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## СРАВНИТЕЛЬНОЕ ИССЛЕДОВАНИЕ МЕТОДОВ УБЕЖДЕНИЯ, ИСПОЛЬЗОВАННЫХ В ЖЕНСКОЙ И МУЖСКОЙ РЕКЛАМЕ ПАРФЮМЕРИИ НА YOUTUBE

Научная статья

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## Аннотация

В настоящей статье представлен сравнительный анализ методов убеждения, использованных в коммерческой рекламе женских и мужских парфюмов, проведенный с социально-прагматической точки зрения. Отобранные рекламные ролики принадлежат шести международным брендам парфюмерии, а именно: Dior, Dolce & Gabbana (женские духи), Chanel № 5, Davidoff, Hugo Boss и Tom Ford (мужские духи). Метод этой статьи представляет собой сочетание двух социолингвистических наблюдений и двух прагматических моделей. Социолингвистические наблюдения фокусируются на гендерных различиях в выборе цветовых терминов, прилагательных, ограничителей и тем для публичных дискуссий. Прагматические модели концентрируются на случаях несоблюдения максим Грайса и скрытых стратегий теории вежливости. Анализ показывает, что социально-прагматические методы убеждения, использованные в рекламных роликах женской парфюмерии, отличаются от методов, использованных в рекламе мужской парфюмерии. Это доказывает, что язык женской коммерческой парфюмерии отличается от языка мужской парфюмерии с социально-прагматической точки зрения.

**Ключевые слова:** коммерческая реклама, убеждение, прагматические кейсы и стратегии, социолингвистические аспекты, женщины, мужчины.

## A COMPARATIVE STUDY OF THE USED PERSUASIVE TECHNIQUES BETWEEN WOMEN AND MEN'S YOUTUBE ADVERTISEMENTS OF PERFUME MARKETING

Research article

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## Abstract

The current paper presents a comparative examination of the persuasive techniques exploited in the commercial advertisements of women's and men's perfume from the socio-pragmatic perspective. The selected commercials advertisements are taken from six international brands of perfume namely: Dior, Dolce & Gabbana (women's perfume), Chanel No.5, Davidoff, Hugo Boss and Tom Ford (men's perfume). The method of this paper is a combination of two sociolinguistic observations and two pragmatic models. The sociolinguistic observations focus on the gendered differences in the choice of colour terms, adjectives, hedges and the topics of public discussions. The pragmatic models concentrate on the cases of not-observing Grice's maxims and the off record strategies (OFR) of politeness theory. The analysis reveals that the socio-pragmatic persuasive techniques examined in the commercials of women's perfume are different from those employed in the commercials of men's perfume. This shows that the language of women's commercial perfumes is socio-pragmatically distinctive from that of men's perfumes.

**Keywords:** commercial advertisements, Persuasion, pragmatic cases and strategies, sociolinguistic aspects, women, men.

## Introduction

The study of persuasion as an effective phenomenon can be traced back to the Aristotelian time. Aristotle uses the word "*Rhetoric*" as a referential word for the persuasive techniques. In this respect, he introduces three modes of persuasion which are: reasonable mode, ethical mode and emotional mode. Those three modes are linguistically labelled as "logos", "ethos" and "pathos" (Mayuuf, 2015). Notwithstanding, contemporary linguists have introduced variant definitions for the word persuasion. For instance, Fotheringham (1996) defines persuasion as the process which aims to create certain effects in the addressee's mind in order to fulfill the speaker's purposes (Altikriti, 2010). Due to the purposeful importance of persuasion as a linguistic technique; persuasion is used as an influential instrument in the political, social, religious and economic speeches. In advertisements as a marketing tool to promote products or services, persuasion plays a noticeable role in the process of producing impressive advertisements. For instance, Dominique Laugu's study (2010) which is entitled "*Persuasive Advertising with Sophisticated but Impressionable Consumers*" shows the preference of the marketing companies to adopt the persuasive advertising upon the informative one. In addition, Lauge demonstrates that the persuasive advertising is chosen even if it is quite clear that the consumers are conscious of its presence. The model of Laugu's study is built depending on the effect of persuasive advertising on the meant users rather than considering persuasive advertising as a factor for benefiting them (Laugu, 2010). The study of persuasion within the marketing domain is the core of Anna Kuzio's study (2015). Kuzio's study "*Persuasive Communication in Social Media Advertising: A Case Study of Polish and English*" shows the differences between the Polish language and English language in the use of the page post advertising on Facebook. Kuzio analyses the post page of the cosmetic products on Facebook. Mainly, Kuzio focuses on the persuasive techniques of the international makeup brands like, *Max Factor*, *Maybelline*, *Olay*, *Avon* and *Garnier*. In the findings, Kuzio declares that there are many similarities and

the same time difference between the Polish people's and the English people's persuasive techniques, for instance the categorization, exemplification and description of applied rhetoric figures. Kuzio claims that the similarities between those two languages would give hint that those persuasive techniques are not local, on the contrary, they seem to be international. Perfume advertising specifically is the general framework of Anna Lindqvist experimental study in (2013). Lindqvist's sociolinguistic work is put under the title "*Gendered Categorization of Perfume: The Differences between Odour perception and Commercial Classification*". The researcher takes eighteen undergraduate students aged between 20 to 30 years from Stockholm University. The participants are requested to smell to the twelve perfume and identify which of these belong to women and which belong to men. The perfumes are divided into six feminine, five as masculine and one as unisex. The researcher finds that the participants are able to differentiate between the perfumes which lead the scholar to conclude that the "gendered dichotomy" of masculinity and femininity is not applicable in the case of perfume advertisements. This paper aims to compare between the YouTube advertisements of women and men's perfume from the socio-pragmatic perspectives.

### Method

The persuasive techniques of this paper are examined in relation to two sociolinguistic observations of the gendered language and two pragmatic models.

### The Sociolinguistic Methods of the Current Paper

The first sociolinguistic observation is Robin Lakoff's observation. Lakoff's book "*Language and Women's Place*" (1973) confirms the universal fact that women's language is distinctive in certain aspects from men's language. Additionally, Lakoff's book contributes in the process of identifying the aspects in which women's language is different from men's language. This paper builds its analysis depending on two aspects of Lakoff's observation which are:

1. Women's and men's diversity in choosing the colour terms; and
2. Women's and men's diversity in choosing the adjectives (Lakoff, 1973).

Suzanne Romaine's (2000) observation is the second sociolinguistic observation which is used in this paper. Romaine concentrates on several aspects in her attempt to discover the difference between women's and men's language. Only two aspects of Romaine's observation are adopted in here which are:

1. Women's tendency to use the hedging expressions in their speeches and men's avoidance of such expressions in their speeches; and
2. Women's tendency to talk with others about their emotional status and men's tendency to discuss with others their practical achievements (Romaine, 2000).

### The Pragmatic Model of the Current Paper

Concerning the pragmatic models of the current paper, the process of not-observing Grice's maxims is the first one. Paul Grice's paper (1975) is entitled "Logic and Conversation" does not only present the maxims of a cooperative communication, but adequately refers to cases in which a participant may not have the capacity to fulfill a certain maxim. Grice's cases of not-observing the cooperative maxims examined here are:

1. "Flouting a maxim";
2. "Violating a maxim"; and
3. "Suspending a maxim" (Grice, 1975).

The second case "violating a maxim" is the foundation of the second pragmatic model of this paper which is taken from Brown's and Levinson's (1987) politeness theory. Brown's and Levinson's book "*Politeness Some Universals in Language Usage*" proposes two major strategies of achieving a face threatening act which the "on record" and the "OFR" strategies. The case of violating the Grice's maxims is the foundational base for the "OFR" strategy. The "OFR" strategies result from violating the relevance maxims are:

1. "Giving hints";
2. "Using associative clues"; and
3. "Using presupposition".

The "OFR" strategies result from violating the quantity maxim are:

4. "Using understatement";
5. "Using overstatement"; and
6. "Using tautologies".

The "OFR" strategies result from violating the quality maxim are:

7. "Using contradictions";
8. "Using metaphor"; and
9. "Using rhetorical questions".

The "OFR" strategies result from violating the manner maxim are:

10. "Being vague";
11. "Using over-generalization"; and (Brown and Levinson, 1987).

The procedures the Socio-Pragmatic investigation of the Persuasive techniques of the advertisements of perfume marketing starts with eight commercials of women's perfume and ends with the eight commercials of men's perfume.

### Dior in 2011

Dior commercial advertisement in (2011) which is taken from the following link (<https://youtu.be/YL-8K7-rdFU>) is performed by Charlize Theron. The choice of adjective is the prominent sociolinguistic aspect. Theron says "*Gold is cold, diamonds are dead*". The adjectives *cold* and *dead* which are used to postmodify the nouns *gold* and *diamonds* do not reflect their literal meaning in this context. Yet, the referential meaning of these two adjectives refer to the state of being incapable of showing any sympathy or kindness for the adjective *cold* and to the state of being incapable of sensing the surrounding things for the adjective *dead*. The contextual analysis of the two used adjectives indicate the state of being emotionless and lifeless. The suggested interpretation of the mentioned adjectives is confirmed by Theron's next sentence, "*Do not pretend, feel what is*

*real*". The contextual interpretation of the adjective *real* does not match with the literal meaning of this adjective. The interpretive meaning of this adjective indicates the state of being full of life and emotions. The prior interpretation of the used adjective is the most appropriate one if it is linked with the contextual meaning of the previous adjectives *cold* and *dead*. In this respect, the scriptwriter of Theron's commercial intends to present a diverse dichotomy of the state of being emotionless and lifeless by using the adjectives *cold* and *dead* and the state of being full of emotions and life by using the adjective *real*.

The case of flouting the relation maxim is noticed here. The relation maxim is flouted since the contextual framework of the commercial is to market a women's perfume, but the textual framework involves the following:

- 1- Describing gold as being cold;
- 2- Describing diamonds as being dead;
- 3- Describing Limousine as being car; and
- 4- Advising the targeted audience to sense the real things around.

The first "OFR" strategy here is "giving associative clues". This strategy occurs due to the usage of words like *gold* and *diamonds* which are jewels types and the majority of women around the world like to wear such jewels as accessories. Although the usage of such words in a commercial advertisement of women's perfume violates the relevance maxim, but this violation indicates a quite comprehensive understanding of women's tendencies. The second "OFR" strategy here is the understatement. In Theron's monologue the statement "*Limousine is car*" is found. Theron gives the impression that though Limousine is an expensive car which is driven by the billionaires only, still it is only a car. The linkage between underestimating the value of Limousine and the process of marketing a perfume of Dior is that using Dior is much more significant than driving an expensive car like Limousine. The last "OFR" strategy here is metaphor. Theron's demonstration "*Gold is cold, diamonds are dead*" is a metaphoric one. The meaning of the used adjectives can not be truly applied on the meant nouns.

### **Infinity**

Infinity is another commercial of Dior brand which is taken from the following link (<https://www.videoer.net/media?mode=2&url=https://youtube.com/watch?v=mGFEcm2630>) and it is also presented by Theron. None of the examined sociolinguistic aspects has an application on the named commercial. The quantity maxim is flouted here because Theron in this commercial monologue asks a question, but she does not provide her audience with an answer for her proposed question. Theron's question which is "*how would you make it yours*" is intentionally kept without an explicit answer. The stated information in this context is less than the information which is needed in order to build a communicative context. Besides, uttering a question without an answer is regarded as an "OFR" strategy because the speaker does not directly provide the addressee with an answer. The second "OFR" strategy appears in the commercial name which is the strategy of giving hint. The commercial name Infinity carries the following hint "*Using Dior perfume gives women infinity*".

### **The Absolute Femininity**

This is the third commercial of Dior performed by Theron and it is taken from the following link (<https://youtu.be/tfbXSTKX7SM>). The sociolinguistic aspect found in this commercial is the choice of the colour terms. The choice of the *gold* colour is reflected in the surrounding environment of the commercial. The gradual grades of the *gold* colour is noticed in:

- 1- Theron's hair, dress, bracelets and sandal which are feminine symbols. Notwithstanding, those feminine symbols are linked with the commercial name; and
- 2- The waves of the sea, the little hills and the sun rays which are essential sources of life. The water, the earth and the sun control the human kind's presence on this planet.

The shared character between the feminine symbols, the essential sources of life and Dior marketed perfume is the gold colour. The case of flouting the relation maxim takes place in this commercial. Theron chooses to talk about the waves of the sea, the sun rays and the hills which are not related to the contextual framework of the referred commercial advertisement. The mentioned objects which are sea, earth and sun are natural sources of life while the marketed object is an artificial object. If the script of this advertisement is separated from the visual elements, no one would be capable of recognizing the advertisement belongingness.

"Giving hint" is the first "OFR" strategy which results from the commercial name. The commercial name which *The Absolute Femininity* draws the following hint "*Dior perfume is your absolute source of femininity*". The prior concluding hint is directed to all women. The second "OFR" strategy that is used in this commercial is metaphor. Theron in this commercial announces "*We are shining in the raising sun*". Theron's announcement is a metaphoric one because human beings can not literally "*shine*".

### **The Future is Gold**

This is the fourth commercial advertisement of Dior which is taken from the following link (<https://youtu.be/T6jy754fQ6o>). Two sociolinguistic aspects are used in the named commercial advertisement. The first sociolinguistic aspect in this commercial advertisement is the choice of colour terms. The chosen colour is gold and it is used in a way quite similar to the way which is used in Dior commercial *The Absolute Femininity*. Theron's hair, evening dress, accessories and high heel shoes are all coloured of gold. Besides, the commercial inside setting which represents the past, the outside setting which represents the future and the ribbon which exemplifies the imaginary connection between the past and the future are also of gold colour. Accordingly, the gold colour is the linkage among the past, the future, the celebrity's outfit and accessories and the bottle of the marketed perfume. The choice of adjectives is the second sociolinguistic aspect which is presented here. Four adjectives are used here: (*new, possible, bright and beautiful*). It is quite obvious that there is not any gendered sign in the first three adjectives usage. Nevertheless, the adjective "*beautiful*" which is chosen in the phrase "*The past can be beautiful*" is of a feminine characterization. *Beautiful* is an adjective which is used to describe women or girls who are characterized with their physical beauty. The scriptwriter connects the past which is described by this adjective with the future

which is referred to as a woman in Theron's statement "*The future is woman*". The past, the future and Dior perfume belong to women's world.

The relation maxim is flouted in this fourth commercial advertisements of Dior. In Dior commercial advertisement "*The Future is Gold*" Theron shows the similarity between the past and the future. Talking about the past nor the future does not have a relation with the process of marketing a perfume. Flouting the relation maxim serves to indirectly persuade the targeted audience to buy the marketed perfume and to avoid any kind of embarrassment to the advertisements presenter.

Similarly, the process of violating the relevance maxim produces an "OFR" strategy namely giving hint. The mentioned strategy is found specifically in the commercial name "*The Future is Gold*". The implicit hint is "*The presented perfume is your leading signal in the coming future*". Theron's sentences "*The future is bright. The future is gold. The future is woman*" violates the quality maxim. Thereon uses three words to label the future which are (*bright, gold and woman*). The used words are not real characters of the future, that is why the truthfulness condition is violated. This allows the speaker to produce metaphoric expressions to describe the coming future.

After investigating the sociolinguistic aspects and the pragmatic cases, strategies and figures which function as persuasive techniques in the selected commercial advertisements of Dior perfume, it is necessary to denote that Romaine's Observation of the gendered language does not have an application on Dior selected commercials. Romaine's first aspect is the usage of hedging expressions. As well as the selected commercials of Dior brand are all performed by Charlize Theron. Theron is well-known with her strong character. She stands as a stereotype of strong women. Furthermore, the hedging expressions according to Romaine's claim are functioned as hesitation signals on the hearer's part. Therefore, the usage of hedging expressions by a character like Theron causes a clash between the major elements of the commercial advertisement which are the commercial performer and the textual expressions. The second aspect of Romaine's Observation is women's tendency to discuss with the others their emotional status. As previously illustrated, the selected advertisements of Dior are presented by Theron who is known with her strong character, it would not be appropriate for a strong woman to discuss publicly her emotional needs and wants. The absence of the two mentioned aspects of Romaine's Observation in Dior commercial advertisements facilitates the process of presenting convenient persuasive context. They are persuasive in the sense that in all societies there are those strong women who does not show any hesitation in their speeches nor think to discuss with the others their emotional status.

#### **L'eau The one**

This is a commercial of Dolce & Gabbana and it is taken from the following link ([https://youtu.be/D\\_8OdZ-5XGk](https://youtu.be/D_8OdZ-5XGk)). It is presented by Scarlett Johansson. The first sociolinguistic aspect which occurs in this commercial is the adjectives choice. Johansson in the denoted commercial declares "*You might have to get what is inside to get what is sweet*". The used adjective in Johansson's declaration is "*sweet*". *Sweet* is the third adjective in Lakoff's list of women's adjectives. The second sociolinguistic aspect which is found is the usage of hedging expressions. The used hedging expression is "*seemed to*". This use is not accidental. It suits the speaker's personality who is Johansson. She is well-known with her seductive personality, therefore using a hesitant expression is in harmony with her personality. The third sociolinguistic aspect which occurs in this commercial advertisement is discussing with the others the emotional status. In this commercial, the phrase "*The One*" repeated twice has a thematic story. The thematic story views the concept that any beautiful woman must be pursued by more than one man. The decision maker in this pursuit situation is the followed woman. She decides the one whom she wants to be in a relationship with. The linkage between the prior story and the process of marketing a perfume is that there are numberless perfume brands around the world, yet the woman decides which brand to select. The case of flouting the relation maxim is noticed here. Johansson's monologue in the named commercial views a comparison between the simplicity of beauty from the outside and its sweetness from the inside. The physical action that Johansson is doing while she is making the denoted comparison is peeling an orange. Comparing the beauty from the outside and the inside and peeling an orange does not have any clear relation with the meant process which is marketing a perfume.

Two "OFR" strategies are chosen in this commercial advertisement. Giving hint is the first strategy. The commercial name gives the following hint "*The proposed perfume suits all women's taste*". The thematic story behind the usage of the phrase "*The One*" leads to the second "OFR" strategy which is using an "associative clue".

#### **Rose The One**

This is the second commercial of Dolce & Gabbana brand which is taken from the following link (<https://youtu.be/zmveH9xgB0U>). It is also presented by Johansson. The first sociolinguistic aspect is the choice of the colour term. The used colour in this commercial is *rose*. It is worthy to note that the director of Dior commercial *The Absolute Femininity* Jean-Baptiste Mondino is the same director of this commercial, he uses the same techniques in Dior advertisement. Johansson utters the word "*rose*" and her surrounding environment is all coloured of rose which are:

- 1- The bedsheet, the carpet, the curtain, the chest of drawers and the bed itself are furniture pieces;
- 2- Johansson's dress, eyeshadow and lipstick are beauty elements; and
- 3- The strawberry is a healthy food.

The common character among the above categorized objects and the bottle of the marketed perfume is the rose colour. Mandio as a professional director knows how to attract women's attention to his directed advertisement. He depends on the mechanism of matching the presented perfume bottle with essential things in their surrounding environment. In this commercial Mandino matches the coloured bottle of the marketed perfume with the essential pieces of comfort, elements of beauty and healthy food. The second sociolinguistic aspect used in this commercial is discussing with other the emotional status. The usage of the phrase "*The One*" in the title and commercial script reflects the thematic story of women's pursuit which is explained previously. By using this phrase, Johansson attempts to give her targeted audience an idea about her future plans in choosing her partner.

The case of flouting the relation maxim is present here and it is quite clear in this commercial of Dolce & Gabbana because Johansson presents the forgetfulness concept vs. remembrance concept. The strategy of giving hint is the first "OFR" strategy here. The resulted hint is found due to the used phrase "*The One*". The suggested hint is "*The proposed perfume suits*

*all women's taste*". Using contradictions is the second strategy that is employed in Johansson's sentence "*It is funny when you forget, but you never forget the one*". The last "OFR" strategy in this commercial is using associative clue. The named strategy appears again due to the usage of the phrase "*The One*" in this commercial.

