasures II**”, we often encounter verb conjunctions marking the beginning of the action accompanied by an infinitive. These constructs emerge on both simple and composite tenses of the indicative. We also have cases of the use of the past tense in the mirative mood. These verbal forms emerge in both active and passive forms, with a more intense use of the third person singular and plural form. In the constructions with **will + verb in the infinitive**, we use the present tense and the simple past tense of the indicative. Also, we have mainly observed the use of the third person and rarely the first person singular. As far as the plural usage is concerned, we have encountered it only in the form of the third person. The active form is the most dense form used:

- *When I will enter home, / I will remove the beams to cut them...* (Passage 26, p. 209)

But hear your mother suggesting for you! / *It's not good going after Muj...*
(Passage 2, p. 15)

...*When they will start giving water to the horses,* / They won't let any water drop down...
(Passage p.5)

In some cases, verbal intensity is also accompanied by some adverbs and verbal locations, which may indicate the place of action in a more or less certain way (*Albanian Language Grammar 1*, 2002):

...May you open the door in the name of God, / *don't feel like opening the door...*
(Passage 4, p. 36)

One of the most frequent usages in "Nation's Treasures II" are the constructs with the verb **Start + infinitive**. Sometimes this verbal construction is adapted to the simple and compounded tenses of the indicative. Other times, they are used in the active or passive form in the second person, but mainly for the third person singular. From the summary of "Nation's Treasures II", the following examples was presented:

...*As the day started to dawn,* / The bride had started to fall into the itch...
(Passage 1, p. 7)

...*She had started to cry by saying he used to love her,* / he used to love me, and had started to mourn..
(Passage 29, p. 222)

As seen in the examples above, the verb '**to start**' is in the *present tense*, past, *past perfect of the indicative*. We have noticed that in the passive form, the verb 'to start' in most cases is accompanied by the infinitive in Geg dialect (*to be gone*), both in the singular and in the plural:

Where are you going Muj? / – To Jutbinë if it's written... (Passage 6, p. 56)

The use of the verb 'to start' is in the *second and third person plural of the indicative*. The active form is used more, and non-conjunctive of the infinitive form comes in two forms, active and passive. Examples are:

You're finished today and seven more years / So fast you've started to break down...
(Passage 14, p. 120)

...*The brave men begun the road to attack, / but those mountains are quite unbridgeable...* (Passage 4, p. 25)

In rare cases, we have the repetition of the same verb, which increases the intensity of its action as in the example below:

... – *Start to drink and start to sing my friends, / My brother has come to me...* (Passage 10, p. 88)

Furthermore, we also encountered the use of adverbs *kes* (immediately, quickly) or of the verbal location: *qat-here (then)*, leaving the action completely undefined. This can be seen in the examples below:

...*He quickly took my horse, / and has started to give him water...*
(...*M'a ká marë gjogun prej frênit, / Kesh te gurrat â nisë me i dhânë uj gjogut*)... (Passage 23, p. 181)

..Then the brave man immediately started to come home,/ and he has gathered all my friends... (..*Qat-herë trimi â nisë me dredhë tu shpija, / Edhe shokët të gjith m'i ká bashkue*)... (Passage 5, p. 47)

present perfect tense of the unexpected way is evidenced by the verb that marks the beginning of the action '**start**' followed by **the infinitive of the verb**. In this verbal construction, the verb that marks the beginning of the action is sometimes in the active and passive form in the third person singular and plural. Here are the illustrated verses:

...They've heard him and had appeared to Zuk's way, / *and have started to ask him...* (Passage 11, p. 92)

...*They were directed towards the mountain top, / And there they've taken place...* (Passage 6, p. 56)

In some examples, we encounter the construction '**start**'+ **infinitive** in the present simple tense of the indicative, in both active and passive, mostly in the third person plural. The least used are the nouns in second and third person plural forms:

...*You start to be scared from the Montenegro people! / Sokol Halili can't wait...* (Passage 6, p. 54)

...Together with the bride they've started, / *They've started to return to Jutbin* (Passage 1, p. 2)

In relation to the verb ‘**start**’ passed by a **conjunctive**, researcher Dhrimo noted that: "In addition to the way the action is initiated, it also contains the idea of the action's intensity, thus expressing an action of its intensity" (Dhrimo, 2008). Researcher Priku shares the same opinion when observing Kolic's prose that this verb "carries these values as well" (Priku , 2012, p. 38). In the material reviewed, we have provided some examples of **start + infinitive** construct, where the verb expressing the beginning of the action appears in the present and completed time of the indicative, respectively, in the first and third person singular and in the second and third person plural. Some of these verses are shown below:

...The forehead's path as the mountain's path, / *When the moon sets...*
(Passage 4, p. 27)

...*Starts to scream. / Starts to scream and starts to mourn...*
(Passage 16, p. 132)

