

## ON SEVERAL STYLISTIC PROCREATIONS OF THE GHEG VARIETY OF ALBANIAN

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### Abstract

In this paper we intend to present several stylistic procreations, as expressions of various colorations, which have a certain importance in Gheg variety of Albanian and constitute an extraordinary example, not only in Ethnolinguistics, but also in shaping the features of the style of Gheg variety of Albanian, revealing as much as possible the contribution in Stylistics. Such procreations are:

1. Diminutives, with a significant importance with affectionate suffixes, such as:

–*ush(ë)* in common nouns as: *zemrush, bukurushë* and proper nouns as *Gjushi, Lushi*.

1.2. Affectionate suffixes –*losh*, as: *tatalosh*.

1.3. New word forms, with affectionate suffixes:

–*z/ë* (for feminine nouns) and –*th* (for masculine nouns): *derëzën, rremtha*.

–*lat, -llat* (for plural): *gjethlat; tingllat*;

–*aç, -uc, uqe, -icë* (with pejorative meaning): *turulluqe, budallicë, garravaç* etc.

2. Onomatopoeic words that serve as parts of a sentence: *të keklleshunit; trokllimi*;

3. Exclamations and elements of affirmation with exclamatory element, as: *Ele; Hê; Palé, etc.*

Solid compound words as exclamations:

*Pash besën!, Pasha bukën!, Ç’â zâni lum miku?*

4. Damnations and expressions of “të truarit”, as:

*He paç vetin n’qafë!; Mos e prûsh kryet!*

Such occurrences indicate a rich variety, with a particular style, with a discourse tinged with personal figurative elements, originating from areas of northern Albania.

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**Keywords:** Stylistic procreations, affectionate words, onomatopoeia, exclamations, damnations

## Introduction

In the centre of our paper are several stylistic procreations, as expressions of various subjective and expressive colorations, which have a certain importance in Gheg variety of Albanian, where we encounter a combination of traditions and customs with innovations of civic life, which constitute an extraordinary example, not only in Ethnolinguistics, but also in shaping the features of the style of Gheg variety of Albanian.

Hence, an important element of style is the use of diminutives or words with belittlement or affectionate value, onomatopoeia, emotional-expressive exclamations or damnations, which have a special importance in the Northern dialect.

We are mainly based on the language of Koliqi's prose (Vepra 2, 2003 - following V 2),

Since he is extremely estimated for his style and language: "*Stili i tij asht vetëm i tij, fjalët e foljet, mendimet e lidhja e tyre tringëllojnë me një karakteristikë të veçantë qi ka diç origjinale, rrjedhin kjartë, ambël e kumbushëm si të jepshin një melodi shpirtnore të pandieme*" (Hylli i Dritës, 1935, p. 599).

## Diminutives or words with belittlement or affectionate value

Affection is a phenomenon with an important character, not only linguistic, but also ethnolinguistic.

"Zbunoj" and "zbunim", as known, has as its root the adjective *butë* (*i, e*), prej nga dalin foljet *zbut, zbunoj* (<e zbutnoj) with the meaning "*marr me të mirë, përkëdhel*". (Shkurtaç, 2010).

Therefore, affection is the expression of love, kindness towards somebody, to be close or to flatter someone. One of the most frequent ways of its expression is the use of diminutives.

They are often used in spoken discourse, especially in the family, expressing the reduction of objects and phenomena and bearing emotional meanings and different expressive values, thanks to their varied suffixes.

In Shkodra under the guise of affection, we encounter many new forms of words, with the suffix **-ush(ë)** or **-ush(e)** in common nouns as: *zemrush, shpirtush, rrapatush, babush*, V2, .218 and in proper nouns as: *Lindush, Andush, Hadush* etc.

Such forms obtained through the suffixion of official forms of nouns, or through affectionate shortenings are numerous. It is noticed that the most preferred suffix for the names of people is **-ush, -inë**, as: *bukurushë*, V2 p.373; *Gjushi* V2, p.130; *Lushi*, V2, p.116; *Dusha*, V2, p.118; Paskalinë, V2, p. 203; *Kushë* V2, p.209;

It is often noticed the wide extent, not only in terms of family discourse, but also social one, of these affectionate forms and the

diminishment of the first form of names and the recognition of secondary forms, as: **Palush Gjini** V2, p.130; **Tush Kezenca**, V2, p.185, etc.