### **The One 2006**

This is the third advertisement of Dolce & Gabbana, it is taken from the following link (<https://youtu.be/1M7HsOGDDYM>). It is performed by Johansson. Using the hedging expressions is the first sociolinguistic aspect. The used hedging expressions are (*ah, oh and you know*). The communicative function of those hedges according to the linguistic analysts is to appear as polite as possible on the speaker's part. Here Johansson performs the role of a famous lady who is talking to the public about her own issues. She is in the journey of looking for her perfect partner. Using the hedging expressions in this commercial suits Johansson's character. The scriptwriter finds a harmonic relation between those expressions and the commercial presenter in order to create a convincable commercial. The second sociolinguistic aspect which is recognized in this advertisement is discussing with others their emotional status. At the beginning of the commercial, Johansson shows her old relationship with an Italian guy by saying "*I had an Italian boyfriend once*". The prior sentence is a clear description of Johansson's passed emotional relationship. Choosing Italy to refer her ex-boyfriend's nationality as a common ground between the marketed perfume and Johansson's old relationship. The brand of the presented perfume is Italian and Johansson's ex-boyfriend is also Italian. Near to the end of the advertisement, Johansson declares "*I am not looking for a million things, just the perfect thing. Love that is the one*". The employment of the word "*love*" helps in emphasizing Johansson's willingness to share with the others her emotional needs.

The case of flouting the relation maxim occurs in this commercial. The reason behind flouting the relation maxim is that Johansson chooses to talk about topics unrelated to the commercial purpose which is marketing a perfume. A further case of the process of not-observing Grice's maxims is resulted in this advertisement. Suspending the quality maxim is the case that is concluded in this commercial. Johansson states "*I had an Italian boyfriend once, his mother broke up with me*". Johansson in the above written sentence claims that the Italian guy's mother is the reason behind their breaking up. It is obvious that Johansson attempts not to confirm the known fact that the Italian men are not stable in their relationship. That is why Johansson chooses to give false information in order not cause any offense to the Italian men and to avoid any clash between the American and the Italian cultures.

Firstly, giving hint is the first "OFR" strategy in this commercial and the noted hint is "*The proposed perfume suits all women's taste*". Secondly, using an associative clue is the second "OFR" strategy here. The usage of the phrase "*The one*" and it's thematic story promotes the prior strategy. Thirdly, metaphor is the third "OFR" strategy. Johansson expresses "*The smell of sunshine is the best*". Johansson's expressive sentence is a metaphoric one because the state of sunshine is an abstract state can not be smelt. Fourthly, vagueness as an "OFR" strategy is realized here. Johansson directs her speech to the journalist by saying "*You know what I mean*". The meaning of the directed sentence is quite vague. The audience are incapable of understanding Johansson's sentence. Johansson prefers here to utter a vague sentence than directly saying "*The smell of sunshine is presented in the marketed perfume*". Fifthly, the strategy of using ellipsis or incomplete utterances is the last "OFR" strategy here. Johansson demonstrates "*Music inspires me, art inspires me, but so does the winds*". "*So does*" is a verbal phrase substituting the suggested phrase "*does the winds inspires me*".

### **The One 2009**

This is the last commercial of Dolce & Gabbana and it is taken from the following cite (<https://youtu.be/BsLLj7hfLtk>). The first sociolinguistic aspect which is found is the aspect of using hedging expressions. Two hedging expressions occur twice here which are "*You know*" and "*may be*". Again, the hedges usage reflects the state of being as polite as possible. Discussing with the others the emotional needs and wants is the second sociolinguistic aspect which is present in this commercial. The thematic story behind the phrase "*The one*" is the indicator of the second sociolinguistic aspect.

The manner maxim is flouted here. This results from the mechanism of giving vague and complicated information in Johansson's claim "*I am looking, I do not know what I am looking for. May be everything, may be nothing*". As a consequence, the addressee is absolutely incapable of getting Johansson's exact meaning.

"Giving hint" is the first "OFR" strategy and the concluding hint is the same as in the previous three commercial advertisements. The second "OFR" strategy is "using an associative clue" which gained from using the phrase "*The one*".

### **Whenever I Go**

This is a commercial of Chanel No.5 which is performed by Brad Pitt and it is taken from the following link (<https://youtu.be/9UvVmMamNgE>). "The choice of adjectives" is the first aspect appears here. The adjective "*Inevitable*" is chosen. The thematic meaning of the commercial name is correspondent with the meaning of the chosen adjectives. The second sociolinguistic aspect is talking with the others about the practical achievements. In this commercial Pitt marks "*My luck, my fate, my fortunate*". The literal using of the word "*fortunate*" is a quite prominent example of the speaker's practical achievement.

The case of flouting the relation maxim is present in Pitt's monologue. Pitt selects to talk about topics like the nature of any journey, the distinction between the nature of human beings and the nature of a normal journey, plans and dreams characterization and his conceptual practical achievement.

"Giving hint" is the first employed "OFR" strategy. This strategy is particularly found in the commercial name, thus the following hint is resulted "*The marketed perfume of Chanel No.5 is the perfume which accompanies you everywhere*". "Using an associative clue" is the second "OFR" strategy here. The usage of the word "*journey*" confirms the idea that men are generally interested in the idea of going in a journey. "Over-generalization" is the last "OFR" strategy utilised here. Every journey must have an end is the general fact which is presented by Pitt. Yet, giving this general fact violates the manner maxim.



### Davidoff Adventure

Davidoff Adventure is an advertisement of Davidoff which is presented by Ewan McGregor and it is taken from the following link (<https://youtu.be/DvldSrhcuo>). "The choice of adjectives" is the only sociolinguistic aspect that is introduced here. *Exhilarating, extraordinary, magnificent* and *new* are the four chosen adjectives in this commercial advertisement. The choice of those adjectives is in accordance with the commercial name. The meaning of the chosen adjectives promotes the sense of being in a real adventure.

The case of flouting the relation maxim also exists here. McGregor chooses to describe the state of being in an adventure and McGregor's description is not related to the state of marketing a perfume.

"Giving hint" is the first "OFR" strategy which results from the commercial name. The given hint is *"The best choice that satisfies your adventure sense is Davidoff"*. The second "OFR" strategy is "using an associative clue" which appears as result of using the word *"journey"* as previously explained in Chanel No.5 commercial. McGregor's statement *"The scent of adventure in the air"* is the key for the third "OFR" strategy which is "metaphor". The prior statement is a metaphoric one, because an adventure does not literally have a scent. The last "OFR" strategy in this commercial is over-generalization. The previous strategy results from the usage of the following sentence *"Every smell, every sight, every step pushes me for reason till I find myself in a place like something magnificent"*.

### Hugo Boss Red for Men

It is another commercial of Hugo Boss which is taken from the following link (<https://youtu.be/ymDoacVCMcg>). It is presented by Jared Leto. The choice of red colour is the first sociolinguistic aspect in this commercial. According to J. Suresh Kumar's study entitled *"The Psychology of the Colours Influence Consumer Buying Behaviour-A Diagnostic Study"* the red colour symbolizes dominance and energy. In this commercial Leto has the capacity of destroying the red-coloured light with his red-coloured eyes. Therefore, the first symbolic reference of the red colour is reflected in the scenarios design of the commercial. The second symbol which is energy is captured by Leto's physical steps which are quite energetic. Accordingly, the word *red* in the commercial name is connected thematically with the symbolic reference of the red colour of men's purchasing psychological perspective. "The choice of the adjectives" is the second sociolinguistic aspect here. Leto's choice of the adjective *"daring"* suits his performed character which is daring and challenging.

The case of flouting the relation maxim is recognized as a result of talking about apparently irrelevant things. No "OFR" strategy exists in this advertisement.

### Just Different

It is Leto second commercial of Hugo Boss which is taken from the following link (<https://youtu.be/fPI4bZeYZQM>). The sociolinguistic aspect which is found in this commercial is the choice of adjectives. *Different* is the chosen adjective and it is repeated three times. The commercial advertisement name is the first contextual location for the indicated adjective. In addition, it is used twice in the commercial monologue. The literal repetition is the technique that is followed in the adjective choice in this commercial.

The case of flouting the relation maxim is the used case here. Leto as in this commercial chooses to talk about irrelevant things rather talking about the marketed perfume characteristics.

The strategy of "giving hint" as an "OFR" strategy is realized in the commercial name and the following hint is understood *"The marketed perfume is as different as your personality"*.

### Man of Success

This is Gerard Butler's commercial advertisement of Hugo Boss and it is taken from the following link (<https://youtu.be/5um1a9wOcGI>). "The choice of adjectives" is the first sociolinguistic aspect in this commercial advertisement. *Good* is the given adjective in this commercial and it is repeated twice. The above written adjective is employed to postmodify the nouns *"conduct"* and *"handshake"*. It is important to refer to the known fact that the business men are quite practical in their speeches. For business men it would be appropriate to use another adjective to postmodify the mentioned nouns. Talking with the others about the practical achievements is the second sociolinguistic aspect in this commercial. Starting from the commercial name *"Man of Success"* and specifically the word *"Success"* in it. The word *"Success"* is used to describe the conceptual practical achievement of a particular person. Due to its necessity all the people in all societies are looking for. Likewise, the first sentence which is *"I do not believe in less"* is selected to describe the speaker's practical ambition which is not low at all. Then the phrases *"Good conduct"*, *"Good handshake"* and *"job well"* are all instances of every successful man's achievement. Talking about the practical achievements in this commercial takes three forms which are word, phrases and sentence.

The case of flouting the relation maxim occurs because Butler chooses to talk about his practical achievements as a business man rather than to talk about the marketed perfume characteristics. "Giving hint" is the only "OFR" strategy here. As a result of naming the commercial advertisement as *"Man of Success"*, the following hint is formed *"The presented perfume is suitable for successful men"*.

### Man of Today

This is the fourth commercial of Hugo Boss which is taken from the following link (<https://youtu.be/wuolDtCniKc>). Chris Hemsworth is the mouthpiece of this commercial. Talking with the others about the practical achievements is the only sociolinguistic aspect in this commercial. Hemsworth introduces his commercial by stating *"Success without integrity means nothing"*. Hemsworth's introduced statement is an indication that the speaker has obtained both success and integrity. Obtaining success and integrity are significant achievement which are the majority of the people are working on. Equally, Hemsworth's statement *"We make a living by what we get and we make a life by what we give"* is an indirect mark of the speaker's achievement. Hemsworth maintains that the process of giving and getting a means of living are gained with their own personal efforts and using the personal pronoun *"we"* supports the suggested interpretation.

Flouting the relation maxim is the used case here. The reason behind this flouting is that Hemsworth's monologue revolves around the essential elements of the business men's life. Giving hint is the first "OFR" strategy and again the commercial name

produces the following hint "*The proposed perfume is suitable for men who are in charge of the contemporary world*". Using elliptical utterance is the second strategy which results from the sentence "*Your belonging does not make you a better man, but your behaviour does*". Using the pronoun "*does*" is preferred rather than saying "*your behaviour makes you a better man*". The last "OFR" strategy is "over-generalization" which appears because of Hemsworth's general proposed ideas.

### Tom Ford Noir Perfume

The named commercial is presented by Tom Ford belongs to Tom Ford brand. It is taken from the following link (<https://youtu.be/hIkmae6m3I4>). Using the *black* colour is the trigger of the first sociolinguistic aspect in Ford's commercial. Psychological research denotes that the *black* colour refers to a power source according to men's perspective. In this commercial Ford maintains that the *black* colour exemplifies the senses of elegance, luxury and mystery. The above targeted senses of the black colour is realized by literal using of the adjectives *elegant*, *luxurious* and the noun *mystery*. The prior adjectives produces the second sociolinguistic aspect which is adjectives choice. Although, Ford commercial contains eleven adjectives the adjective choice does not have a criterion formula. The process of not-observing Grice's maxims had no application in Ford's advertisement.

Presupposition is the first "OFR" strategy which results from using the conjunction "*yet*" at the end of the indicated commercial. However, using this conjunction presupposes the assumption that the speaker's usage of the Tom Ford Noir Perfume might be replaced by another perfume in the future. The suggested interpretation is justified by the assumption that Ford's group of men's perfume is a continuously new produced perfume. Therefore, the speaker is marketing even the non produced perfumes. "Overstatement" as an "OFR" strategy is resulted from the exaggerated description in the following sentences

1-"*I like the colour black, it is elegant and luxurious. It is the colour of mystery*"; and

2-"*Noir is spicy, woody, oriental fragrance that reveals itself in layers. It is warm and seductive*".

"Over-generalization" is the last "OFR" strategy which appears as conclusion of using the general sentence "*I like fragrance that unfold from so good to complex*".

### Your Time is Now

This is Leto's third selected commercial of Hugo Boss which is taken from the following link (<https://youtu.be/9zOI8bvs8ow>). No sociolinguistic aspect is being exploited with the current commercial. The case of flouting the relation maxim is recognized because Leto in this commercial tries to give a challenging speech rather than marketing a perfume.

"Giving hint" is the first "OFR" strategy which exists in the commercial name. Thus, the following hint is captured "*Hugo Boss perfume is your starting point*". Using the rhetorical question is the second strategy, because of asking the question "*what are you waiting for*". The prior question does not need to be answered because its answer is quite understandable.

In the eight commercial advertisements of men's perfume no single hedging expression is present. The attempt to appear as polite as possible is the known interpretative function of the hedging words on the speaker's part, but they give the sense of hesitation on the hearer's part. It is worthy to denote that Pitt, McGregor, Hemsworth, Butler, Leto and Ford who are the mouthpieces of the prior commercials are international celebrities. Thus, the absence of the hedges in the advertisements of men's perfume is an intended sociolinguistic stylization.

### Results and Discussion

Table – 1: The Sociolinguistic Aspects in the Selected Advertisements of Women's and Men's Perfume

The Examined Sociolinguistic Aspects	The Number of Occurrence of the Examined Sociolinguistic Aspects in the Advertisements of Women's Perfume	The Percentage Scoring of the Examined Sociolinguistic Aspects in the Advertisements of Women's Perfume	The Number of Occurrence of the Examined Aspects in the Advertisements of Men's Perfume	The Percentage Scoring of the Examined Sociolinguistic Aspects in the Advertisements of Men's Perfume
1.The choice of the colour terms	3	37%	2	25%
2.The choice of adjectives	3	37%	5	62%
3.The usage of hedges	4	50%	0	0%
4.Talking about the emotional status	4	50%	0	0%
5.Talking about the Practical achievements	0	0%	3	37%

Table – 2: The Process of Not-Observing Grice's Maxims in Relation to the Selected Advertisements of Women's and Men's Perfume

The Used Cases	The Number of Occurrence of the used cases in the Advertisements of Women's Perfume	The Percentage Scoring of the Used cases in the Advertisements of Women's Perfume	The Number of Occurrence of the used cases in the Advertisements of Men's Perfume	The Percentage Scoring of the Used cases in the Advertisements of Men's Perfume
1. The case of flouting a maxim	8	100%	7	87%
2. The case of suspending a maxim	1	12%	0	0%

Table – 3: The "OFR" Strategies in Relation to the Selected Advertisements of Women's and Men's Perfume

The Used OFR Strategies	The Number of Occurrence of the used OFR Strategies in the Advertisements of Women's Perfume	The Percentage Scoring of the Used OFR Strategies in the Advertisements of Women's Perfume	The Number of Occurrence of the used OFR Strategies in the Advertisements of Men's Perfume	The Percentage Scoring of the Used OFR Strategies in the Advertisements of Men's Perfume
1. Giving hints	6	75%	6	75%
2. Using associative clues	5	62%	2	25%
3. Using presupposition	0	0%	1	12%
4. Using understatement	1	12%	0	0%
5. Using overstatement	0	0%	2	25%
6. Using contradictions	1	12%	0	0%
7. Using metaphor	4	50%	1	12%
8. Using rhetorical questions	1	12%	1	12%
9. Using vague utterances	1	12%	0	0%
10. Over-generalization	0	0%	5	62%
11. Ellipsis	1	12%	1	12%

Persuasion, as an influential instrument in the process of marketing women's and men's perfume, is achieved by using :

1. *Rose* and *gold* colours are chosen in the commercials of women's as a sociolinguistic aspects that contribute in the process of producing persuasive context. The previously mentioned colours are used as symbols of femininity and beauty. In the commercials of men's, the *red* and *black* colours are employed as symbols of dominance and energy for the red colour and as symbols of elegance, luxury and mystery for the black one;

2. The choice of adjectives as a sociolinguistic aspect is linked implicitly or explicitly with feminine reference in the advertisements of women's perfume. However, the chosen adjectives in the commercials of men's perfume are linked explicitly with masculine contextual reference;

3. The usage of "hedges" and talking with others about the emotional status as further sociolinguistic aspects are exclusive feminine aspects for the commercials of women's perfume;

4. Discussing with others the practical achievements as a sociolinguistic aspect appears to be an exclusive masculine aspect for the advertisements of men's perfume;

5. The case of flouting the Grice's maxims as a part of the pragmatic process of not-observing Grice's maxims scores 100% of the commercials of women's perfume and it scores 87% of the commercials of men's perfume. The high percentage scoring of this pragmatic case denotes its wide significance in the process of producing successful marketing context;

6. The case of suspending Grice's maxim scores 12% in women's commercials and it scores 0% in those of men's. This low percentage scoring of this pragmatic case refers to its limited significance in the process of producing successful marketing context;

7. "Giving hints", "using rhetorical questions and ellipsis" as "OFR" strategies and as a part of Brown's and Levinson's politeness theory are of equal percentage scoring in both the advertisements of women's and men's perfume. This equal percentage scoring indicates the persuasive significance of the prior written strategies in the process of marketing women's and men's perfume;

8. The "OFR" strategies of "using associative clues, understatement, contradictions, using metaphor and using vague utterances" are of higher scoring percentage in the commercials of women's than those of men's. This is variant percentage scoring reveals the persuasive significance of the mentioned strategies in the process of producing an effective commercials of women's perfume; and

9. The "OFR" strategies of "using presupposition", overstatement and over-generalization" are of higher scoring percentage in the commercials of men's perfume than those of . This variant percentage scoring reveals the persuasive significance of the mentioned strategies in the process of producing an effective advertisements of men's perfume.

### Conclusion

This paper proves that the persuasive techniques used in the commercial advertisements of women's perfume are distinctive from those of men's perfume from the sociolinguistic and pragmatic perspectives.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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## АЛБАНСКАЯ ПОЭЗИЯ С НИЗКИМ УРОВНЕМ КОММУНИКАЦИИ

Обзор

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## Аннотация

Албанская поэзия развивалась и трансформировалась параллельно с развитием литературных течений от книголюбского периода до современности; каждый из этих периодов привносил в литературу характерные черты с определенными кодифицирующими элементами. Последующие периоды, в основном XX век, характеризуются различными авангардными течениями и литературными тенденциями, которые являлись выражением современности и были подвержены влиянию современной европейской и мировой литературы, но с сильным национальным привкусом с элементами автохтонности, а также были подвластны историческим и политическим штормам, происходившим внутри албанской культуры. В настоящей статье рассматриваются авангардные литературные течения, появившиеся до и после Первой мировой войны: футуризм (в Италии и России), экспрессионизм (в Германии и Австрии), дадаизм (в Швейцарии), сюрреализм (во Франции) и социальная литература России и стран Центральной Европы. Внутри этих процессов мы видим мощное течение модернизма и постмодернизма, а именно: неоромантику, символизм и сюрреализм, группу парнасцев (с их абсолютной поэзией) и все, что связано с герметизмом, как результат социальных и политических событий в различных гео-контекстах, исторических и социокультурных обстоятельствах. Именно социокультурные обстоятельства являются главным предметом изучения этой научной работы, поэтому мы рассмотрим албанскую поэзию с ее низким уровнем коммуникации сквозь их призму.

**Ключевые слова:** албанская поэзия, низкий уровень коммуникации, герметичность, полисемантика, интерпретация, читатели, реципиенты, образный язык.