While reviewing the material, we have encountered rarer cases of the use of verbal constructions with **know, show, vote, take, start + infinitive**. From the examples, we can see that the third person singular and plural is used more frequently:

...– Don't worry about this, / because I've prayed in the Church ...
(Passage 22, p.173)

...When you come around here, / Neither you should sing nor you should dance...
(Passage 29, p. 222)

...See how he walks faster! / See how the brave men cursed the moon! ...
(Passage 6, p. 52)

Verbs Indicating the Beginning of the Action + A Verb with a Gerund

In the studied material, we found numerous examples of the verbal + syllable verb construction in the third person singular and plural. For this construction, the verb ‘to start’ emerges in all cases at the time the report was made, mainly with its uses in both the active and the passive form. Here are some examples taken from the summary:

He said – Has Muj started to work / He said- has Muj started fighting...
(...Sá mirë Muja kuvendit po i vjen! / Fort më bukur fjalët po *vjen tuj tjerrë*)...
(Passage 7, p. 66)

...In the battle they've appeared; /*And there they started singing ...*
(...Gjoku i Mujës vjen tue tërfrue, / Tym per hundet mjegull tue lshue)...
(Passage 6, p. 51)

Constructions that exhibit an aspect are also those that are constructed by the verb **to be or Come + gerund**. Here, the verb in most cases is in present tense. From the examples below, it appears mainly in the third person singular, and in rare cases in the third person plural:

...How good is talking Muj! / *He's choosing the words so well ...*
(Passage 6, p. 61)

...*Muj's horse is coming to bluster,* / From nose he's releasing smoke and fog ...
(Passage 15, p. 127)

Conclusions

As illustrated by the examples above, verbs indicating the continuation and termination of the action were not encountered in the material reviewed. In most cases, the verbs that come out with faint lexical meaning are accompanied by a simple, compound verb, as well as by the use of the Geg dialect infinitive.

The verb 'starts' accompanied by another verbs of the indicative, or followed by the Geg dialect infinitive, come out more frequently than other verbs that come out with pale lexical meaning. The order of the verbs with pale lexical meaning is lost within the sentence, both at the beginning and at the end of it. The verbs formation whose construction is derived from verbs with pale meaning, in most of the examined examples, are separated from other parts of the sentence. Unlike today's Albanian language, we did not encounter any verbal construction in the composition in which the verb enhances the intensity of the action in the sentence followed by a verb of the conjunctive way.

References :

1. Akademia e Shkencave të Shqipërisë (2002). *Gramatika e gjuhës shqipe*. Tirana, p. 264, 312.
2. Akademia e Shkencave (1983) *Folklor Shqiptar*, Epika Legjendare, (seria e dytë). Tiranë.
3. Alimhilli, XH.(2009). *Klasifikimi foljor sipas mënyrave të veprimt në gjuhën shqipe*. Cosenza, 118.
4. Cipo, K. (1949). *Gramatika shqipe*. Tirana.

5. Çeliku, M. (1965). *Togje foljore leksikisht të kufizueme në shqipen e sotme*, Konferenca e parë e studimeve albanologjike (15-21 Nëntor 1962). Tiranë.
6. Dhrimo, A. (2008). *Çështje të sistemit foljor. Mënyrat e veprimit foljor në gjuhën shqipe, Për shqipen dhe shqiptarët 1*. Tiranë, 347-373.
7. Luka, D. (2016). *Forca dhe madhështia e fjalës së kreshnikëve*, Studime gjuhësore XVIII. Shkodër, p.193-196.
8. Palaj, B. & Kurti, D. (1937). *Nation's Treasures, Kângë Kreshnikësh dhe Legjenda*, Shtypshkronja "Nikaj". Tiranë, p. 1-240.
9. Palaj, B. & Kurti, D. (2005). *Eposi i kreshnikëve dhe legjenda*, Koleksioni "Nation's Treasures" II, (Botimi i dytë). Tiranë.
10. Palaj, B. & Kurti, D. (2007). *Nation's Treasures: Kângë Kreshnikësh dhe Legjenda* (mbledhë). Botime Françeskane Shkodër.
11. Prik, M. (2012). *Rreth disa ndërtimeve foljore me vlerë intensive në prozën Koliqit*, Buletin Shkencor, SSHSH, (62), 35-40.
12. Shkurtaç, GJ. (2009). *Etnografia e të folurit në eposin e kreshnikëve*, Gjurmime albanologjike, Seria e shkencave filologjike. Prishtinë, (39), 73-93.
13. Shkurtaç, GJ. (2013). *Etnografia e të folurit në eposin e kreshnikëve*. Tiranë.
14. Topalli, K. (2010). *Sistemi foljor i gjuhës shqipe*. Tiranë, 110-116.
15. Totoni, M. (1968). *Kontrakte me foljen aspektive të fillimit të veprimit në gjuhën shqipe*, SF (1), p. 85-95.