Affection has as its base the honour to the elderly, to the most prominent. For this we are helped by the aliases in the Gheg dialect as: *nënamadhe* “grandmother, father’s mother” (Anamal), or other suffixes as -oç: *djaloc*, V2, p.197; *djelmoça*, V2, p.200.

Known everywhere in Albanian, but with a wider spread in the northern Gheg dialect we can mention the affectionate suffix **-losh**: *Ti jë gjithmonë i humbun ndër ândrra morë tatalosh*. V2, p.373.

*Tatlosh* and *totolosh*, it is sometimes found with a change in meaning, as an adjective with the meaning “i letuar, i lënë trush nga pleqëria”: *asht ba totolosh i marrë i shkreti*. (Kastrat, Malësi e Madhe). (Shkurtaj, 2006).

With great interest in our paper are other affectionate suffixes, characteristic for the area of Shkodra, as: **-z/ë** (for feminine nouns) and **-th** (for masculine nouns).

Here dominate primarily the nominative diminutives, while the verbal and adjectival ones are less.

For example: çeli **derëzën** e kopshtit; (V2, p.119); **Kumbonza** e kumbonores së vogël(V2, p.9); *me rreze e fletëza prilli* (V2, p.86); *me ujdheza plot shtëpia të bardha*, (V2, f. 194); *duhej të këputte rremtha të lulzuem*; (V2, p.86);

We find even such diminutives for the plural noun: **-lat, -llat** etc.

For example: **gjetllat** e kumbullave (V2, p.119); *Bashkë me tingllat e qarta të saj* (V2, p.9);

But even the suffixes with a pejorative meaning have a wide extent. Here are mostly distinguished the suffixes: **-aç, -uc, uqe, iq, -icë** etc.

For example: *turulluqe* (V2, p.80); *budallicë* (V2, p.142); *ngrehalucë* (V2, p.303); *zgërdhucun* (V2, p.308); *garravaç* (V2, p.280), *skutuliq* (V2, p.285), *majuc* (V2, p.222), etc.

There are often used even other diminutives, such as: *bishtuk* (simple candle for lightening), V2, p.284; *çamarrdhokët* (small children); V2, p.205; *kuqlimta*, *kuqalake*, V2, p.281; *zverdhuke*, V2, p.173;

### Onomatopoeic words and onomatopoeia

Onomatopoeic words and onomatopoeia have an extremely wide extent and quite a prominent variety.

They provide different views of nature. For example: (*nji frushull gjethësh të luejtun*, V2, p.125; *mbeti si i shkrimë në at’ nirvanë dritash... frushullash, e fërshizash*, V2, p.181. *Gjethet më në piplimin*, V2, p.162.

We notice several ways of presenting the sounds

a) words with a genuine onomatopoeic character, that are used to reproduce sounds, voices, sounds of objects and phenomena, such as:

**Ting...ting...ting...** tingujt fluturojnë, V2, p.194; **pam, pam,** V2, f. 263;

b) of actions and various phenomena of objective reality, such as:

*Lorja duetrokiti përiqeshët edhe këlthiti “Bis”,* V2, p.228.

*Binte prej një reje së ndezun, poshtë, kulihum,...poshtë picingul,* V2, p.240.

*Me të ba me ikë rrezgabjezga prej kësaj shtëpije,* V2, p.373.

c) phonetic words that serve as parts of a sentence (as subject or object), where they are contextually nominalised, such as:

*Vetëm një çicirrim i çuditshëm më zgjoi,* V2, p.275.

**Tringullima** e veglave muzikore, V2, p.199;

*...ishte e mbushun nga të keklleshunit e përhershëm të kungallave.* V2, p.122;

*Kam vû roe se trokllimi portës e shqeton,* V2, p.141.

*U afrue edhe ma tepër e pëshpëriti si një fishkullimë,* V2, p.175.

Such parts of speech are found even in a whole sentence:

*...shâmtima çufrash, zukamë bletësh e ânzash, fjafime gjarpËjsh, ndoj cingrim i ndërprém zogu.* V 2, p.335.

There is mostly used the onomatopoeia of the third group.

There are observed numerous word-formation trends of onomatopoeia, through the creation of a series of nouns and verbs with different suffixes, such as:

*...nji frushull gjethësh të luejtun,* V2, p.125.

*Dridhte hov hov një fërshtizë mjeshtrorë,* V2, p.232.

*...të fërshëlluemit e pyjeve dukej si një të vrumulisun disprimi,* V2, p.161.

**Trokllloi** si me qenë tue i ra një dere magjike, V2, p.115.

*...po fluturote mbi mue tue cërcërritë,* V 2, p.275.