## ALBANIAN POETRY OF LOW COMMUNICATION

Review

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## Abstract

Albanian poetry has been evolving and transforming into periods of literary currents, from Philobiblic to Modernity and beyond, and each of them brought characteristics with distinctive and codifying elements that left marks and precious literary values. Subsequent periods, mostly the 20th century, came with a variety of avant-garde streams of literary trends as an expression of modernity with varied explosions, with influences from modern European and world literature, but with the strong taste of dough made by autochthonous seeds, grown in storms and historical, political storms of Albanian culture. It is consider that the avant-garde literary currents that appeared before and after World War I: Futurism (in Italy and Russia), Expressionism (in Germany and Austria) Dadaism (in Switzerland), Surrealism (in France) and Social literature in Russia and in the countries of Central Europe). Then, within them, we have the modern and the postmodern with powerful currents such as: Neo-romance, Symbolism and Surrealism, Parnasism (with absolute poetry) and all linked to Hermeticism as a result of social and political circumstances in different geo-contexts and historical and socio-cultural contexts. The last one is the sphere of interest in scientific work, so is with inters to look beyond this perspective within Albanian poetry, which has low communication.

**Keywords:** Albanian poetry, low communication, hermetics, polysemantics, interpretation, readers, receptors, figurative language.

## Low communicative poetry is closed-message poetry

"Albanian literature of the twentieth century has developed between two great collectivist ideologies: nationalism and communism" [3, P.726]. Consequently, literatures meet, as it is of value, and they do so with a moral and political function (whose distinction is emphasized by the scholars since Konica), channeled as Sabri Hamiti calls the literary canons of Modernity and Socrealism. Both of them collide so much between themselves that they begin with the exceptions, anathema, of the notorious authors who did not obey the norm, the creative method that had already become institutional and state, in direct political and ideological function. Modern literature, in this case modern poetry, comes with prominent literary individualities that left traces of their masterpieces. «Displayed either as a legacy of symbolism (Asdreni, Lasgushi) or as a realism with critical spirit (Çajupi, Noli) or in neoclassical form (Fishta, Mjeda, Haxhiademi) or in the uncharacteristic shapes of modernity in prose (Koliqi, Migjeni, Kuteli), the early modern Albanian literature that possesses the first half of the 20th century has two fundamental features: the creation of new literary structures and structures and the creation of literary consciousness that literature is a special aesthetic creation regardless of intentions» [4, P.10]. Meanwhile, from the second half of the 20th century came a literature that is closely confronted with the communist ideology throughout the Albanian space, in Albania and Kosovo, undergoing very harsh dictatorial regimes. Many authors were treated very little (even misinterpreted and distorted the value of their works, for example: Konica, Fishta, Kuteli etc.) or were removed completely from the literary and

the school system, from anthologies and literary stories, which made choices and interpretations according to ideological preferences of the time. For instance are the late writings and interpretations of the creativity of the anathema authors (Fishta, Konica, Kuteli, Prenushi, Vangjel Koça, Branko Merxhani, Anton Harapi, Bernardin Palaj, etc.), and we also know how they suffered or how they survived modern contemporary authors of the 60's and 70's (Martin Camaj, Teki Dervishi, Fatos Arapi, Beqir Musliu, Zef Zorba, Xhevahiq Spahiu, Frederik Rreshpja, Moikom Zeqo, etc.) and who, wanting to avoid regimes, compromise with the poetic language, entering «semiological adventure» (Bart's notion) [8]. Most chose the low-level poetry model, but with a high figure, difficult to decode, so we are interested in the signs and markings within their texts. «Modern texts try out unconditional reader ... Modern textbooks are semiotic projects and we want semiotic reading. Modern authors are only open to readers who resemble and become wild mountain for those who do not resemble it» [6, P.69].

When we say low-level poetry, we mean poetry that is beside or within hermetic poetry. The fact that it is not easily understood by readers because it keeps something that is not easy to notice, something that is hidden, or something that is deeply rooted in the author's message or artistic thought. It is necessary to break down concepts and notions related to Hermetism, to try to understand the idea of the authors who, with their art, embraced this stream.

If we start from the explanations of the Hermetism concept by Clarence Hugh Holman and William Harmon, Hermeticism is "a part of the mystical and occult doctrine touching alchemy and spirituality. Hermeticism has been important to a number of modern artists whose interest is drawn from the mechanical manifestation of the current, secular and real world" [2, P.234]. The authors do not state what they see and feel about their reality, instead they do a deviation from direct message, but how and why? It is seen that Hermetism was born as a contradictory expression of society, the power of time, an innovative language in the articulation of the verse, the expressive expression, profound thought, in a few words, but with very figurative language very personal, pretty closed as a message, but with a multitude of meaning and interpretation. So come the representative and representative representatives of this stream (Carlo Bo (1911-2001), Mario Luzi (1914-2005), Alfonso Gatto (1909-1976), Salvatore Quasimodo (1901-1968), Giuseppe Ungaretti, etc.) they became a model for our authors who had a culture and literary formation with a wide range of cultural and cultural backgrounds.

As Neka Ndoja says, "Hermetic poetry takes the most of their readings and interpretations, as it does not address the markers directly, the hermetic poetry is revealed by their interpretations and the mysticism of the message's eloquence. From this poetic stream, our writers took the element of the secret of the message's transmission, did not get so much intertextures as the roadmap of the marker to return to the mark of the poetic text strategy" [5, P.5].

In another full-length paper I have dealt with the order of certain authors (Fahredin Gunga, S. Hamiti, N. Halimi, Str. Dedaj, B. Musliu, Z. Zorba), addressing their poetry created in the 60s and 80s, viewed from many dimensions, from a thematic-themed plan, structured with all stylistic and figurative elements to metric ones.

Low communicative poetry is closed-message poetry, with a tendency toward hermetic or even hermetic cigars. The emergence of Hermetism as a literary movement in Italy in the 1920s and 30s, was considered as a counter current to the reality of the time, with authors modeling around the world, who were also liked by authors who brought Albanian literature true value and art.

This new spirit of poetry creation, heavily influenced by modern European lyric poetry of the 20th century (Rilke and George Trakli, in Austria; Apolinier, Mallarmé, Yves Bonnefoy, Bodler, in France; Federico García Lorca, Rafael Alberti, in Spain; Ungaretti, Montale and Quasimodo, in Italy; as well as those of the Anglo-Saxons, such as Yeats, Pound and TS Eliot), also took place in Albanian areas, within our political, social and cultural circumstances. Clad in symbols and metaphors, dark and full of contrasts, as the poet's inner expression, she comes across as opposed to ideologized and politicized literature as well as to dictatorial power.

Hermetic poetry was created under the circumstances of dictatorial times all over Europe. It is a dark and closed poetry, based on symbolic language with a suggestive and semiotic power, with a complexity in poetic articulation, difficulty in interpretation. Hermetic poets, avoiding Nazi-Fascist regimes, avoid open communication to bring the inner world from the creators who first put the art through which they oppose the systems and propaganda of reality surrounding them. In this line, hermetic poem, which mostly expresses loneliness, pain and despair as experiences of wars, losses, human feelings and situations, appears to be reflexive, but also poems of thought, emotion and thought deeply.

Researcher Neka Ndoja states that "hermetic poetry comes to life or is understood by reading and interpreting it, since it does not communicate directly with the signified. The marking of hermetic poetry is revealed by interpretations of poetry within the mystique and elaboration of the message. This poem also inspired our authors to conceal the message as a new poetic strategy" [5, P.5].

When it comes to our Albanian poetry, researcher Basri Capriqi mainly considers the poetry of the 1970s as such, as he states in his paper Poetry of the 70s — Non-Communication as Communication at the Conference of the Academy of Sciences and of Arts, entitled Streams of Contemporary Albanian Literature. That kind of poetry comes with low communication, there is not a transparency in its messages and, as such, it is not easily understood by readers.

This spirit of communication is found in the poem "A nail" by the author Zef Zorba. When analyzing this point, it can be recognized the dictatorial way of functioning of the communist state in Albania, the exclusion, persecution and elimination that was done to people who opposed the system. The logic and meaning of the poetic literary idea is transmitted by the picture of a nail, which symbolizes the removal of one of the eminent figures of the time. Then, the sounds (symploce and anaphora) and syntax (inverse, gradation, ellipse) with repetition of sounds and words add to the drama of the verses, increase the emphasis on something missing (in this case, the photo on the wall) and the expressions dry on the wall, deep on the wall and knife on the wall associate to something violent, something painful that traces deep into memory over time:

A knife fixed to the wall, a nail  
stabbed in the wall, a stuck nail...  
A nail inserted deep into the wall, a nail  
inserted deep into the wall, a nail inserted.  
One nail left dry on the wall, one nail  
left dry on the wall, one nail left.  
obsessive...  
deep in...  
remaining dry..." [7, P.130]

As the poetry "A Nail" enters the frames of pain, the verses wander through dark, heavy, painful spaces, rejection, sadness, but also fine art, with personal discourse articulated strongly with the many conceptual figures of contextual, within the themes of the reality that the author experiences.

### Conclusion

To note what this poem looks like in Albanian literature, some selected authors will be analyzed. It can be noted that "The reflective dimension of contemporary Albanian letters has developed especially in Kosovo, due to the more favorable literary land. In the '70s, especially in Eastern prose and in the poems of Sabri Hamiti, Rahman Dedaj and many other authors, the culture of reflection as a time of confession and as a time of lyric, assumes diverse colors. In this sense, poetry of this time influenced by socio-cultural and historical circumstances, is seen to have a hermetic tendency, and it will be dealt with which poetry classifies as hermetic, and then we will see, taste and interpret the typical hermetic, which has communication low with the receptor.

I wanted to explore more Albanian hermetic poetry, especially the poetry of our authors, who in their style articulate (more or less) poetry with low communicability, so I chose seven authors for review and interpretation. Those were eminent Albanian poets, mainly Kosovars (with the exception of Zorba.), such as Fahredin Gunga, Sabri Hamiti, Nexhat Halimi, Rahman Dedaj, Beqir Musliu and Zef Zorba. This type of poetry does not convey the transparency of literary messages and ideas and, as such, being highly figurative and viciously communicative, to embed in its labyrinths and to foster a curiosity for scientific and theoretical literary analysis and analysis.

From here I will go on to treat the authors one by one and some of their works related to the period of hermetic writing, to feel the burden of pain and suffering that the Albanian being took away.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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**«ИСТОРИЯ АЛБАНСКОЙ ЛИТЕРАТУРЫ» (1983), ИЗДАННАЯ АКАДЕМИЕЙ НАУКИ АЛБАНИИ**  
Обзор

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**Аннотация**

Настоящая статья посвящена изучению содержания и природы книги «История албанской литературы», изданной Академией наук Албании (АНА, 1983). Как и все академические исследования албанской литературы, написанные до сих пор, эта книга ориентирована на школьную систему обучения. Книга внимательно исследует вопрос о том, какие авторы и какие работы относятся к подтипам, какие из них рассматриваются кратко, а какие из них вообще не считаются литературной ценностью определенной эпохи. Стоит отметить, что это издание 1983 года; книга переиздавалась в 1989 году, но, тем не менее, обременена социально-культурными проблемами того времени. Наш главный вопрос – почему ценность некоторых авторов меньше, а также, почему некоторые другие авторы вообще не вошли в канон? Настоящая статья пытается дать ответ на этот вопрос.

**Ключевые слова:** история литературы, албанский, идеология, традиции, опыт.

**THE HISTORY OF THE ALBANIAN LITERATURE (1983) PUBLISHED BY THE ACADEMY OF SCIENCE OF ALBANIA**  
Review

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**Abstract**

This paper studies the content and the nature of the book: The History of the Albanian Literature, published by the Academy of Sciences of Albania (AShT, 1983). Like all the scholastic stories of Albanian Literature written so far, this book is written with dedication to the school system. Careful observation will be paid to which authors and what works are considered subtypes, which ones are which are treated briefly, but also which ones do not appear at all as the literary value of the time. We always bear in mind the fact that the 1983 edition and the 1989 reprint are burdened with socio-cultural problems of the time and ask why some authors are reduced in value and why some others are left out altogether? This paper tries to answer this question.

**Keywords:** History of literature, Albanian, ideology, tradition, experiences, individual explosions.

**Background of the history of literature**

Looking at the contents of this book (a scholar book), we will look carefully at what is left and what is lost, as Genette said, who appreciates that the History of Literature gives both permanent alterations and changes: "It seems to me that in literature the historical object, which is simultaneously stable and changeable, are not works: are the constitutive elements of works ... forms: rhetorical codes, narrative techniques, poetic structures ... " [12 P.80].

Understandably, the history of literature is linked to the whole of the facts and does not stop only with great authors and masterpieces, but also with young authors who bring something new, something different. The change in literature is marked by its value, and the literary discourse of change produces the change in the established system. Generally with the term "history of literature" itself we see the historical development of a literature, the literary evolution of a nation, and beyond, to other levels up to the world literature. According to the formalists with evolution in literature we understand sublime texts rising at the level of scriptures that shake a field of literary values. Thus, the claimed value, verified and praised as granted, is arranged in the work of the history of literature. Within it we see tradition, experiences, individual explosions, all together.

The history of the Albanian literature of 1983 is a collective work made under the direction of Dhimitër S. Shuteriqi. It is noted that this work is strongly supported in the precursor work, also from Dhimitër S. Shuteriqi, published in 1959-1960. Here, the Albanian Literature is divided into three periods:

1. The Old Albanian Literature,
2. Albanian Literature of the National Renaissance,
3. Literature of the Albanian State (1912-1939).

It does not include what would eventually be called the contemporary literature, not even the oral literature as the basis of the written literature. Here we see that there are different criteria for naming each period: the first is arbitrary, like old literature; the second is a national cultural, as Renaissance literature; the third is state policy, like Albanian state literature. The authors who in the foreword under-line: "When it comes to periodization, in this new work the known periodization was adopted, according to the stages of the history of our people" [3 P.5].

This story of Albanian literature, albeit with academic claims, suffers terribly from the ideology of the state system of communist Albania of the time when it was published, and as such, this story excludes our eminent authors who were considered as adversaries and traitors of the country. This paper outlines these authors.

The idea for the history of literature dates back to the XVIII century, but its writing dates back to the XIX and XX. Albanian scholars have consistently tried to offer texts of historical nature by offering the chronology of Albanian literature since its beginnings. See a series of works such as: Justin Rrota: The Literature of Albanian (1925), Gaetano Petrotta: Albanian



People, Albanian Language and Literature (1932), Eqrem Çabej: Elements of Language and Literature in Albanian (1936) and For the genesis of literature (1938), Albanian Writers I, II, 1941-1942, Arshi Pipa: Albanian Literature: Social Perspective (1978); Rexhep Qosja: The history of Albanian Literature, Romanticism I, II, III, (1984), History of Albanian Literature (1983), Ibrahim Rugova: Directions and Premises of Albanian Literary Criticism (1504-1983) published in 1986; Robert Elsie: The History of Albanian Literature (1995). All these books have their peculiarities, both by their structure, composition, literary notions, and by the ways of periodization of literature.

As we can see, "The writings of the historical nature on the Albanian literary culture have begun with manuals, the analogies commented, followed with traditionalist historiographic texts. Further, the history of a formation / romantization (Rexhep Qosja) has been claimed, ignoring the fact that the literary formation is a synchronous literary manifestation. Eventually, it met the typology of a literary domain / criticism (Ibrahim Rugova). This order is also added to other languages with historiographic and informative claims, thus promoting Albanian literature and culture. The stories of Albanian literature remain linked to the national and political history of the Albanians, the author's life or readings of concrete works, the work of literary criticism." (Kujtim Shala) [4 P.147]. Over time, there have been political and cultural problems and we have manuscripts in various periods that were not published by the censorship and did not have a cultural circulation. These problems are reflected in the books of the history of literature, which note the deficiencies but also the many obstacles, as we can later analyze within the article. Also in the bibliography of Albanian publications we can see that Albanian authors do not record everything, i.e. the information about texts, resources, etc. is poorer (Somewhat different is the case of Elsi's book, which is sometimes overused with notes because the book is dedicated to foreign readers.). Even in the ASHT book itself it is said that "the bibliography is selective, which includes studies either as a stand alone publication or in a collection of scientific journals" [13 P.594], and it is well known that authoritative studies are considered, which are not all treated by the literary criteria.

Without stopping at other authors who deal with the history of literature, we are putting the emphasis on Sabri Hamiti's writings as an established scholar in this field. Here we will see the five volumes of his works:

1. Literary criticism,
2. Filibiblical Literature,
3. Romantic Literature,
4. Modern Literature and
5. Contemporary Literature.

In these study books we note that the author highlights what is essential of literature in each literary period, consistently using the literary research method. In the theoretical discourse and in his research, he sees literary criticism as personal reading "as an awareness for the interpretation and reconstruction of the literary work" [6 P.8]. From work to work we see that it creates a whole system of reviewing and evaluating Albanian literature, with the forms, ideas, themes, literary phenomena that Albanian literature has from old literature to modernity. By making a theoretical and critical synthesis of Albanian literature flows in the diocete and synchronous plan, it identifies the Scales of Literature, pointing to the zero Scale of Scripture (according to Bart) characterizing the imitation, the first (poiesis) and the second recreation (metapoiesis) to propose the interpretation of literature through literary schools. Hamiti's historical poetry follows discourses, codes, forms, formations, schools, phenomena, domains (like literary criticism), etc., and as such is a valid foundation for a literary history of literature.

Fortunately, now we have prominent scholars who write stories on literature history based on what literature is at different periods of time to derive literary and artistic values as precious pearls throughout each period and for every period.

#### **Evaluation of the book "The History of the Albanian Literature" of 1983**

What does The History of the Albanian Literature (1983) include and exclude?

Since this paper focuses on the Albanian literature history of 1983 (Tirana), we will not elaborate on other works of the literary history, but by analyzing the book in question I will try a little bit of comparison with the predecessor book and with what follows to look at the prospect of developing this type of book.

If we compare the structure of The History of the Albanian Literature (1983) with two books: History of Albanian Literature (1975) and History of Albanian Literature (1980), but also with Robert Elsi's latest book: The History of Albanian Literature (2001), we will see that the structure determines the periodization of literature, which varies from book to book. For example, The history of Albanian literature (1975) has this structure: Albanian Folklore, Old Albanian Literature and National Renaissance Literature. The history of Albanian literature (1980) is structured with the following chapters: Old Albanian Literature, Albanian Literature of the National Renaissance, Albanian Literature of Socialist Realism. The history of Albanian literature (1983) begins with the Old Albanian Literature, continues with the Albanian Literature of the National Renaissance and concludes with the Albanian Literature of 1912-1939. The three books make a periodization not according to the nature of literature, but a time periodization (the old, the Renaissance, years 1912-1939) that reflects more of the historic era. Even the latter two are too ideologically charged by the communist system of those years. Such periodization is not proclaimed by any genuine scholar. Uelek mentions that the history of literature can be written considering periods, literary movements or calendar centuries. Most of the literary stories, he notes, have divided the periods in harmony with political changes or social revolutions, transferring the literary period to politicians and society historians. On the other hand, he notes, the literary period should be set with pure literary means. "The period is the time limit in which a system of literary norms, standards and conventions prevails, the introduction, diffusion, diversification, integration and disappearance of which can be followed" [11 P.402]. The period is easily distinguished by another of its differences and similarities, but also by the values they carry from period to period. Understandably, some of them may be lost as invalid, but also as a consequence of non-preservation, concealment or exclusion (as in the case of some authors excluded from the Tirana Academy of Sciences). Çabej in his book About the genesis of Albanian literature, published in 1939, in which in the last chapter Literature tries to make a historical outline of the Albanian literature. He treats this literature comparable to Balkan literature regarding the support of literary writing in folklore and the political color of the writer. "Çabej emphasizes that the fair separation of Albanian literature should

not come from historical periods, but from cultural and literary circuit. He distinguishes three pre-historic literary cultural circles:

The Catholic Circuit of Northern Albania, the Albanian-Italian Circuit, the Orthodox Circuit of Southern Albania and, finally, the National Literary Circle, 19th-century national literature" [4 P.13]. Robert Elsi periodizes Albanian literature according to historical development and with the cultural-time criterion, e.g. The Early History of Albanians, The Birth of Written History in Albania, The Beginnings of Literature in Albania. The XVI and XVI centuries, the Excellence of the Orient, the Muslim literature of the 18th and the beginning of the 19th century, the Byzantine Heritage, the orthodox tradition in the 18th and the beginning of the 19th century, the Arbresh literature in the 18th and 19th centuries, the Renaissance Period, Literature of Albanian national awakening, Albanian literature current from the beginning of the 20th century to 1944, Literature under Enver Hoxha's regime (1944-1985) and getting out of isolation, Albanian literature in Kosovo, Our crumpled blood, Albanian Literature of XX Century in Italy and Diaspora and Chronology of Albanian Literature (as can be seen from the naming of literary periods in the chapters of Robert Elsey's book: *Histori e Letërsisë shqiptare*, Dukagjini, Pejë, 2001).

As noted above, this book of literature history (1983) divided literature into three periods:

1. Old Albanian literature,
2. Albanian Literature of the National Renaissance,
3. Literature of the period of the Albanian state of the years 1912-1939.

It does not include contemporary literature, but even oral literature such as the cultural treasury of nurturing literary literature (there is no proper interpretation of oral literature — literary literature.) Folk literature is only mentioned when talking about collecting folk tales such as: Thimi Mitko, Zef Jubani, Jani Vreto, etc. Or even in a case of ideological effects such as:

"Fishta supports his art in populist creativity, but his work has got an antifolk character, precisely this season was in contravention of the basic set of measures, contrary to their democratization" [3 P.116].

Claiming to be a textbook for the education of younger generations is also felt by the state of the censorship within the content and classification of the authors. Understandably, the thoughts, interpretations of literature over time are being dictated.

As far as space is concerned in this book, the National Renaissance literature (with authors: Naim Frashëri, Sami Frashëri, Zef Serembe, Fan S. Noli, Ndre Mjeda and others) dominates, while the Old Literature, but also the period from 1912 to 1939, have the smallest space but (some of which are mentioned in the passing, perhaps due to their inadequate recognition, eg Loni, Logori, Jani Vruho, Milto Gurro, Kozmo Serembe, Andrea Varfi, Ndoc Nikaj, authors from Kosova, etc.).

All scholars have so far judged it as a textbook with an ideological burden because it makes the authors' differences to the point that some of the most eminent authors of albanian literature are labelled as reactionaries, traitors, anti-nationalists, etc. (Fishta, Konica, Kuteli, Prenushi, Vangjel Koça, Branko Merxhani, Anton Harapi, Bernardin Palaj, etc.) We consider the consequences, the delays in interpreting and reception of the creativity of the denounced authors. Similarly, the differences in national / revolutionary (New World) and anti-communitarian / reactionary (Besa, Neo-Albanian, Democracy, Albanian endeavors, etc.) we also see the magazines and newspapers of the time. In defense of communist ideology, the authors of the literary history text distort some of the eminent national figures so that these figures come full of negativity in front of the readers and so leave them completely out the literature education. Half a page is dedicated to Fishta and Konica, two lines about Vinçenc Prenushi and so forth, making them as the worst, as follows: "Gjergj Fishta (1871-1940), poet, publicist, pedagogue, politician, directed for a while during the printing of the Franciscan order and the cultural and educational activity of this order. For the interests of the church and the religion stood the interests of the homeland and the people, which he proclaimed and defended with all the demagoguery and cynicism, and laid the foundation for his literary work. His main work, the epic poem *Lahuta e malsis*, attacking shovenism came in the second fight against the Ottoman invaders ... Among the clerics and the most aggressive journalists was Vincent Prenushi, the weak poet sentimental and religious. Faik Konica joined this stream (1875-1941). Son of an old beyler's family, mostly a publicist, he started the literary activity with the publication of *Albania* magazine ... An unscrupulous politician, Konica was unbreakable, brutal and aggressive all his life, attacking one case with another very patriotic progressive ... " [3 P.471-472]. In addition to such distortions we have no presentation and analysis of the works of the labeled authors, so that the reader can be left to evaluate the author himself, but the tendencies and impacts that are claimed to the masses / readers.

The text is constantly charged with the tendency to interpret literature in the ideological spirit, giving it powerful political function. We can find as many texts of the type: "They were held as desirous of Western civilization, against the Anatolian spirit ... According to them, the nation's moral or political community or supposedly supplant the ruling classes, provided that they stripped themselves of their egoisms and were shining, something that the intellectuals would do in their service .... Or "Against the dominant ideology were the communists and other progressive elements set up ... Different artistic and theatrical groups and progressive theatrical repertoire were set up at that time ... By expounding the bourgeois nature of" neo-Albanians "and" youths ", the magazine proclaimed the Marxist thesis, according to which the people create history and ideas become material strength when they serve the masses ... " [3. P.463-464]. In each part there is an explanation of the political-historical circumstances under the communist ideology that led the Albanian state at that time and the space of such explanations is so great that it gives the typical ideological character of this book.

As such, the book lacks a lot of literary interpretations alongside literature periods and authors, and ideo-artistic novelties. For example, the structure of a chapter is as follows: Part II Albanian Literature of the National Renaissance: Introduction, Historical Conditions, Ideology and Politics, Cultural Activity, Artistic Activity, Renaissance Literature Development Stages, General Characterization of Renaissance Literature, Topics, Tools and Gender, Aesthetic and Critical Thought, Conclusion. Although this structure has the logic of the general perspective and there is plenty of valuable information on the aforementioned developments, but the longest part is Ideology and Politics out of all others. This implies and decodes the dominant function of this literary history, full of history of socio-political circumstances, alongside them with the course of

literature, but without complete literary analysis. Also, when it comes to special authors (mainly to the authors of the Renaissance) always the text is associated with the sub-title Worlds and social and political views, so that the colors that characterize the ideological aspect that this text carries are seen. It is understandable that the authors of old literature and Romanticism come in full treatment, whereas the most impoverished ones come from those who are not sufficiently recognized, mostly authors of the 1920s and 1930s. It is worth pointing out that each chapter has a conclusion that comes as a summary of the basic characteristics of authors and periodic periods, sometimes referred to as literary currents or literary movements. Within the text there are also information on translations performed by our authors (Noli, Çajupi, etc.) that speak of the interests of foreign literature and their influence more or less in Albanian literature.

### Conclusion

This study presents the Albanian Literature History (AShT, 1983), where among other things it is stressed that the studied book does not sufficiently represent the history of Albanian literature, because it contains major deficiencies. Dictated by the ideological scheme of the communist state of Albania, it neglected major authors (such as Fishta and Konica), treats briefly and not enough authors such as Kutel and Poradec, while the authors of the period 1912-1939 treats and evaluates according to the preferences of power, so we also have errors, lack and unprofessional literary access.

Despite the barriers and tendencies of ideologically dictated interpretations, Albanian literature moves on and develops, i.e. stands out and grows outside the alleged frames. Along with its development, numerous valuable studies of the process of drafting a new history of literature are also underway. We have a number of advanced studies that fill the gaps so far and come as a good to the labelled, denounced authors. Here we consider Gjergj Fishta's studies (A. Plasari, S. Hamiti, A. Berisha, K. Shala, B. Kosumi), for Faik Konica (S. Hamiti, J. Kastrati), for Bilal Xhaferri (S. Hamiti, K. Shala), for Ernest Koliqi (A. Berisha, K. Rahman, Dh. Shehri, S. Hamiti) for Mitrush Kuteli (S. Hamiti, A. Plasari, K. Shala, S. Bashota, N. (S. Hamiti, A. Berisha, K. Shala, N. Krasniqi) for Zef Skiroi (Mandala, A. Berisha, S. Hamiti, E. Kryeziu) for Zef Zorb (S. Hamiti), for Martin Camaj (A. Berisha, Y. Berisha, Xh. Beqiri).

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Не указан.

### Conflict of Interest

None declared.

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## ТВОРЧЕСТВО ФАТОСА КОНГОЛИ

Обзор

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## Аннотация

Данная статья является обзором творчества албанского писателя Фатоса Конголи. Фатос Конголи является одним из наиболее важных авторов албанской современной литературы, созданной на рубеже XX и XXI веков. Конголи также является одним из наиболее уважаемых авторов албанской литературной критики и входит в число самых читаемых писателей. Хотя свою карьеру писатель начал с рассказов, его признание албанскими читателями и литературными критиками были достигнуты благодаря романам. Даже сейчас его романы по-прежнему пользуются наибольшим спросом у албанских любителей искусства. В особенности стоит отметить его роман «Потерянные», который стал культовым произведением переходного периода между коммунизмом и демократией в Албании.

**Ключевые слова:** романы, тема, мотив, Конголи, персонажи.

## NOVELS OF FATOS KONGOLI

Review

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## Abstract

Our paper study about Fatos Kongoli novels is a summary that makes clear that Fatos Kongoli is one of the most important and productive writers of Albanian contemporary literature created during the last years of the XX-th century and the first years of XXI-st century. Besides being very productive, Kongoli is also one of the most esteemed authors from Albanian literary criticism and is ranked among the most widely-read writers. Although in the beginning he started writing stories, his recognition by Albanian readers and literary criticism was attained through the novel. Even now, his novels continue to be the most wanted by Albanian art lovers. His novel "The Lost," especially, turned into a cult novel for the transitional period between communism and democracy in Albania.

**Keywords:** novels, theme, motive, Kongoli, characters.

## 1. The special feature of Kongli novels

The novels of Fatos Kongoli are as follows: "The Three of Us" (1985), "The Lost" (1992), "The Carusel" (1990), "The Ghost" (1994), "The Ivory Dragon" (1999), "Demokleu Dream" (2004), "Dog's Skin" (2003), "Saint Peter's Gate" (2005), "Life in a Racket Box" (2007), "Bolero in the House of Elders" (2008), "Ilusions in a Drawer" (2010), "Si-do-re-la" (2011), "Gjemia e Mbytur" (2015) and "The Lucky Man" (2015). The special feature of these novels in comparison to other Albanian novels is that they have the individual in focus and treat the approach of the simple human being in facing the difficult periods and times of the most recent Albanian history.

This, in fact, is also a staple of Fatos Kongoli's novels. Also as a conjoint point might be considered their philosophical treatment of the various human life situations, especially those that represent the height of the existential struggle of the Albanian man with doing what he thinks, and as a result, the impossibility of acting because of certain circumstances. The essence of existentialist thinking is the unifying point of narrative works of this author. Such a feature makes him a mature writer in the world of conception and ideas, since such a treatment of the characters and narratives that represent his works makes Kongol an author of contemporary mentality and comparable with different world writers who have this point of view.

## 2. The common feature of Kongoli novels

Another common feature of Kongoli novels is the fact that in his creativity we find a novelian corpus that is titled "Prisons of Memories" by the author, including these novels: "The Lost", "The Ghost" "Dog's skin", "Ivory Dragon" and "Dream of Demokleu". As it might clearly be seen by the title of this novelian campus, the novelian prose is treated by the author the same as a human memory, a kind of past but not too distant memory, the time when our hero was a hostage of a system inside which every action was dictated.

As can be seen from reading his novels, we are dealing with an author who has experienced the recent past and the transitional or transitional phase spiritually, something that was still disunited and with various complications, ranging from ideological to interpersonal ones. Recognizing both the communist and the transition period, this author enters into the psychology of time and creates characters through which he recounts the time and the people of the time. He is one of the Albanian authors who has the essential aim to break down the psychology of the hero and character that is identifiable with the ordinary Albanian man. So, the characters of Kongol, besides acting as human beings, as usually happens in the writing genre of his novels, are also the signification of ideas and meanings that go beyond the boundaries of their concrete action. Being so accomplished at the stylistic and conceptual level, Fatos Kongoli's prosaic works had a delightful and enviable acceptance by each author. His novels were translated into many world languages and were read and appreciated by international literary critics and literary writers in famous European magazines and newspapers. We recall the articles of well-known European newspapers such as Le Monde, Le Figaro, Le Temps, La Stampa, L'Express, The Guardian, The Independent, and Der Tagesspiegel. Also, his novels were written about and given ratings by the magazine Magazine Litteraire, which is one of the

most important literary media in the francophone world. In these newspapers and magazines, his artistic and narrative work has been compared in parallel with the ideas and works of great artistic writers such as F. Dojstojevski, Alber Kamy, Samuel Becket, and others. Of particular mention, thematic and conceptual comparisons with Kamy's novels are most common. Kongol has been awarded the most important prizes, both national and international. So, those who have read and know the narrative work of Fatos Kongol have no reason to be surprised with the importance of this author and the love the Albanian reader has for his work, as well as his penetration and international success, where after I. Kadare is the second author of international significance and representation.

### 2.1. The Lost

As we said above, "The Lost" is a cult-novel for what can be termed a transition period or a transition period between the communist era and the beginning of Albanian democracy. It is the first novel of the series of five novels that the author over-named "The Prison of Memories", which includes the novels: "The Ghost", "Ivory Dragon", "Damokleu's Dream" and "Dog Skin". According to Professor Agim Vinca, "The Lost" is the novel that marked the footstep of a writer [21, P.371], adding that this novel is precisely the one that will open the writer's path toward a new creativity, a new quality, and a new world. While, for other researchers, "The Lost" is a novel of absurdity, of the gloomy routine of the dictatorial times, of impossibility and lack of freedom" [17, P.127], adding that "The Lost" is a novel of the character. The whole narrative's thematic and conceptual axis revolves around the character called Thesar Lumi, whose actions and thoughts are motivated by the title of this novel. "The researcher of contemporary Albanian literature and novel Arben Prendi claims that the "The Lost" is a "novel with a sincere confession where the protagonist as a confessional character positions himself, in the present, through a retrospective of the past". As it can be seen from reading this novel by Kongoli, his main character, Thesar Lumi, or Sari, as often is seen in different situations of this confession, is a being who has not made any concrete action. Even in the beginning, he refuses to escape with the ship that is sending people to Italy, just as all his friends had. He is different from the others. He is a revolted being inside himself, but without having the slightest opportunity or the slightest courage to express it: in other words, a being that is more observant than active. Thesar Lumi descends from the ship and takes the road to the city cemetery and begins to confess its past and present. He feels lost and stuck, so that he no longer feels it necessary to take any concrete steps. He speaks for himself and for others, and from all that can be read, we can say that we are dealing with a character who can usually be termed as a nucleus character around whom all other characters of the novel act and behave. The main character of this novel, Thesar Lumi represents the profile of a character built on the basis of the absurd model, whose essence is around the blade of consciousness and the impossible, which confront each other from the beginning of confession till the end of it.

Through the story of the Thesar Lumi we see that we are dealing with two basic and two story themes in this novel of Kongoli: the confession before the collapse of the communist system, and the story of the time known as a transitional one, where Albanians have reclaimed as two very important epochs in their recent history. According to this story, this character of Kongoli has a stain in his biography, and it is enough a reason for the authorities of the communist regime to have doubts about him. So he feels excluded, lost, during a system where you are not part of it, anyway. The honest man was part of the defeated, and that was not only personal, but also collective. Thesar Lumi feels lost, just as the title of this novel. He feels himself such as he is aware of the deformities of the communist system, but cannot do anything. The story of this novel, according to researcher Prendi, is built on a base of a realistic novel, but approaching a novel of "brook of consciousness" [17, P.45].

Different international and Albanian critics and researches have made comparisons between Alber Kamy's novel "Alien" and Fatos Kongoli's "The Lost", saying that Mersos of the French writer and Thesari of the Albanian writer both act in the same overflowing situation of absurdity, where each one of them "feels lost and foreigners in their own way" [23, P.532]. This is clearly stated by the researcher of literature, Severina Pasha, who interprets the ideological and conceptual of these two novels, where among other things she states that "Thesar Lumi is the brother of the absurd Kamysian, Merso" [24, P.333].

"The Lost" is one of the most arisen novels of Albanian literature that must be particularly analysed, dealing with the features and characters that come out of his confession.

### 2.2. The Ghost

The novel "The Ghost" of Fatos Kongoli has an ideal and stylistic similarity with the above mentioned novel of the same author, stemming from the fact that they are part of a novelian corpus called "The Prisons of Memories". Festim Gurabardhi of "The Ghost" is an ideal extension of the character Thesar Lumi in the "The Lost". According to the literature researcher Arben Prendi, the author "in the case of the character Festimi has entered deeper into the psychological, spiritual and identity world" [25, P.49] of the individual in a dictatorship time, as the communist Albania was at that time. In this novel of Kongoli, we have the exposure of a reality that resembles a fragmented nightmare of characters and individuals rather than a natural reality. So we have a controversial truth which, more than concrete, seems to be absurd and grotesque. The protagonists of this novel, Festim and Valmir D., are alienated by a regime which could not put up with the vertical and humane attitude of its citizens. It changed them. For the gear of the system, there were only collaborators and enemies. People who did not want to be placed in these categories were constantly in trouble and fear. The system required profiling, side-by-side. Such a thing is suffered by our main protagonist, Festim Gurabardhi. He is a human being who ends up in madness, because as a man who becomes a gadget of the system, like Valmir D., he is forced to collaborate with the system to punish his superior in the publishing house where he works as an editor of artistic publications for children. So we're dealing with a low-ranking official in a totalitarian regime, a children's literature editor in a public publishing house, who does not want to get involved in the deep gears of the system, but is imposed on because such was the system. Feeling guilty of doing the act, he ends up going mad. After coming out of it, he feels like a "ghost among the living", which is the motivation for the title of this novel.

### 2.3. Ivory Dragon

Kongoli's novel "Ivory Dragon" has conceptual similarities to the two above-mentioned novels, but also has a difference in terms of time-keeping and especially space of confession. The main character, Genc Skampa, remains a hostage of the past, like Thesar and Festim Gurabardhi, but, unlike the two, his past is not related to Albania, but to a distanced country, China in

the 1960s, when he was a student. This is the country of the ivory dragons, from which the novel gets the title. As the literature researcher and professor Laura Smaçi states, the time of confession of this novel is the “time of big moral crises” [26, P.207], a time when the Albanian young man who had no idea of big global politics or ideological international currents, and who was not even interested in either, becomes victim of these huge political currents, which will deeply influence his life.

During the time when communist Albania had good relations with the China of Mao Zedong, many Albanian students went to study there. One of them is our character, Genc Skampa. But with the collapse of relations between these two states, Albanian students were forced to return. This was the destiny of our character. But he had left a part of his soul there. He was deeply in love with a Chinese girl, Sui Lini. He is forced to abandon his love, remaining imprisoned in his emotional memory. Returning to Albania, Genc Skampa tries to build his new life, but does not succeed. After a short time, he separates from his wife and, in one way or another, loses contact with his children, especially after they are grown up.

When he reaches an older age, memories of China and Liun only became stronger to him, transforming him into a being who lives in two times—in his admirable past, for which he feels guilty, and in the present, filled with solitude.

#### **2.4. Demokleu Dream**

The novel “Demokleu Dream” is one of the best novels of this writer based on the ideas and messages that come out of it. Different from the other novels of this author, the “Dream of Democleu” focuses on the element of fatality, the misfortune of the individual imposed because of inadequate inaction and dictated social and political circumstances. So it is under the dictates of destiny and metaphorically puts the punishment or “Demokle’s Sword” on its head. Such a mythical metaphor brings out the title of this novel. So we’re dealing with an author who has an enviable peculiarity in finding the titles of his prose works.

The main character of this novel is Ergys, a young man who faces the struggles that transition time in Albania brings, which with no doubt influence his life and the life of his lovers. He is a human being with a sense of loneliness, like the character of “Ivory Dragon”. He is only comforted by the love that is almost the only essential and real thing in times of crisis.

The storyline of this novel is set in 1997 when there were social troubles in Albania, almost a civil war. A victim of these circumstances is also our character. One of the most interesting and accomplished scenes not only in this novel, but in all Albanian novelce creativity is the situation when Ergysi cannot send his wife to give birth to their child because of the traffic jams and blockades due to the social confrontations in Albania at the time. The novel is important because of the narrative technique. It is said in the prologue that this is a lost manuscript of an unknown Albanian writer called Balzak. So, our author, Fatos Kongoli, plays with this narrative technique, which is a typical specifying feature of the world contemporary novel, as well as the Albanian one.