Using a variety of popular onomatopoeia, but also many other created, brings a significant enrichment in linguistic level.

Most of this onomatopoeia is used with a figurative meaning as well, by creating diversity in terms of lexical expressiveness.

### **Exclamations and elements of affirmation with exclamatory elements**

In the Gheg variety of Albanian a wide use is found in exclamations and elements of affirmation with exclamatory elements. From the point of view of formation here we find used:

Simple exclamations. Many of them are dialectal or borrowed from Turkish.

**Ele** më kallzó, ça të tha? V2, p.61; *Hajde mâ se më plake* **Ele?! V2, p.61;**

**Êe?! (V2, p.292);**

**Hê...ça deshta me thânë...**, V2, p.28;

**Palé:** *edhe ndër të vogjël â kjo?* V2, p.22; **Pale!** *Po këtë ç'e pruni tu na?* V2, p.138;

**Morè,** *paske ç'farë babe!* V2, p.202; **Hejrl!**- pyeti sa u përfal me djaloshin, V2, p.236;

*Jo kurr, manà,* V2, p.274;

**Qe.** *Çdo kalamâ shqiptar,* V2, p.22;

**Kukú,** V2, p.281;

These exclamations are often used as repeated, as exclamatory expressions:

*...t'u bâ se hê hê hê po qesin fletë,* V2, p.80; **Hajt, hajt,** *qit bejta e dueje Shqipnîn,* V2, p.175;

*bír!* V2, p.209;

Derivated and compounds exclamations, which are formed by other parts of speech, but lose their lexical meaning and are pronounced with a special meaning, such as:

**Qyqja** *un si po mbes pa djelm ...Kërcuna un, kërcuna!* V2, p.30;

**Rrezikzeza** *unë!* V2, p.404; **Po i shkreti!** V2, p.392;

-or the use of some neologisms in the form of exclamations, as: *Ah njeri besë-pakët!* V2, p.391;

We notice that even the name of God is an integral part of a large number of exclamations in Gheg, coming mostly from ellipses of respective causative sentences, as:

*"Pash të Madhin Zot!" Pash Zotin!* V2, p.373, 375). *Ruena Zot!*, *Koliqi* V2, p.404.

*Desht Zoti!* V2, p.399; *Në rrugë të Zotit!* commonly used in the Highland before starting a job, or before you leave for a journey.

In the city of Shkodra, which have a population belonging to two religions, Muslim and Christian, we encounter a variety of exclamatory forms with the words: **Zot-i:** *Ah, Zot!; Ruena Zot!* V2, p.404;

But even the word **Allah-u**, encountering such expressions as: *"Allahu na ruajt!", "Allah-allah!", Allahu të ndihmoftë!"* belonging to the Muslim religion.

Or exclamations related to names of saints as: *Jezus-Maria!* V2, p.129;

Most of the exclamations not in the beginning of the sentence are used as congratulations as well, or affection, by enriching the Albanian fund with numerous synonymous words, such as:

**-Të lumtë!; -Pirolla të kjoftë!; -Aferim!Aferim!** V2, p.11; *Ma ka rrejt bukur: ia lumsha!* V2, p.313; *-Peqe,* V2, p.45;

In Koliqi's prose we find used many solid compound words with ethnolinguistic and provincial value, expressed in the form of exclamations:

**Pash fën qi kena, Dodë, a i kallzon Drandos nji të drejtë?** V2, p.44;

**Pash besën, Dodë, mos u idhno.** V2, p.45;

**Pasha bukën, s' dij ça me të thënë, zotni.** V2, p.145;

**Nejse! më fal qi pot ë flas kështu.** V2, p.168;

**Ç'â zâni lum miku?** V2, p.29;

**Ça dreqi kje?** V2, p.109;

**Ça?** V2, p.151; **Ça ka? Ça dron?** V2, p.143; **Ça kjoftë, lum Gjoka, e hejrit kjoftë...** V2, p.96;

**Tek â!** V2, p.150;

While according to meaning here we find used many emotional exclamations that express joy, sadness, anxiety, pleasure as:

...**lum djali,** V2, p.144; **Kadalë lum zotnija,** V2, p.307; **E lumja ti.** V2, p.120;

We find many emotional exclamations that have a narrow dialectal use, as:

**Send seri!** (*Sa e çuditshme!*) V2, p.142; **Boll mana!** (*Shumë për besë!*) V2, p.153;

**Bora sabrin.** (*Humba durimin*) V2, p.143; **Si buenën!?** (*Si dereqin!?*) V2, p.307;

Considering the semantic aspect dominate those who express despair, resentment, bitterness:

**Mâ shpejt he qyqe!** V2, p.88; **qyqarin,** V2, p.132;

**Ec, hore e keqe!** V2, p.136;

**Ah shakë e ndytë! E dij ça ke bâ...Bastardhe!** V2, p.135; **Karathí!** V2, p.108;

**Këtu afër âsht moj budallicë!** V2, p.142;

**Praj ti: mos qesh teveqel...** V2, p.100;

**Çile, moj e marrë,** V2, p.143;

...**turulluqe.** V2, p.80;

It is worth considering the typical highlander elliptical question: *Ku ve?*, which is often encountered in Malësi e Madhe as an incentive exclamation for animals:

*Kuve mor e rrumja e dreqit!* But in Koliqi's we find it used even for people:

*Ku ve ?- e pyeti me za të fikun.* (V2, p.134);

Professor Gj. Shkurtaj, concerning the use of this form, argues that they are clues which indicate that, once even Gheg has had the verb *vete*, which is proved in the exclamation *kuve*, but also in other forms, such as: *shih cka vetet e ban!?!?* (Kastrat).

The frequent use of these exclamations creates a series of stylistic procreations, by presenting us a real picture of the spiritual world.

### **Damnations and other expressions of “të truarit”**

Damnations and other expressions of “të truarit” are an inseparable part of Albanian but wide spread in the northern Gheg dialect as well. If we

see them at the comparative plan, we can say that the Albanians and Albanian language is characterized as one of the richest in the use of damnations.

*Mallkimet janë shfrenime të rrëmbyeshme të njeriut zemërplasur që ia drejton ndonjë tjetri duke i dëshiruar atij ndonjë të keqe. Shpesh vijnë nga zilia apo hasmëria.* (Podgorica, F. 2004).

These creations, no matter how short, originate in the folk literature, where they have been nurtured and processed. They are distinguished for an emotional expression and as a kind of device that has enabled man to express anger on some issues.

These are structures that are frequently found in several writers, as well as Koliqi, who uses a rich literary content and a linguistic potential in the presentation of a variety of damnations through the language of his characters. Most of these damnations are typical sayings of the North area, especially of the Highland which he knew best, constructed with nouns of parts of the human body as limbs.

*Shukatni, he ju raftë plasja fytit!* V2, p.31;

*“Mos, he paç vetin n’qafë!”* V2, p.108;

*Po ti ku je, moj, mos e prûsh kryet!* V2, p.127;

We often notice damnations in the name of God: *Faroji o Zot!* V2, p.187; etc.,

They also evoke the ancient mythological figures as *qimëza, dreqi* etc, by conceiving the Albanian world with this complex mythology. Hence, highlanders have at the top of their tongue expressions that contain the word "dreq" as: *ta marrë dreqi, t’hangshin pesqin dreqën, kjosh fal dreqit, apo dreqi më hangërt* V2, p.34;

These damnations represent increasingly rich and interesting content for different linguistic and literary forms. They are rich in various figures as metaphors, hyperbole, antithesis, irony, etc., frequently encountered in these creations. The combination of these figures provides these damnations with numerous stylistic effects.

## Conclusion

Gheg embraces in itself significant stylistic value, using all opportunities that Albanian offers to achieve language expressiveness. This is best observed through the greatness of creating a series of significant stylistic procreations.

Such procreations are diminutives or words with belittlement or affectionate value, where dominate primarily the nominative diminutives, while the verbal and adjectival ones are less.

Onomatopoeia, that often serve as parts of a sentence (as subject or object), where they are contextually nominalised.

Emotional-expressive exclamations or solid compound words with ethnolinguistic and provincial value, which creates a series of stylistic procreations, by presenting us a real picture of the spiritual world.

Damnations which are an inseparable part of Albanian but wide spread in the northern Gheg dialect, representing a rich linguistic and literary value.

All these can be conceived, thought, imagined thanks to the linguistic wealth that Gheg offers. This artistic and linguistic wealth, appears as a rich content, where are observed a number of stylistic procreations, with a discourse tinged with personal figurative elements, but also from areas of northern Albania.

As a conclusion, all this artistic and linguistic wealth, gives us the opportunity for further study, leaving one hand free to the disclosure of forms and values of expression in Gheg variety of Albanian.

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