#### **2.5. Dog’s Skin**

The novel “Dog’s Skin” of Fatos Kongoli has in the center of its narrative discourse a writer and film screen player, Kristi Trapi, who lives an emotionally debilitated life as a result of the troubles he had suffered from the not so distant past. He considers himself failed and unfulfilled both professionally and emotionally.

The story of the communist past is linked to an internment family punished by generations of the communist regime under Enver Hoxha. It was Dolores’ family with whom our character was extramarital. He had known her since they were both young, waiting in a queue to get the milk that the so-called popular warehouses shared to the citizens. So it is a confession about the power of a state that does not allow the individual to possess any private property. Even the necessary milk for the family and children had to be taken from the state rather than providing for it oneself. His girlfriend’s family had biographical notes, and almost every one of her members was punished for it. Communists also doubted about Kristi because of the closeness he had with this family. Kristi Trapi despises himself for his inability to do something for his beloved people because of the fear that accompanies him all the time. The only thing that keeps him alive is flirting with different women, one of them Dori, his daughter’s friend who turns out to be the granddaughter of his early girlfriend Dolores. So we’re dealing with a character who is followed by his past in each step of life.

#### **2.6. To Saint Peter’s Gate**

Fatos Kongoli’s novel “To Saint Peter’s Gate” has an essential ideo-thematic difference in comparison to the other novels that are included in his novelian corpus, “Prison of Memories”. In this novel, we have a revealing of criticism and fiery revolt with the moral crisis and reality in Albania during the phase of democratic transition. This novel takes place in several lines of confession, and a dominant technique is that of the monologue. The four main characters, Platon Guri, Ardiana Gjini, Sabit Kurti and Erald Perjaku have their own monologues, through which they combine the storylines and make the novel unique.

The main character, Platon Guri, a university professor of history, is shot dead accidentally and erroneously during an assassination that a criminal group had prepared for someone else. He is in hospital and in a state of being between death and life, that is, “at St. Peter’s Gate”, confesses about his life, and revolts against the Albanian reality of post-dictatorship. His beautiful wife, Ardiana, who was a well-known writer, was tempted by fame and had left their marriage behind.

As a result, the professor of the university, Platoni, had started an extramarital affair with Roksana, an unknown woman to the society, to fulfill himself emotionally. Ardiana’s monologue is very important in this novel and expands its thematic range. It criticizes the press mania for creating gossip and writing untruthful things. The Tirana press alluded to the fact that behind the assassination of the professor was his beautiful wife, the well-known writer, possibly because of the extramarital affair. A very interesting character in this novel is Sabit Kurti, a police inspector who is looking for the professor’s assassins. Meanwhile, one of the very special characters not only of this novel, but of all contemporary Albanian literature, is Erald Perjaku, a young man living in the suburbs of the city who has no criminal precedents, but, because of the difficult economic situation, joins a criminal group headed by the owner of a business complex. Through his monologue we see that the group the young Erald was part of had accidentally shot the professor. Eraldi goes to prison and here the tragedy begins for his sister, who is one of the most tragic characters of contemporary Albanian novel. She is looking for a visa to go abroad due to the difficult economic and family situation. The business owner and boss of the Eraldi uses her condition, deceiving her into believing he will provide her assistance in the process of leaving Albania. She turns into a half prostitute of this boss and

various Albanian politicians connected to organized crime. With the novel "At St. Peter's Gate", Fatos Kongoli has introduced themes and thematic motifs that were not previously encountered in Albanian literature. Therefore, it is enough reason to appreciate this novel.

### 2.7. Life in a Racket Box

The novel "Life in a Racket Box" by Fatos Kongoli has two great narrative lines. First, he speaks to us about the transition period in Albania following the fall of the Enverist regime, which makes it one of the main thematic motifs of this novel and, in general, the novels of Fatos Kongoli. Secondly, we have a narrative construction of the absurd situation that follows the literary work of the Albanian author. In the second line, this novel has an ideological-thematic and worldview connection with the novel "The Lost" of the same author, but also with Albert Kamy's novel "Alien".

Bledi Terziu, a well-known journalist, is a human being who constantly faces an absurd situation and a constant sense of guilt. Accidentally, a gipsy girl knocks on the door of his apartment, and he invites her to love him. She accidentally dies in the journalist's bathtub. Then there is the dilemma of what to do: call the police or throw the body somewhere in the suburbs of the city. He decides on the second. This changes his destiny and the course of his life, even his human character. So a moment of life, an unimportant evening in his life making love with a gipsy girl, is the reason that his life takes another direction. He then thinks differently about himself, society, time, and the people with whom he works and collaborates. Such a thing makes him intolerant of their actions, and he feels disgusted with the fakeness that is mostly found during the transition in Albania.

### 2.8. Bolero in the House of Elders

The novel "Bolero in the House of Elders" of Fatos Kongoli, due to the thematic aspect and the message it gives, is one of the most special novels, not only of this author but of all Albanian literature. We say this because it includes topics and motifs that we have not seen before in the contemporary Albanian prose, such as the thematic motif of homosexuality between two women. Unlike all the novels of Kongol where the narrator is male, in this novel the narrator is a woman. The narrator is Parashqevia, a nurse who cares for two lonely elders.

In this novel of Kongol, we have three thematic motifs:

- Loneliness (relationship between old people and the existing reality);
- Social troubles in Albania during 1997;
- Love between two women, Parashqevi and Ana.

Sending letters between the elder and his old lady from the first floor to the second is one of the most beautiful motifs in our contemporary prose. The sender or bearer of their letters is Parashqevia. In them, they write and confess their past overwhelmed by problems and their present overflowing with solitude. Parashqevi is disgusted with herself and suffers the lack of friend and girlfriend Anna, who was killed during the social troubles that had occurred in Albania in 1997. She has suffered from these situation herself because a group of men led by Anne's brother have raped her.

Parashqevia is a character who disgusts everything she sees and has significant psychological and emotional loss. Being such, she is a very important and intriguing character in Albanian literature, not only of Fatos Kongoli's prose.

### 2.9. Gjemia e mbytur

The fate of the Fatos Kongoli novel "Gjemija e Mbytur" is a confession that pays homage to the victims of the regime, a confession about the past and the present of Albanian society as we see in many works of this author. The line of confession begins with Glauk Fusha, returned to Albania after several years of exile. He returns to find his human and family identity and dignity as well as to find the truth about the destruction of his family by certain sections of Enver Hoxha's communist regime. "Mysterious villa" is an allegoric construction, an allegoric premise that comes out of the realistic discourse which dominates many parts of Kongoli prose. It is a building where some notes of the mighty people of the former communist Albanian regime were kept. Therefore, through these records and testimonies the truth could be reached. So we're dealing with a kind of archives, where the files of the dictatorship monist were kept. The main character attempts to open the files, but it is impossible because they are guarded by the state police, which do not allow them to be opened up to democracy.

### 2.10. Si-do-re-la

The novel "Si-do-re-la" is special in the thematic aspect because it is the only one where, in the center of discourse, we have only the theme of love. The erotic motive, the memory of an early love, is more present here than in many novels of this author. We have a character who, like many characters of this author, is a hostage of the past. Unlike many of the other novels, however, there is no strong connection between social and political circumstances and his love affairs.

### 2.11. Lucky Man

The novel "Lucky Man" has two narrative shafts: first of all, a narrative about the world of crime, represented by Sabit Kurti's figure and, secondly, a confession about love and deception, represented by the figure of the main character, Gentian Engjelli. Sabit Kurti is sent to investigate a crime: a hotel with a weird name was blown up by a criminal group just one day before he was to be inaugurated. Meanwhile, Gentian Engjelli is caught between two loves, two truths—what looks real and what he fantasizes, and who is more a product of his imagination.

### Conclusion

As a conclusion we aim to understand that the main foundation of the Kongoli novel is the reality of the Albanian people, their former life connected to so many situations before, during, and after communism. The construction of Kongoli novels is real, mostly-true situations lived by each of the characters. It should be noted that the variety of characters' actions in the novels of Kongoli and many other credible facts are the human situations and actions artistically presented by the author in his novels.

Kongol has written many novels, so to discuss each of them, a single study paper is not enough. It remains for another occasion to present the other situations of his novels in detail.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.19.3.5>**СТИЛИСТИЧЕСКИЙ АНАЛИЗ СТИХОТВОРЕНИЯ «ЧТО Я БУДУ» СУХЕЙРЫ ХАММАД**

Научная статья

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**Аннотация**

В настоящее время лингвистика является отдельной дисциплиной; ее использование в изучении литературы положило начало новому восприятию в области литературоведения. В этом исследовании представлен стилистический анализ стихотворения Сухейры Хаммад «Что я буду» с точки зрения его лексических, морфологических и фонологических паттернов. Следует отметить, что стилистика не только полезна для студентов, изучающих языкознание, литературу и культуру, но и для преподавателей английского языка и литературы. Тем не менее, стилистика рассматривается как мост между лингвистикой и литературой; она занимается изучением инструментов языка, таких как риторические фигуры и синтаксические паттерны, которые связаны с созданием выразительного или литературного стиля. Таким образом, стилистика – это область, которая связывает литературную критику с одной стороны, и лингвистику с другой.

**Ключевые слова:** стилистика, девиация, литературная стилистика, общая стилистика.

**A STYLISTIC ANALYSIS OF SUHAIR HAMMAD'S WHAT I WILL**

Research article

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**Abstract**

Linguistics is nowadays a separate discipline; its use in the study of literature has started a new perception in the field of literary criticism. This study presents a stylistic analysis of Hammad's poem "What I Will", in terms of its lexical, morphological, and phonological patterns. It is necessary to mention that stylistics is not only helpful to students of linguistics, literary, and cultural criticism, but it is also beneficial for teachers of English language and literature. However, stylistics considers as a bridge between linguistics and literature; it is the study of tools in languages, such as rhetorical figures and syntactical patterns, that are related to creating expressive or literary style. Thus, stylistics is a field that relates both literary criticisms on the one hand and linguistics on the other.

**Keywords:** stylistics, deviation, literary stylistics, general stylistics.

**Introduction**

This study attempts to analyze the significant types of linguistic deviation used by Suhair Hammad in her poem What I Will (see Appendix 1) occurs in Zsstar Diva, a collection of poems by the poet published in 2005. When one reads any text, he/she explains its various structural levels grammar, sounds, words and textual structure. In that sense, stylistics is a discipline that studies different styles; it refers to the study of proper use of words or language in suitable places. Mills (2005) asserts that stylistics is the analysis of language and literary texts depending on selected theoretical language models. Yufang- Ho (2011) defines stylistics as "the study of the language and style of literature" [7, P.5]. However, stylistic analysis depends on a linguistic argument in the literary work, and thus makes use of various tools of linguistic analysis, e.g. using theories relating to phonetics, syntax, semantics and/or theories from other areas such as pragmatics, cognitive-linguistics, etc. Norgaard et al. (2010) argue that stylistics is «the study of the ways in which meaning is created through language in literature as well as in other types of texts» [14, P.1]; it can be said it is a way of creating new words.

Leech [8, P.29] affirms that stylistics is the study of style and of how language use could vary by the varying circumstances such as the circumstances of the period, discourse situation or authorship. He differentiates between general stylistics and literary stylistics. General stylistics deals with the study of style in texts of all kinds, while literary stylistics is restricted to literary texts. He also argues that readers have to recognize, within literary stylistics, the two types of stylistics, namely descriptive stylistics and explanatory stylistics. The former aims to describe the style, while the latter aims to use stylistics to clarify something. Within explanatory stylistics, two fields can be recognized: extrinsic, which is suggested to reveal the author/s or the chronology of a set of writings; and] intrinsic, which is used widely when analyzing literary texts, and it is suggested to clarify the meaning or importance of the text itself. Figure (1) below shows the many types of stylistics.

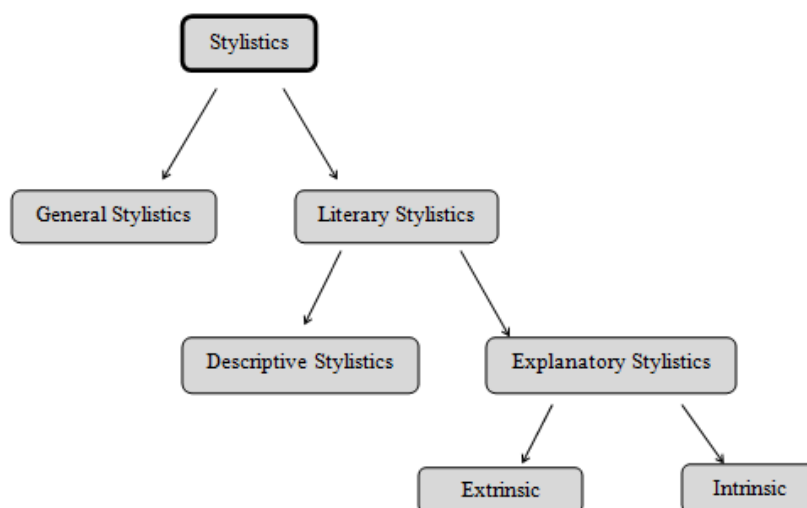


Figure 1 – Types of Stylistics (the figure is set by the researcher)

### Aims

This study aims at detecting the devices and techniques Hammad uses at the grammatical, morphological, phonological and graphological levels. It is showing Hammad's effective use of deviation to express specific and unique ideas in her poetry. It also aims to determine the types of deviation that were employed.

### Limitation of the study

This study is limited to the analysis and description of the notion of deviation. To be more specific, the analysis will be concerned with the various types of linguistic deviation and how and why these deviations are used by Suhair Hammad.

### Problem

The problem of this study lies in the following questions:

What types of deviation occur in the poem under analysis? Are they internal or external? At what linguistic level do they occur? How do deviant features work individually and together to influence the reader's understanding of poetry? Does deviation as a literary device make the language of poetry strange, odd, obscure and linguistically incoherent?

### Previous Studies

#### Deviation as a Linguistic Device

One of the interests of stylisticians is the analysis of deviations from the norm which may be conducted in any literary work. McMenamin (2002) argues that deviation deals with options that lead to the production of 'ungrammatical' or 'incorrect', 'unacceptable' forms. Linguistically, any given 'norm' can be either prescriptive or descriptive. A descriptive norm shows the speakers' and writers' recognition of what is suitable or grammatical in language form and function, while a prescriptive norm shows a social sense of what in language use is right and appropriate.

Leech [8, P.55] proposes that deviation is the violation and breaking of the rules and constructions of the language code itself, breaking the norm. Accordingly, a norm can be divided into an absolute norm and a relative norm. The absolute norm is "a norm for the language as a whole" [8, P.56], whereas the relative norm is "a norm provided by some set of texts which ... are regarded as comparable".

Furthermore, deviation can be classified into determinate deviation and statistical deviation. The determinate deviation is non-quantitative; in this point, the norm (which is the language itself) can be treated as a system composed of rules. Therefore, deviation is regarded as a contradiction between what is permitted by the language system and what appears in the texts, in a way that determinate deviation shows the breaking and violation of the rules and constructions of the language code itself. Determinate deviation plays an essential role in stylistic analysis. By contrast, statistical deviation deals with the quantitative amount of linguistic distinction between the domain and the norm. In general, the norm of this type can be treated as a relative norm, as it is not easy to produce an absolute statistical norm for the language as a whole. So, the deviation is a feature used by the poet while trying to break the "expected norms" of linguistic expression. It can be said that the poet tries to exercise "poetic license". Leech talks about the various types of deviation from the norm: primary deviation, secondary deviation and tertiary deviation. Primary deviation deals with how the poet violates the norm of the language as a whole; it occurs within two domains:

- where the language gives options, the poet can go outside what is normal;
- where the language gives the option, "the poet denies himself the freedom to choose, using the same item in successive positions" [8, P.59].

Secondary deviation is "deviation not from norms of linguistic expression in general, but the norms of literary composition, of the 'poetic canon', including norms of author or genre" [8, P.62]. This kind of deviation is called conventional variation or defeated expectancy. An example of this deviation is metrical variation, i.e., a violation from the metric set. Enjambment or run-on lines', which means «a lack of fit between metrical and syntactic units, such that a line's end occurs at a point where there is no major grammatical boundary» [8, P.62].

Tertiary deviation is "deviation from norms internal to a text" [8, P.63]; this is also called internal deviation. This kind of deviation is similar to secondary deviation, but it differs from the other two levels of deviation. Leech and Short affirm that properties of language within a text could be departed from the norms of the text itself. To be more specific, "they stand

against the background of what the text has led us to expect" [9, P.44]. It is a type expected to be defeated, i.e., a dissatisfaction of assumptions which have occurred in the poem. It can occur as a dynamic phenomenon and is specified by its distinction with the former context. Besides, what is considered an internal deviation at one spot in the text will not be so at a different place. Internal deviation «often signals a point of climax» [8, P.63].

Hence, some of these types of deviation (such as phonological, morphological, lexical, and graphological levels) will be the model employed in this paper for analyzing the selected poem "What I Will" by Suhair Hammad.

### **Levels of Stylistic Analysis**

The levels of stylistic analysis can be summarised as follows:

- Graphological level: It refers to the parallel study of the language's writing system, including the rules of spelling. Graphological levels are concerned with the use of capitalization, punctuation and spacing, e.g., full stop, colon, comma, etc.

- Phonological level: It is the level of sounds. The phonological system contains two domains: (a) a set of sounds and its features, (b) patterns which show how sounds are related to each other. Phonological devices include alliteration, assonance, consonance, and rhyme elements.

- Morphological level: This level shows how the words can be constructed. It is concerned with the construction of words by adding prefixes and suffixes to their roots.

According to Aronoff and Fudeman (2011), morphology shows the mental system which is engaged in word information processes; it may refer to the field of linguistics which deals with words, their internal construction and how they are shaped.

- Lexical-Syntactical level: Lexis deals with the vocabulary, while syntax deals with sentence structure, with how words are related to each other to form sentences. Tallerman (2011) asserts that lexical-syntactical choices can be performed by devices such as collocates, particular parts of speech, similes, and metaphors.

### **Elements in stylistic analysis**

Elements in stylistic analysis can be shown as follows:

#### **Graphological level** contains:

- Paragraphing: refers to a group of sentences, supporting a given topic or idea. Hence, all these sentences must be connected.

- Punctuation: includes symbols and marks which are used in writing. There are different types of punctuation marks used to help students and readers to understand the meaning of texts. These comprise the use of full stops, commas, hyphens, question marks, exclamation marks, inverted commas, apostrophes, colons, semicolons, and brackets.

#### **Phonological level**

Norgaard et al., (2010) state that phonological level contains

- Alliteration: A stylistic device based on the repetition of the same sound at the beginning of the words. For example: Beowulf's "From a friendless foundling, feeble and wretched".

- Assonance: A stylistic device based on the repetition of the same vowel sound in two or more words in a line of poetry, e.g. cool blue shoes.

- Consonance: A stylistic device based on the repetition of the consonant sound. To be more exact, it refers to those sounds in words whose consonants of the stressed syllables agree, but whose vowels differ; examples include She ran home to her parents; canonized/eternalized; dozed/dazed; dissolute/resolute.

- Rhyme: A stylistic device used in poetry to refer to "the repetition of the last stressed vowel and the following speech sounds in two or more words, most typically positioned at the end of the verse- lines" [14, P.145]. It can be safely said that rhyme is disconnected to alliteration, assonance, and consonance.

#### **Morphological level** contains:

- Affixation: The process of adding an affix -either a prefix or a suffix- to the root. Prefixation is the initial addition to form different meaning, e.g. happy/unhappy; suffixation is the final addition that may change, the part of speech of the lexeme to which the suffix is added, e.g. read/reader; friend/friendship.

- Coinage: The creation of a new word from an existing one, e.g. cred from credibility; ovate from ovation.

#### **Lexico-Syntax level** contains:

- Anastrophe: It refers to the inversion of the usual, normal or logical order of the elements in a sentence.

- Anaphora: According to Gardelle (2012) anaphora is a connection between two parts of the sentence in which one part leads to the discussion of the other(s)

- Ellipsis: It refers to a situation "where the usual form/meaning mappings, the algorithms, structures, rules, and constraints that in nonelliptical sentences allow us to map sounds and gestures onto their corresponding meanings, break down" [11, P.1].

### **Biography of Suhair Hammad**

Before embarking on our analysis of the poem, it is necessary to give a brief account of the poet Suhair Hammad. Hammad was born in 1973 Amman, Jordan. She is a Palestinian-American poet, author, performer, and politician. The poet is aware that she uses a unique style, which is connected to hip-hop. [6]. Hammad always regards poetry as a part of her life. The poet is known for her lucid, powerful political poetry. Thus, most of her poems are about fighting and struggling. She moved to New York where she grew up; subsequently, her poetry is affected by her life there, and by the Muslim culture as well. Hashem and Asqalan [13, P.41] argue that Hammad's identity can be fluctuated among the cultures, and this is a result in her dual consciousness.

### **The Theme of "What I Will"**

This poem tackles the mass murder that happens in Palestine and reflects the truth about many people being completely out of touch with the realities of the situation. It also refers to the world's complete indifference towards this massacre. The poetic voice expresses that will neither feel sorry for those who committed suicide nor kill other people because of Palestinians death. It also handles the Israeli occupation and how the Israeli soldiers have killed so many people; still the Palestinians

remain powerful and united. The theme of this poem is fearlessness. Ball [4, P.150] mentioned that What I Will considered as an idiom or expression of objection to the United States' many types of imperialist interference in the Middle East.

### Analysis and Results

The rhyme scheme of this poem is AABCDBCEFFFFGBHAABBG CDII. This makes it easy to notice the breaking of the rhyming scheme of the poem. Hammad breaks the rhyming scheme in order to get the readers' attraction, this scheme able to creat unusual balance images within the readers mind. It can be said that she uses two words at the end of sentences.

The poet uses so much imagery in her poem in order to make the reader imagine what happens and what will happen. Hammad is doing this to make the reader get her message by using idiomatic expressions. Ball [11, P.151] preposes that Hammad participated in "playful linguistic dances around the motif of the 'war drum'", which is expressed metaphor; with another metaphors such as line fifteen 'drummed up war' referring to 'war. The poet starts the first lines of the poem "I will not dance to your war drum...", assuming that the poetic voice will not take part in a conflict ("war"). However, she uses personification while referring to the "war drum" by giving a human sense to war to create a connection with her readers. The repetition of the line "I will not dance to your war drum" reflects the strength of that meaning.

The poet deliberately and effectively repeats "I will (not)" thirteen times in order to secure emphasis. This repetition also adds force and clarity and is used as a unifying device. She uses negative form to show that the activity ,that is not be happened, is refered to the will of the poet who 'will not dance, will not lend, etc. The tone of the poem can be considered as a flowing beat, as well as a clear melody.

### Stylistic Analysis at the Phonological Level

Alliteration occurs in many places of the poem:

I. Not lend my soul nor	(consonance)
II. beating. I know that beat	(consonance)
III. not dance to your drummed	(consonance)
IV. up war. I will not pop	(consonance)
V. suicide. I will not side	(consonance)
VI. collateral or casual	(consonance)
VII. will craft my own drum. Gather my beloved	(consonance)
VIII. will not lend my name	(consonance)
IX. persist and dance. This heartbeat is louder than	(consonance)
X. louder than this breath	(consonance)
XI. wrong. Life is a right not	(consonance)
XII. it is lifeless. I know	(assonance)
XIII. I come from. I	(assonance)

Besides, at the phonological level, it is clear that there are some examples of rhyme, end rhyme, and internal rhyme: "drum- drum, you- you, from- drum, dancing- drumming, death- breath, come- from".

### Stylistic Analysis at the Morphological Level

1- Many of the words used in this poem are connected to war or rather give the impression that there is a war or conflict. For example: 'drummed up war, dead, murder, suicide, bombs, .'

2- Thus, they capture the world of war, its tool, the struggle, and her people's suffering. These can be regarded as words of a set together with their related words or collocates. For example: war, beat, lifeless, hate, kill, die, murder, pop, mourn, the dead, suicide, bombs, resist, death.

All of these are words of a set, that means all words that sued in this poem are occurred in war's language, they are connected to the war or to give a sense that there is a wor or conflect. These can be treated as words of a set with their associated words or collocated words . They show or create an atmosphere of war, asserting how people suffer from that war. The use of many "I will" in the poem cannot go unnoticed. This expression (pronoun I and modal will) shows that she and the Palestinians will never be a part of the war. This reflects the degree of optional commitment the poet has towards the activity she selects to take [1].

### Stylistic Analysis at the Lexical Level:

- There is no much use of lexical devices.
- There is an instance of lexical deviation in line 41: "heartbeat" is a compound word consisting of noun + noun.

### Stylistic Analysis at the Graphological Level:

- There is no division of stanzas.
- As far as punctuation marks are concerned, she uses only the full stop, but no other punctuation marks, e.g. commas. There is no use of capitalization, including the personal pronoun I (i). Hammad "never capitalizes any letter" [2], this makes her poetry unique and uniformed, her words have to flow as one.

- There are graphological deviations. For instance, "soul nor" (in line 4), which in SE would most frequently occur with a comma before the conjunction: "soul, nor".

### Figurative Use of Language:

- Hammad uses the imagery to make the reader get the poet's message by using metaphor in line twenty eight the word 'life'. The poet uses metaphor as apowerful instrument to explicit her feelings in effective way.
- The poet uses personification while referring to the war drum; she applies the human sense for war. She does this to make the theme more relevant to the reader, and the idea seems sold; this helps the reader grasp and understand the concept. In exploring a poem, the readers should first of all recognize the voice, to know if it is the poet speaking directly or the poet speaking through somebody else's voice.

- Paradox is shown in lines 9-11. It is mentioned that the poetic voice does not know its people's skin. It is assumed that those are its people who are being cruelly murdered and mistreated. She uses paradox to attract the readers' attention and provide emphasis. Alaghbray (2019) confirms that the poet is resisting, she indicates herself in "opposition to aggression and violence" [1, P.6].

- Repetition (or 'reduplication') is the reiteration of words, phrases, etc., e.g. "I will not dance to your drum". By using repetition, the poet tries to form a kind of rhythm and add force and clarity. She also aims to draw the readers' attention to a particular idea. There are 48 pronouns are repeated, in this way the poet indicates herself within assuredness and objection to the identity of the other. [1]. The conjunction 'and' is repeated three times in line 40. This is a literary device aimed to make an idea clearer. Hammad uses such a type of repetition as a rhetorical device in order to emphasize the value of words in the entire text, the aim being to make a connection between her and her readership.

- There are so many occurrences of consonances. She uses these devices to restate the importance of an idea or theme and provide or intensify rhythm.

### Conclusion

The poem 'What I will' shows the poet's determination to be bitterly apposed to repression and militarism. At the same time, Hammad is ready to commit to promoting freedom, and supporting and encouraging peace. She might demand justice, dignity, and human rights, not only for the Palestinians but for all; she is not only a pacifist, but also an advocate of non-violence.

From my perspective, the poem proves Hammad to be a creative artist, writing and speaking about issues like racism, freedom, peace, repression, non-violence, etc. The 'war drums' in the poem are used to stir up emotions. The word 'dance' is used seven times in the poem. This repetition emphasizes the 'dance metaphor' in the poem, which demonstrates how the poet can respond to the complexity of experience. According to the analysis Hammad used the stylistic devices for aesthetic purposes. The point to be mentioned here is that, in poetry, rules are made to be broken for disorientation and surprise. Hammad is aware of the norms of the language; she intentionally deviates from the norm skillfully in order to show not only her ability to use language but also her excellence in poetry. To be more specific, the language of Hammad's poetry showed to have many striking features of linguistic deviation. The illustrations that the researcher has provided may lead to say that Hammad creates her own language and skillfully manipulates it in her poetry. The poet uses literary devices such as alliteration, assonance, consonance, etc., to reinforce the meaning of words, to give them emphasis by linking them together, and to get the readers' attention to the meaning of the poem. Hammad's constant figurative use of language helps her to extend the significance of what she is saying and make ideas vivid. This figurative use of language enriches the meaning and weight of her poem.

### Appendix

#### *What I Will*

- 1 - I will not
- 2 - dance to your war
- 3 - drum. I will
- 4 - not lend my soul nor
- 5 - my bones to your war
- 6 - drum. I will
- 7 - not dance to your
- 8 - beating. I know that beat.
- 9 - It is lifeless. I know
- 10 - intimately that skin
- 11 - you are hitting. It
- 12 - was alive once
- 13 - hunted stolen
- 14 - stretched. I will
- 15 - not dance to your drummed
- 16 - up war. I will not pop
- 17 - spin beak for you. I
- 18 - will not hate for you or
- 19 - even hate you. I will
- 20 - not kill for you. Especially
- 21 - I will not die
- 22 - for you. I will not mourn
- 23 - the dead with murder nor
- 24 - suicide. I will not side
- 25 - with you nor dance to bombs
- 26 - because everyone else is
- 27 - dancing. Everyone can be
- 28 - wrong. Life is a right not
- 29 - collateral or casual. I
- 30 - will not forget where
- 31 - I come from. I
- 32 - will craft my own drum. Gather my beloved
- 33 - near and our chanting

- 34 - will be dancing. Our  
 35 - humming will be drumming. I  
 36 - will not be played. I  
 37 - will not lend my name  
 38 - nor my rhythm to your  
 39 - beat. I will dance  
 40 - and resist and dance and  
 41 - persist and dance. This heartbeat is louder than  
 42 - death. Your war drum ain't  
 43 - louder than this breath.

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Не указан.

#### Conflict of Interest

None declared.

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## РОМАН «НИЧЬИ СЫНОВЬЯ» РЕКШЕПА КОСЯ

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## Аннотация

Статья посвящена изучению романа «Ничьи сыновья» одного из ведущих писателей албанской литературы в Косово Рекшепа Коса. Авторы анализируют персонажей, события, исторический контекст; а также форму и структуру романа. В 2010 году в Приштине был опубликован роман «Ничьи сыновья» Рекшепа Коса. Что касается жанра, то роман вышел вслед за трилогией: «Из таких глаз исходит смерть» (Vdekja më vjen prej syve të tillë, 1974), Одна любовь семь чувств вины (Një dashuri dhe shtatë fajë, 2003) и Ночь – это наш день (Nata është dita jonë, 2007). У всех романов Рекшепа Коса есть следующие общие элементы: озабоченность человеком и политическими системами, албанский контекст и, за редким исключением, модель и метод письма. Роман считается одним из самых авангардных, постмодернистских романов Албании; поэтому аналитический подход, используемый в статье, дает оценку функционированию такой формы в отношении содержания и литературных ценностей, представленных в романе.

**Ключевые слова:** роман, политические системы, авангард, постмодерн, интертекстуальность.

## THE NOVEL NOBODY'S SONS BY REXHEP QOSJA

Review

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## Abstract

This paper studies the novel Nobody's Sons by one of the leading Albanian literature writers in Kosovo, Rexhep Qosja. Analyzes the characters, the events, the historical topic; as well as dealing with the form or structure of the novel. The novel Nobody's sons by Rexhep Qosja was published in Prishtina, in 2010. As to the genre, the novel follows the trilogy of the novels: The Death comes to me from such eyes (Vdekja më vjen prej syve të tillë, 1974), One love and seven guilt (Një dashuri dhe shtatë fajë, 2003) and The night is our day (Nata është dita jonë, 2007). All of Rexhep Qosja's novels have the following elements in common: the preoccupation of man and political systems, the Albanian and political systems, and, by a rare, slight difference, the model and the method of writing. The novel is regarded as one of the most avant-garde, postmodern Albanian novels; therefore the analytical approach used within this article will try to assess the functioning of this form in relation to the content and literary values that this novel represents.

**Keywords:** the novel, political systems, avant-garde, postmodern, intertextual.

## Introduction

Are people/individuals the ones who make political systems or do political systems determine the lives and consequently the fate of the people? There has been a great debate regarding these concepts, a debate which is unlikely to end. Naturally, this debate has entered the field of literature, thus oftentimes creating great literary works, often, works from diverse genres. The concerns were the same while the writing model differed based on literary movements or formations. Such works emphasize various issues, elaborate them and offer conclusions. This tends to occur by placing these issues on literary fields, by creating prisms or different ways of illustrating or expressing them, by carefully selecting the right linguistic stylization, thus primarily turning them into literature and secondly, offering the reader, apart from information, what literature (as do all arts) offers: delight. The greatest historical phenomena, in Kosovo and Albania, like the war of Skanderbeg, the Albanian leader, against the Ottoman Empire, then communism and democracy, reached the surface or first appeared through literature; before historical personalities were recognized as such, they first entered the fictional world and became literary characters.

The novel Nobody's sons by Rexhep Qosja was published in Pristina, in 2010. As to the genre, the novel follows the trilogy of the novels: The Death comes to me from such eyes (Vdekja më vjen prej syve të tillë, 1974), One love and seven guilt (Një dashuri dhe shtatë fajë, 2003) and The night is our day (Nata është dita jonë, 2007).

The novel Nobody's sons deals with the fate of the Albanian man in two political systems: communism and democracy; which means that the novel follows two plot lines. The alienation of the characters of this novel as a consequence of poor political movements is the main thread which binds their lives and destinies in the novel. This literary piece treats the tragedy of the man within the horrible political and totalitarian system of communism, and, as a paradox, it also treats the misuse and abuse in its antipodal system: the democracy.

## Method

The present study of this novel is, based on structural, intertextual and postmodern studies.

## Discussion

The main character of the novel, who at the same time plays the role of the narrator, is Miran Bushati. The first and last names of this character are not a extraordinary selection or discovery. They are familiar, they don't surprise the Albanian reader. Quite naturally, in our opinion, this does not occur by chance, especially in this type of novel. This naming aims at interrelation (communication), not singularity or originality. It aims at pre-existing names in Albanian literature. Herein lies the "originality" of this choice, due to the fact that it signifies, and as such, is more than naming.

Names that make use of the adverb or the adjective *mirë* (good, adv.), *i mirë* (good, adj.) can be found in Albanian literature. Usually, it is to be found in such works in which the character is the positive character, the good character, the protagonist. The name of the main character: *Mir-an*, *Mir* = *mirë* (good). The selection of the name in *Qosja's* case does not mark the similarity but the opposition, the ironic opposite placement. Postmodern works do not create the great hero or protagonist; rather, they create the opposite, the spiritual mocker [1, P.234].

The name *Miran* has also been regarded as an anagram of the name of *Marin Barleti*, the first author that fictionalized the personality and the most important events of Albanian history, i.e. The history of *Skanderbeg* [2, P.222]. Even the last name begins with the same letter. Additionally, the last name *Bushati* is most definitely connected to the famous family of *Bushatlinjëve* of *Shkodra*. We think that the association continues with a fictional place named *Kurnajë* (a signifying name), which is clearly *Shkodra*. *Shkodra* is a city in the north of Albania.

*Miran Bushati* is an Albanian expatriate living in America, he is a writer who has studied anthropology and ethnology, which equips him with the ability to better understand people and places, which adds up to the fundamental events that the novel explores. Curiosity and interest excite him to accept the offer of a fellow Albanian expatriate, *Gjinush Saraçi-Nushi*, to find the tracks of his father, *Tarik Saraçi*. The offer is not only to trail his past, but also to write a book, a literary work, on him. It would be a historical piece on his life and death.

*Miran Bushati* has never been to Albania or Kosova. He is a young man acclaimed at writing historical novels. Thus emerges the new man, distant from the events which will be treated there, representative of the new spirit which differs from the tradition.

Although I have grown up with them, unfortunately I don't trust them, says *Gjinush Saraçi* about contemporary authors because, as he believes, they think "in the old way, like the old *bayraktars* (...) they have not freed themselves of the phraseology...folkloric or tribal (...) they cannot pronounce a thought without meeting it with gunpowder" [3, P.20]. This statement, a metanarration, categorizes two generations, two different approaches toward history, but most importantly, two ways of writing. We think that it is a point of view that stands opposite *bayraktarism*, a way of writing which opposes hymnization, with which Albanian literature has been identified for years.

The life of *Tarik Saraçi* will thus be examined from this point of view, not of the second, but of the third generation, in order to reach objectivity. The novel in its entirety, with its narrative games and all the various forms that it brings together, asks for this objectivity. It is an objectivity which is not based on inspiration, but on facts. Hence, the novel combines fiction with the process of documenting.

In its essence, the novel examines humanity-moral-ethics in generations, in power, in people, which surfaces as deep, almost philosophical problematic, and it is portrayed as such.

It is no coincidence that the plot begins at the Museum of Natural History, in a place that is distinguished for its democracy i.e. in New York. Here is raised, to the main character and to the reader, the dilemma begun by Newton: "whether the ability of man to relate cause and effect or to stand straight (...) to keep balance was developed first" [2, P.8]. Both dilemmas deal with mechanical life as much as with ethical life, and especially the latter which associates the ethical position with standing straight. This first sign, which appears at the very beginning of the novel, synthesized all the other interconnections of the novel. Between these two binary oppositions the main characters and the systems are to be tested and evaluated.

## Results

The novel *Nobody's Sons* is realized as criticism against the dictatorial communist system in Albania and Yugoslavia. The search for the most important man (*Tarik Saraçi*) who is missing at the time of communism, the whereabouts of whom are unknown, forms the itinerary of this criticism. The search of the individual destiny turns into the collective destiny. "It is not only the death of one man that is at hand here, it is the death of a reality as a consequence of the birth of an ideology" [4, p. 23].

The declarations on instructed and controlled literature and science within the text of the novel, the opening of the files (one of the most taboo topics) which have become integral part of the novel, the controlled system of life, dress, behavior, time of meals, etc. add up to the main idea. The remains of communism would last, as long as communism has lasted.

The novel *Nobody's Sons* was created in accordance with postmodern poetics. It is constructed in the form of a collage, in which the whole is created by its constituents (or parts): declarations, files, brochures, schemes, pentagrams, mathematical formulas, etc. Various documents and citations are employed and functionalized within the novel. Thus, this paper makes use of structural studies, intertextuality and postmodernism.

According to researchers *Jaus* and *Iser*, information retrieved from the Theory of Receptivity is utilized in order to evaluate the function of the reader in such novels in which the work of art requires a knowledgeable and elitist reader.

We used the intertextuality methodology on certain passages of this paper in which the novel or its constituents are investigated in relation to previous literary works within the canon of Albanian literature.

According to Albanian scholars (such as *Ag Apolloni*, etc.), this novel has been claimed to be one of the most avant-garde postmodern Albanian piece of writing. Naturally, the choice of this particular form is not an issue of coincidence or trend. Its form suits it or it has been carefully selected to adjust to its themes, a selection which fulfills the literary and receptive values of the novel.

*Linda Hutcheon* dubs such novels "historiographic metafiction, where theoretical awareness over history and fiction displays itself as constructions of man; historiographic metafiction has created the conditions for reevaluating and reworking on the form and content of the past" [3, P. 20].

As a consequence, there is the great focus of the novel on the past, as can be read at the beginning of the novel: "When one does not find what one wishes for in the Present, one returns to the Past. With the Yesterday you substitute the Today" [4, P.8].

In the postmodern text, the following must be determined: the role of the document and the citations; (...) the role of the discursive forms, narration, description, contemplation, lyricism, dramatism, questions, answers (...) the balance between mimetic illusion and photography [3, P. 20].



It is in this way that the character and narrator, Miran Bushati, defines this sort of writing, this poetics, if one may consider it as such.

This type of novel cannot be created, it can be compiled. Within the novel, through a metacreative approach, in this compilation and not creation, as the narrator (and author) says, it is assumed that the people included or the ones who are co-authoring the work are all those who help to attain the information, which may even include the reader. Together we write, no, we compile the lifewriting of Tarik Saraçi [5, P. 22], he addresses the reader, in order to join in the first person plural form – we. Having in mind the principle of the theory or aesthetics of reception which recognizes the cultivated, well-prepared reader, who is ready to merge the parts of such texts of postmodern poetics, he can be considered an active participant. This has been called the elite or the creative-aesthetic reader. According to the theory of receptivity, the reader “concretizes” the literary work, which is no more than a list of black dots aligned in a single page [5, P. 59].

In his book *The Act of Reading: A Theory of Aesthetic Response*, Wolfgang Iser supposes more than being a subject which must be defined, the work of art is an object which must be experienced. In a way, this bids the function of the receiver, who, according to Iser, would be more than a receiver; he would experience, accumulate, and be part of the work of art [5, p. 61].

The most efficient literary work for Iser is the one that imposes its reader a new critical awareness against his codes and hypotheses which he randomly uses [4, P.62]. It is this category which best suits Qosja's novel, a novel that is in itself different, an avant-garde novel which confronts previous forms created in Albanian literature.

It is a postmodern novel which clearly answers the framework of this movement. According to its constituent, Linda Hutcheon: Postmodernism is a contradictory phenomenon, one that uses and abuses, installs and then subverts, the very concepts it challenges [3, P.17], a categorization of postmodernism not only in literature, but in other fields as well.

We think that the reason Rexhep Qosja chose this form, and especially emphasized it in this novel (*Nobody's sons*), can be related to the theme or the problematic which it elaborates.

### Conclusions

The novel discusses the “red” ideology of communism as much as it discusses democracy, i.e. the alienation of contemporary man in democracy.

It creates an irony of the negative phenomena of both systems until it reaches their greatest depths. It is full of irony and sarcasm against actual phenomena, against the democracy of the old communists, and against images of art, politics and religion in Albania and Kosova. Honest men, powerless to the abuse, corruption and the immorality of the “new” society, march through the novel. Moral and social values fall to the ground.

We have always substituted the bad one with a worse one, the novel claims [6, P. 45]. This is the law of Albanian dialectic. We appreciate that the communist mask of the motherland turns into a mask that murders, that lies, robs, cheats, and takes bribes. It is a place in which, yet again, the one who is in power sentences, kills, and severs others, against the law. It is a place in which every year the parties change, every year the politics change; where the dog has never known its master and it will not know him for a long time [3, P. 207].

It is unsparing irony and sarcasm for those who in the near past were gravediggers of European and American decadent literature, who were ideologists of socialist realism and pretend to be decadents today. These are those that the politics of The Laborers Party had declared historical National politics, which today are proclaimed the Honor of the Nation [7. P.46].

More and more will we come to face a new phenomenon, entirely new for us – the phenomenon of political conversion, whereas its bearers will be given the name which will be frequent in our discourse – the convertites [8, P. 72].

We think that, the novel, *Nobody's sons*, gradually creates the conviction that if communism limited people, democracy in Albania and Kosova did not do the opposite, i.e. it did not bring forth, as was expected, its main values: morality, culture, freedom, equality. Instead, the vices and the inherited evil deeds erupt even more.

Tarik Saraçi is imprisoned and runs away from Albania to Yugoslavia. He returns later in order to continue his work, but this is to his disadvantage: he falls in a mine, in the borders. His body is separated into two parts: one falls in Kosovo, the other in Albania. He is, thus, a dissident in his attitude and in his creations. This is quite symbolic. Tarik Saraçi's life, and especially his death, turn into symbolism. The partitioning of his half body indicates the tragedy of the two countries, which, although belonging to the same nation, remain separate. Tarik Saraçi, also, symbolizes the tragic in the life of an intelligent man living in a totalitarian system.

With regards to the female character, Delina Derti, her last name signifies her problem (the word *dert*, in Albanian, means “problem”): the constant silent worrying. It is also felt by Marin Bushati, who falls in love with her. As her relationship with Miran Bushati reaches its zenith, she commits suicide. The life and death of Delina Derti become a symbol of the life lived in fear, of the life that is insecure and is never realized in a disoriented democracy.

It is here, quite naturally, that the fate of the narrator, Miran Bushati, is also interrelated. His motherland also murders his love, the hope to have a relationship with Delina. Hereon, it also ruins his opportunity to reconnect with his homeland.

Tragic fates of people in and out of this homeland, si Tarik Saraçi, Premt Dukagjini, Delina Derti, Tol Ymer Ashiku etc. march through the novel. These are expatriates whose homeland does not allow for their return, does not accept their contribution; these are talented and loveable people that are persecuted, tortured, suffocated. These people must be subdued, must start bribing and forming connections in order to survive, in a word, people that must be deprived of their morality. Daughters and sons that have “no parents”, no homeland. They cannot find their selves in any place; therefore they are called “the sons of nobody”.

In particular, the novel *Nobody's Sons* by Rexhep Qosja creates the irony of the lack of progress and social emancipation, the loss of faith in perfection, in the sanctity of race, which was declaimed by almost all literary periods in Albanian literature, reaching its zenith in the literature of socialist realism.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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## СЕМИО-КОГНИТИВНЫЙ ПОДХОД К МЕТОНИМИИ

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**Аннотация**

Семио-когнитивный подход к метонимии не отрицает ее риторическую (литературную) сущность. В целом, такой подход к риторическим фигурам еще более усиливает вероятность того, что они являются фигурами мысли. Теория концептуальной метафоры Лакоффа и Джонсона привела к междисциплинарному изучению риторических фигур, что привело к многочисленным теориям. Изучение семио-когнитивного разнообразия риторических фигур в разнотелственных языках и культурах открывает новые перспективы в этом направлении. И это особенно важно в сближении культур в глобализованном мире, во взаимопонимании разных наций и народов.

**Ключевые слова:** семио-когнитивные, фигуры мысли, метонимия, гиперкодификация, троп.

## SEMIO-COGNITIVE APPROACH TO METONYMY

Review

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**Abstract**

The semio-cognitive approach to metonymy does not deny its rhetorical (literary) essence. In general, this kind of approach to rhetorical figures further reinforces the possibility that they are figures of thought. The conceptual metaphor theory of Lakoff and Johnson has led to a multidisciplinary study of rhetorical figures, resulting in numerous theories. The study of the semio-cognitive diversity of rhetorical figures in different languages and cultures opens new perspectives in this direction. And it is especially important in the convergence of cultures in the globalized world, in the mutual understanding of different nations and peoples.

**Keywords:** semio-cognitive, figures of thought, metonymy, hypercodification, trope.

**Introduction**

In the 80s of the twentieth century, J.Lakoff and M.Johnson's "Metaphors We Live by" [13] was a revolutionary breakthrough in the science of linguistics. The authors laid the groundwork of speech figures for cognitive linguistics by presenting a new level of discourse in literary criticism and rhetoric. After this, different theories emerged regarding cognitive linguistics, metaphors, mental spaces, and other theories. Even cognitive studies have become a fashion among linguists. In his book (2008) G. Lich wrote that rhetoric and rhetorical figures are not sufficiently explored in reference to language psychology and philosophy. G. Lich attributed this to a lack of linguistic knowledge of the writers: "As a result, the subject of rhetorical figures becomes an unfairly neglected section of literature. Rhetoric has become a topic of discussion because it provides many of our terminologies to talk about these features. [14, P.20].

It seems that during nearly thirty years the researches in this branche of science didn't satisfy the prominent English linguist. In my opinion, G.Lich felt the need to approach rhetorical figures from different perspectives. I agree with the author that, in fact, over the last decades so many works have been written about metaphor which it seems to me "the leader of rhetorical figures" that all of these often duplicate each other. In the article, I will try to approach the various aspects of metonymy to explain the essence of this trope by referring to scientific sources in different languages.

**Discussion**

In general, so many various studies have been conducted from antiquity to the present day about rhetorical figures, conceptual metaphor, figures of thought, cognitive metaphor, linguistic metaphor, metaphor in literary texts, metaphor in other discourse types, tropes, etc. that the subject became more complicated. In this case it was necessary for some researchers to draw credible ideas from the stack of great confusion of hypothesis and to some extent to come to a conclusion.

J. Fahnestok shows that the researcher meets with difficulties in learning traditional knowledge about figures of speech, especially tropes. The classification of numerous figures continues to create certain problems. J. Fahnestock writes about this: "What joins a metalepsis like "pallid death," using the effect of a cause (death produces pallor) as a quality of that cause, with an aposiopesis like "And when I opened it—," breaking off a predication, perhaps all such devices really have in common is that they can be defined ostensibly as the sort of thing traditionally listed as a figure in a rhetoric." [8, P.6]. It is well known that while many linguists differentiate rhetorical figures and metaphors from the tropes, the others do not make any distinction, and some linguists divide them into smaller details. In classical rhetoric, the study of tropes and figures of ornatus (embellishment) has particular importance. The authors of the rhetoric as Aristotle, Mark Quintilian, Pierre Fontanyer, César Chesneau Dumarsais and others have analyzed rhetorical figures and tropes from ancient times until the end of the eighteenth century as literary language, good writing rules and critical thinking elements. M. Quintilian talked about fourteen of the tropes and C.Dumarsais about nineteen species of them [4, P.9]. B.Garavelli distinguishes between tropes and rhetorical figures and shows that the original meaning of the trope is *svolta* in italian [9, P.5].

Word figures and figures of thought in classical rhetorical figures are characterized as the *ornatus* — the most perfect part of speech (*elocutio*). Twenty-nine word figures are classified in different categories in M. Garavelli's *Manuale di retorica*. Here the 10th figure presents a catalog of thirty-four figures of thought; The list of "speech figures", including metaplasms, grammatical figures, tropes, word figures and figures of thought consists of two hundred and seventy-eight items. [3, P.347-351]. If one wants to accept the five points of Greek-Roman rhetoric, that is, five parts of rhetoric (convention, disposition, *elocutio*, *memoria*, *axio*), then the «composition figures» must be transferred from *elocutio* to *dispositio*. In fact, these figures serve to construct the speech before its embellishment, that is, they define the boundaries between units at different levels of the text structure and clarify the relationships between them. Some experts use traditional Greek terminology, which uses Latin to describe their «literary methods.» [16, P.130].

In classical rhetoric, speech figures are even divided up schemas and tropes. The schemas mainly cover formal patterns, and tropes are lexical or semantic deviations. The Greek word trop, which means "turn around," turns away words or phrases from their usual meaning. T.Todorov (1967) described this as anomaly. Metaphor, metonymy, and oxymoron are common traditional types of tropes, including hyperbole, litotes irony and so on. [2, P.428]. In the seventeenth century, G. Vico divided the tropes into four main types: metaphor, metonymy, synecdoche, and irony [10, P.173-175].

Azerbaijani linguist Dr. Idris Abbasov remarks that it is difficult to define the exact meaning of the word metaphor (الاستعارة), because it is used in various meanings in the Arabic language tradition. The term has been used in the sense of "quotes of author from another author" as well as in the meaning of simile. Therefore, it is impossible to draw a strong barrier between metaphor and simile. Because both terms refer to some degree of comparison and similarity [1, P.149]. The author considers metaphor more eloquent than simile because the metaphor creates a new image in imagination [1, P. 322]. He cites an example in Arabic about metonymy: الكرم في بيتك [kar kum fi bytik] — 'Generosity is in your house'. Here, "الكرم" refers to the house, not to the person who is directly the resident. This means that the homeowner is generous. This is called in Arabic proportional metonymy (الكناية عن النسبة). Because any quality or feature is indirectly proportional to its owner, not directly [1, P.132-133].

R. Chakhachiro cites J.Lakoff and M.Johnson: "In English, according to Lakoff and Johnson (1980: 36) metonymy... has primarily a referential function, that is, it allows us to use one entity to stand for another... [It] also serves the function of providing understanding". To Jacobson (as cited in Lodge 1988:57) we have metonymy when "an attribute, or cause or effect of a thing signifies the thing". He notes that in Arabic الكناية [al-kināya] 'metonymy' is frequently used for insinuation. It is defined in the Arabic eloquence as an utterance by which a meaning different than the real [differential] meaning is intended, with the possible standing of the original meaning where there is no evidence to obstruct this possibility. Example: عورتهم [‘auratuhum] 'their fault', literally 'their genitalia' [6, P. 130].

M. Brdar describes metonymy as a figure of thought rather than merely a figure of speech figure [5, P.29]. He compares metonymy with metaphor and shows that within the cognitive linguistic structure, metaphor and metonymy are in contrast with each other for three different aspects. Although some linguists [12], [15] believe that the boundaries between these two figures are unclear. Firstly, metonymy is based on intimacy and relevance; however, metaphor is based on similarity. Secondly, they are different in conceptual domains, and thirdly, metaphor and metonymy differ from each other in the direction of conceptual mappings. [5, P.32-33].

According to U.Eco, rhetorical rules in the language reflect "hypercodification" [7, P.188]. The sign theory should also consider hypercodification and change of language. Rhetoric has been involved in this work so far [7, P.344]. Metonymy represents a more clear form of hypercoding. In a substitute based on syntagmatic relations one of the axis member can replace the other. Example: "Il Presidente degli Stati Uniti abita alla Casa Bianca" — «The President of the United States lives in the White House». In this sentence we may use «White House» instead of «US President». However, the role of encyclopedic knowledge is also important here. That is, it is important to be aware of the facts or information received in a culture and to understand the semiotic behavior of expression. It should be noted that the semiotic capacity determines the distinguishing features of sememes. The metaphor is sememic similarity, and metonymy is sememic dependency [7, P.349]. A.Henry writes:

In un quartiere dove noi abbiamo abitato erano installate, in quasi tutti i giardini, delle corde per asciugare i panni, montate su due carrucole. Queste ultime, naturalmente, erano arrugginite, e durante la manovra stridevano. Siccome la biancheria era stesa soprattutto nei giorni di sole, la frase le carrucole cigolano aveva finito per significare, nel lessico familiare, 'fa bel tempo'. Il segno per la cosa significata, direbbe la Retorica: ma la corrispondente traduzione linguistica non è una parola, bensì una frase. Se ne deduce quindi che l'essenza del fenomeno non sta nel risultato lessicale, ma nella stessa intuizione metonimica, vale a dire nell'operazione mentale [11, P.17-18].

"In the neighborhood where we lived, the ropes that mounted on two pulleys for drying clothes were installed in almost all the gardens. After a while the pulleys, of course, were rusted, and during the maneuver they screamed. Since the clothes were laid out especially on sunny days, the phrase "the pulleys squeak" had come to mean in colloquial lexicon, "the weather is good". The sign for the thing signified, rhetoric would say: but the corresponding linguistic translation is not a word, but a sentence. It can therefore be deduced that the essence of the phenomenon lies not in the lexical result, but in the same metonymic intuition, that is to say in the mental operation".

A. Henry went on to distinguish between metonymy and symbolic nexus. The first has a linguistic nature, and second has the psychological nature. He notes that the metonymy and symbolic nexus are two different operations. Any metonymic sign can be attributed to symbolism. The point is that the mind itself in a more or less free way confers a value of symbol to the another metonymic marker, but it refers in the metonymic connection to the "real" relationship between two objects. Of course, both metonymy and synecdoche may at some stage become a symbolic link. For example, the marker of sailing can be understood as navigation. The main thing is to have a conceptual connection here [11, P. 25].

### Conclusion

The analysis of various sources described above can allow making some conclusions. In classical rhetoric speech figures are divided up schemas and tropes. The schemas mainly cover formal patterns, and tropes are lexical or semantic deviations.

Metonymy is a prototypical trope. It is impossible to put up barrier between metonymy and other figures of thought (rhetoric figures). In my opinion, it is necessary to approach metonymy from different perspectives. We must keep in mind that metonymy is also a research object of cognitive linguistics and semiotics. It is a universal and common phenomenon. Metonymy emerges in all language levels. Therefore, the semio-cognitive approach to metonymy allows to comprehend the essence of this term and opens up new perspectives in cognitive linguistics.

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.19.3.4>**ОСНОВНАЯ ПРОБЛЕМАТИКА И ОСОБЕННОСТИ СОВРЕМЕННОЙ ВАРИАНТОЛОГИИ АНГЛИЙСКОГО ЯЗЫКА**

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**Аннотация**

Статья посвящена комплексному исследованию основных проблем и особенностей современной вариантологии английского языка. Научная новизна исследования видится в том, что на сегодняшний день вариантология языка является одним из приоритетных направлений в языкознании и в большинстве случаев, объектом изучения этой области является именно английский язык. Целью данной работы является выявление основных подходов к определению национальных вариантов языка. Рассматриваются определения языкового сообщества и языковой ситуации. На основании социолингвистического анализа установлено, что изучение конкретного национального варианта языка отождествляется с установлением его специфики.

**Ключевые слова:** вариантология, вариант языка, диалект, языковое сообщество, языковая ситуация, национальный язык.

**MAIN PROBLEMS AND FEATURES OF MODERN VARIANTOLOGY OF THE ENGLISH LANGUAGE**

Review

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**Abstract**

The article is devoted to a comprehensive study of the main problems and features of the modern versionology of the English language. The scientific novelty of research is seen in the fact that today language variantology is one of the priority directions in linguistics and in most cases, the object of studying this area is exactly English. The purpose of this work is to identify the main approaches to the definition of national language options. The definitions of the language community and language situation are considered. On the basis of sociolinguistic analysis, it has been established that the study of a specific national language variant is identified with the establishment of its specificity.

**Keywords:** variantology, language variant, dialect, language community, language situation, national language.

**Introduction**

From the point of view of modern linguistic directions, variantology assumes an authoritative status. This is due to the fact that the object of research in this area are various linguistic options: dialectal variantology, contact variantology, regional and social variantology. Language variantology is one of the priority and relatively young theories in modern linguistics, and today it is in the process of its formation.

Based on the theory of variantology, the basis of the ethnic version of the language is the language that has acquired differences due to its evolution in different situations, in different territories that are not interconnected, that is, the national version is a pronounced model of the functioning of a single language. When analyzing scientific materials on variantology, it was possible to establish that in most cases it is English that is the subject of research in this area.

Today, English is not only a means of intercultural and international communication, but also acquires dialectal and variant features and is most widely used among languages throughout the world. In the last decades of the 16th century, the first and significant breakthrough was made in the development of English as one of the world languages. During this period, the contingent of English speakers averaged 6 million people, and at the same time, they all represented the inhabitants of the British Isles. However, towards the end of the 20th century, the number of speakers increased by about 50 times. Today, a significant percentage of English speakers are outside the UK.

The national language is a model of national culture. It exists in close interaction with culture and is impracticable without it, just as culture, in turn, cannot do without language. The procedure of the formation of nations and national languages in different ethnic communities and in different time periods was carried out with unequal intensity and had diverse indicators. These circumstances, for the most part, were due to increased growth or disintegration of feudal relations, the structural composition of the population and relations with other states. Classically, national language models are considered its territorial and social expressions, the literary language of which is the highest model of expression of the national language and which is a distinctive national feature. Human society acquires a nation only in that situation if it in a certain territory simultaneously forms both the state form of coexistence and the literary language, which is expressed in written and oral form of communication. So, for example, the language of an ethnic group throughout the territory and in all areas of its application is not entirely one. It is characterized by specific internal differences. A relatively common literary language contradicts dialects that are distinctly different from each other. The national language has a predisposition to dialectal fragmentation, and the literary language has the nature of uniformity [4, P. 82].

A language variant is one of the ways of its existence. The study of national language modifications is the object of much attention from linguists. Along with general social and functional variation, regional modification of literary languages also causes increased attention. It should be noted that the English language is characterized by numerous modifications and their list is constantly progressing.

Today, the problem associated with the spread of the language on a global scale is a dissonance in such two concepts as internationalism and identity. The concept of internationalism is seen as the ability of a nation to look at the world as a whole and strive to shape its needs in relation to this world. Internationalism provides for mutual understanding and dictates the agreed language standard. The dynamics of the spread of the English language on a global scale raises the question of preserving the originality and originality of its main modifications. For this reason, the number of conflicts arising in the regions, trying to establish their individuality and independence, is increasing. It is important to note that the closer to the metropolis is the territorial option, the greater his desire for national and cultural originality. An example is the language situations in Scotland and Northern Ireland.

Mastering the linguistic forms that characterize the linguistic separation between the new nation and its colonial forerunners is one of the successful results. Two circumstances contribute to this linguistic separation: 1. Close connection with other language groups. 2. Mass use of English on a global scale. At the present stage of interethnic relations, British and American versions of the English language have been studied and mastered to the greatest extent. The differences between them appeared when the first colonists came to America. It is appropriate to mention a quote from the English poet Dylan Thomas: "These two cultures are separated by a common language barrier."

In modern linguistics, American and British versions of the language have many distinctive features. Noah Webster, an American lexicographer, a linguist and compiler of the American Dictionary of English, believes that it was a crucial advantage for an independent American people to have their own system in government and in language. In a certain sense, this seemed to be a rational desire, since by that time in England "the author's style had fallen into disrepair, and the language was at the stage of degradation".

This desire also had practical significance, since at that time England was at a great distance in order to act as a benchmark. N. Webster believes that the emergence of this federal language was an inevitable consequence, on the grounds that when learning a new composition, many new lexemes were added to the language that were not used in Britain until that moment. The emerged differences in the American language, according to N. Webster, is the result of the country's policy [8, P. 134].

Thus, American, British, Australian and South African variants of the English language can be considered microsystems and which are included in the macrosystem of the English literary language. These microsystems intersect and form a single basis, characterized by a set of common structure-forming features, and at the same time they can be considered as units that have certain distinctive properties or a certain set of such properties.

The validity of the presence of national language variants caused disagreements among many linguists. There were quite a few opposite opinions on this score. For example, G.L. Mencken believed that the American version of the language (the definition of the scientist himself) is independent. And before the opposing judgments that American English is a dialect of the British language. Ultimately, this controversy ended in favor of recognizing the validity of identifying options, including national ones. Let us cite VN for clarity. Yartseva: "... of course, English is not uniform and probably never has been uniform. Territorial, social, professional, genre and stylistic differentiation is characteristic of any language" [6, P. 213].

Having done a great job in the study of certain modifications of some European languages, the theory of national language versions was embodied in Russian linguistics, with an initial understanding of the language as a system-structural organization. In understanding the model of national versions of the language itself, its interconnections and the peculiarities of its functioning, Soviet and Russian linguists agree on one issue, but they still have disagreements regarding individual issues. The increased attention of domestic linguists focuses on the functional conditionality of national language versions, namely, on Western European, where each version has the status of the state language in several countries.

Consider the definition of a language community and language situation proposed by A.D. Schweitzer. The language community is "grouping on the basis of the unity of the language as a means of communication" [5, P. 8]. In national linguistics, these associations are often interpreted as language groups or *lingvosotsium*. The language situation implies «the totality of all linguistic and extra-linguistic factors that exist simultaneously and interact with other languages as factors of its environment» [5, P. 7]. Analyzing the linguistic situation, first of all, its interaction with various linguistic and extra-linguistic circumstances is taken into account: economic, cultural, historical, demographic, geographical, social and political. The typology of linguistic situations is based on such factors as the social status of a language, its variant and dialect, namely, its position in relation to other linguistic systems and subsystems operating in a given community. The legally established official or legal status, and the actual status established by the number of speakers, their socio-demographic characteristics, the range of functional use, the presence of bilingualism or diglossia among the carriers and the appropriate correspondence of the legal status of the objective situation are also taken into account. It is necessary to emphasize that the definition of national variants of a language is based on two approaches: 1. dynamic, where in the general process of linguistic discrepancy the crucial importance belongs to the oral form of speech, and the written form of speech, despite its significant role, is on the secondary plane when modeling the variant (see the works of VG Gak, GV Stepanova); 2. static, where the decisive importance belongs to the literary, standard language (see the works of AI Domashnev, A.D. Schweitzer).

### Conclusion

So, national variants of the language in modern linguistics are considered in the format of practical implementations of the general macrosystem of the poly-rational language. Each variant microsystem includes common properties that combine this microsystem with other microsystems, as well as specific and differential properties.

Based on the foregoing, it can be argued that the study of a specific national language variant is identified with the establishment of its specificity, i.e. the totality of its distinctive features, in accordance with which it can be considered a

separate variation of a given language. The sociolinguistic approach of the national version of the language is determined by the unambiguous status of the national means of communication, which encompasses all the social functions associated with this status.

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Не указан.

#### Conflict of Interest

None declared.

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## РИТОРИКА, ЛИНГВИСТИКА И СТИЛИСТИКА

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## Аннотация

Важные моменты отношений между риторикой, лингвистикой и стилистикой, особенно когнитивной стилистикой, привлекают внимание исследователей 21-го века и нуждаются в исследованиях в этом направлении. Существует тесная связь между риторикой, лингвистикой и стилистикой. Стилистику, иногда называемую лингвистической наукой, также называют преемником риторики. Если так сказать, риторические исследования изучают риторические формы в литературных текстах. Современная стилистика исследует различные типы речи, стили. Стилистика часто сопровождается лингвистическими девиациями. Риторика является важным мостом на пути к когнитивной лингвистике. Риторика тесно связана с познанием, потому что она больше ориентирована на интеллектуальные цели. Стилистика считается наиболее серьезной областью общего языкознания, которая выглядит как живая и динамичная сущность. Когниция приводит к ясности отношений между риторикой, лингвистикой и стилистикой. Следовательно, риторика, лингвистика и стилистика тесно взаимосвязаны.

**Ключевые слова:** риторика, когнитивная стилистика, лингвистика, девиация, красноречие, динамичная сущность.

## RHETORIC, LINGUISTICS AND STYLISTICS

Review

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## Abstract

Important aspects of the relationship between rhetoric, linguistics and stylistics, especially cognitive stylistics, attract the attention of researchers of the 21st century and need research in this direction. There is a close connection between rhetoric, linguistics and stylistics. Stylistics, sometimes called linguistic science, is also called the successor of rhetoric. So to say, rhetorical studies investigate rhetorical forms in literary texts. Modern style explores different types of speech, styles. Stylistics also holds the linguistic deviations. Rhetoric is an important bridge to cognitive linguistics. Rhetoric is closely associated with cognition, because it is more oriented towards intellectual goals. Stylistics is considered the most serious area of general linguistics, which looks like a living and dynamic entity. Cognition leads to clarity of relations between rhetoric, linguistics and stylistics. Consequently, rhetoric, linguistics and style are closely interrelated.

**Keywords:** rhetoric, cognitive stylistics, linguistics, deviation, eloquence, dynamic essence.

## Introduction

Rhetoric is addressed to the end of the intellectual taste through language ability. Geoffrey Finch claims that stylistics is a field of new linguistics, specific to the analysis of literary styles [1, P.189]. The word «stylistics» that appeared in the nineteenth century began to be widely used only in the early twentieth century. The definition of the boundaries of stylistics, its relation to rhetoric has been closely linked to linguistic researches, i.e. stylistics based on rhetoric has emerged simultaneously with the emergence of new linguistics and has been exposed to some of its technical capabilities [2, P.187].

## Discussion

Some scholars support such an idea that while rhetoric is a whole, the eloquence presents a part of integrity. Therefore, the eloquence is a prototype feature of a lexical paragraph, a sentence, and a text producer. They also note that eloquence refers to the form and lexical point of the lexicon, whereas rhetoric is merely meaning. From what we can say, many linguists and rhetoricians have distinguished stylistics from the rhetoric [3, P.95].

Some researchers consider stylistics as a branch of linguistic science. Stylistics is a field of theoretical linguistics, as it stands next to the syntactic theory. In the study of the style of literary texts, we can see that linguistic styling is enhanced by second-class literary research, such as history and social sciences. Historical relations between stylistics and linguistics through some literary critics have led to the mixing of the two sciences. But the matter was not over. Soon, the researchers opposed the difference between these two branches of science and their orientation. They have suggested that stylistics simultaneously uses the description and analysis to learn the quality of what is being said, and linguistics learns what is said.

## Results

The literal meaning of the word "rhetoric" means "accurate, straightforward and expressive". In Western languages (in French), the word "rhetoric" is used in the sense of "science", and eloquence is used in sense of "abilities" [4, P. 25-26]. As a capability, rhetoric is literally used in a figurative, correct, in place and at the right time. In other words, it is sufficient and timely to express thoughts in an oral or written form [5, P.369-393]. Rhetoric is addressed to the end of intellectual pleasure through language ability [6, P.81]. The eloquence is an art of speech and influence, and science of persuasion (*Éloquence est art de bien dire, science de toucher et de persuader*). Plato exposes contemporary rhetoric, or eloquence as false discourses of knowledge. He characterizes it as a form of deceptive flattery (*flatter*) and to cheat (*tromper*). Cicero defines rhetoric as the art of speaking with abundance and ornament. [4, P. 25].

Stylistics is a linguistic introduction to understanding the text. As it is known, the founder of the Geneva Linguistic School, Ferdinand de Saussure, laid the foundation for new linguistic traditions and has solved number of conundrums. Let's look at some of these problems: first, the language is a regular system; it is a set of interconnected relationships with signs; the latter consists of a form of sign (*significant*) which denotes a mean (*signifie*) of complexity; thirdly, it is characterized by two parameters of linguistic research: 1) synchronic research. In this case, the state of the language taken at a certain stage of historical development is investigated. This includes the current state of the language, the notion of equation, the lexical, grammatical, and phonetic elements of the language [7, P. 244]; 2) diachronic research. It takes the structural and grammatical system of the language in historical aspect and explores the different stages of historical periods. The diachronic aspect does not coincide with any other language phenomena in the his-torical sequence of each language event. It is language events that are not pre-served in linguistic consciousness of speech societies [8, P. 16]. It should be noted that for the first time, Ferdinand de Saussure proposed the method of diachronic research as inefficient one and instead of this he proposed a synchronous method [9, P. 203].

Determination of the boundaries of stylistics was closely linked to linguistic investigations. Thus, the formation of stylistics coincides with the emergence of new linguistics. This science has some technical capabilities of linguistics [10, P.187].

Stylistics has found almost the subject of his search in transformational theory and linguistic values. This understanding and practice help to clarify stylistic research in terms of method and content. I. Kant criticized the rhetoric (*ars oratoria*) as "deceptive art" that deprived human beings of the clear judgments by saying good words in the "Criticism of Pure Cognition". Kant's rhetoric was called the "mechanism of persuasion" [11, P.8, 10].

It should be noted that rhetoric is related with semantics of stylistics. At the same time "rhetorical analysis using modern rhetoric is often combined with literary criticism, text linguistics, semiotics, social description, stylistics, reader-response criticism, discourse analysis, and/or speech act theory" [13, P. 36].

### Conclusion

Stylistics usually explores styles in the synchronic aspect, and rhetoric treats language as a fixed phenomenon. Both rhetoric and stylistics have the level of information and aesthetic level. H.Suhami names the discipline that describes figures of speech as rhetoric [13, P.11]. As you can see, rhetoric, linguistics and stylistics are closely interconnected. Even some authors believe that rhetoric has lost its practical significance that was in ancient times. That is, in the modern era, rhetoric in the preparation of politicians, orators, lawyers and preachers is not as widely used as in ancient Rome. The rhetoric has already compromised the stylistic theories that use sophisticated methods.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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## ГРАФИЧЕСКАЯ ПЕРЕДАЧА АНГЛИЙСКИХ ДИФТОНГОВ НА ПИСЬМЕ

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## Аннотация

Статья посвящена исследованию проблемы графической передачи дифтонгов при осуществлении образовательной деятельности индивидуальным предпринимателем в рамках дисциплины «Иностранный язык (английский)». Автор рассматривает основные способы графической передачи фонем, а именно буквы и комбинации букв, используемые при образовании рассматриваемых звуков. Исследование имеет целью удовлетворить потребности обучающихся, а также педагогических работников в описании способов графической передачи звуков английского языка.

**Ключевые слова:** английский язык, графическая передача, дифтонги, индивидуальный предприниматель, образовательная деятельность.

## LETTERS AND THEIR COMBINATIONS REPRESENTING ENGLISH DIPHTHONGS IN WRITING

Review

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## Abstract

The article is devoted to the study of the problem of graphic spelling of diphthongs in educational activities of the individual entrepreneur in English classes. The author identifies the main ways of graphic spelling of the phonemes, namely letters and combinations of letters used in the formation of the sounds in question. The study aims to meet the needs of learners as well as teachers in describing the ways of graphic spelling of English sounds.

**Keywords:** diphthongs, educational activities, English, graphic spelling, individual entrepreneur.

In 2012, the Russian Legislature adopted Federal Act “About Education in the Russian Federation” [8]. Under the Act, none but educational institutions, organizations carrying out education and individual entrepreneurs are entitled to render educational activities [8. Article 21]. The Act stipulates that individual entrepreneurs render educational activities directly or indirectly by employing pedagogical workers [8. Article 32]. The educational activities of individual entrepreneurs within the framework of teaching English cover a very diverse target audience that includes pre-school children, students of secondary and higher educational institutions, individuals, representatives of legal entities. These groups are currently presented by citizens of the Russian Federation, the CIS and foreign countries.

The year of 2015 initiated our research which was planned that same year, done in 2015-2018 and approved in 2018-2019 at In. Yaz. – Foreign Languages, Interpretation and Translation Center (Individual Entrepreneur – Shilikov S.I.). In English classes, we observed the students experience phonetic and spelling problems while learning English words containing one and the same letter or a combination of the same letters pronounced differently in definite cases, e.g. the vowel letter *a* in the following words: *after* – [a:], *age* – [eɪ], *ago* – [ə], *all* – [o:], *ant* – [æ], *Bologna* – [jə], *climate* – [ɪ], *parent* – [eə], *watch* – [ɔ]; the combination of vowel and consonant letters *our*: *sour* – [sauə], *tumour* – [ə], *courtesy* – [3:], *concourse* – [o:], *tour* – [uə]; the combination of consonant letters *ch*, e.g. *chef* – [ʃ], *chess* – [tʃ], *chorus* – [k], *sandwich* – [dʒ].

The relevance of the research work arose in the background of insufficient coverage of the declared topic in the educational process carried out by individual entrepreneurs in the Russian Federation. The introductory [10], introductory and phonetic courses [6], English phonetics [15] and phonology manuals [14], [20] at that time did not allow us to find irrefragable answers to all questions of the students regarding the multiple ways of graphical spelling of vowel and consonant phonemes. That demand prompted us to study the problem thoroughly.

The material of the research work consisted of various texts taken for our consideration from pieces of literature, periodicals, the Internet. We also dealt with business correspondence, films, advertising; explanatory [5], [7], [17] and on-line dictionaries [11], [12], [13]; guides to contemporary English pronunciation [16], [18], [19]. We examined the parts of speech and their transformations regarding tense, voice, number, case, degree, mood categories. It seemed natural for us to view abbreviations, acronyms, interjections and loan words, paying particular attention to such toponyms [3] as the names of cities, continents, countries, days of the week, months, nationalities, people's names, patronymics and sur-names, rivers, salads, social networks, seas, stars, states, wines, etc.

In this article, we endeavour to compile and systematize the ways of graphical spelling of diphthongs ([au], [ɔɪ], [ɪə], [əʊ], [aɪ], [uə], [eə], [eɪ]) [2], [4], [6] omitting other 12 vowel (10 monophthongs, 2 diphthongs) and 24 consonant sounds [9], [10].

The vowel sound [aʊ] can be represented by combinations of English letters *au* (e.g. *Saudi Arabia* – [saʊdɪ'raɪbiə]), *ou* (*tousle* – [ˈtaʊzl] or [ˈtaʊzəl]), *ough* (*plough* – [plau]), *ow* (*scowl* – [skaʊl]). The sound [aʊ] can be placed in the initial (*out* – [aut]), middle (*house* – [haus]) and final (*brow* – [braʊ]) position of words. The diphthong [aʊ] is represented by four combinations of letters (*au*, *ou*, *ough*, *ow*). In two cases, this phoneme is formed in graphic spelling by combinations of vowel

letters (*au*, *ou*) and in two cases – by combinations of vowel and consonant letters (*ough*, *ow*). For detailed information on diphthongs and letters and letter combinations representing them, we refer our readers to Table 1 below.

Table 1 – Ways of Graphical Spelling of Diphthongs

#	Vowel Phoneme	Vowel Letters and their Combinations	Combinations of Vowel and Consonant Letters	Consonant Letter	Combination of the Apostrophe, Consonant and Vowel Letters
1.	[aʊ]	au, ou	ough, ow		
2.	[ɔɪ]	oi, oy	ois		
3.	[iə]	e ea, eo, eou, eu, ia, ie, io, iou, iu, ya	ear, eer, eir, ere, hea, iar, ier, ior, ir		
4.	[əʊ]	o eau, au, eou, oa, oe, oo, ou	aoh, ew, hau, ho, ol, ough, ow, owe		'ho
5.	[aɪ]	i, y ei, ey, eye, ie, ui, uy, ye	eigh, ig, igh		
6.	[ʊə]	u ua, ue, uou	ewer, oor, our, uar, ueur, ure		
7.	[ɛə]	a, e ae, ai	air, aire, are, ayor, ear, eir, er, ere		
8.	[eɪ]	a, e, é ae, ai, ay, ea, ee or ée, ei, ey, oa	ag, aig, aigh, eig, eigh, er, et, uet	h, j, k	

The vowel sound [ɔɪ] can be represented by combinations of letters *oi* (*moist* – [mɔɪst]), *ois* (*Illinois* – [ɪlɪ'nɔɪ]), *oy* (*deploy* – [dɪ'plɔɪ]). The sound [ɔɪ] can be placed in the initial (*oyster* – [ɔɪstə]), middle (*avoid* – [ə'vɔɪd]) and final (*destroy* – [dɪ'strɔɪ]) position of words. The diphthong [ɔɪ] is represented by three combinations of letters (*oi*, *ois*, *oy*). In two cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*oi*, *oy*) and in one case – by a combination of vowel and consonant letters (*ois*).

The vowel sound [iə] can be represented by the letter *e* (*query* – [kʷɛrɪ]) and by combinations of letters *ea* (*ideal* – [aɪ'dɪəl]), *ear* (*sear* – [sɪə]), *eer* (*veneer* – [vɪ'nɪə] or [və'nɪə]), *eir* (*weird* – [wɪəd]), *eo* (*theory* – [θɪərɪ]), *eou* (*hideous* – [hɪdɪəs]), *ere* (*adhere* – [əd'hɪə]), *eu* (*linoleum* – [lɪ'nəʊlɪəm]), *hea* (*gonorrhea* – [gɔnə'riə]), *ia* (*guardian* – [gɑ:dɪən]), *iar* (*peculiar* – [pɪ'kju:lɪə]), *ie* (*nutrient* – [nju:trɪənt]), *ier* (*pierce* – [pɪəs]), *io* (*oblivion* – [əb'lvɪən]), *ior* (*warrior* – [wɔrɪə]), *iou* (*tedious* – [tɪ'dɪəs]), *ir* (*souvenir* – [su:və'nɪə]), *iu* (*premium* – [pɪ:miəm]), *ya* (*Libya* – [lɪbɪə]). The sound [iə] can be placed in the zero (*ear* – [ɪə]), initial (*earshot* – [ɪəʃɒt]), middle (*material* – [mə'tɪəriəl]) and final (*fear* – [fɪə]) position of words. The diphthong [iə] is represented by one letter (*e*) and 19 combinations of letters (*ea*, *ear*, *eer*, *eir*, *eo*, *eou*, *ere*, *eu*, *hea*, *ia*, *iar*, *ie*, *ier*, *io*, *ior*, *ir*, *iu*, *ya*). In 10 cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*ea*, *eo*, *eou*, *eu*, *ia*, *ie*, *io*, *iou*, *iu*, *ya*) and in nine cases – by combinations of vowel and consonant letters (*ear*, *eer*, *eir*, *ere*, *hea*, *iar*, *ier*, *ior*, *ir*).

The vowel sound [əʊ] can be represented by the letter *o* (*rodent* – [rəʊdnt] or [rəʊdənt]) and by combinations of letters *aoh* (*pharaoh* – [fɛəəʊ]), *au* (*sauté* – [səʊteɪ]), *eau* (*plateau* – [plætəʊ]), *eou* (*Seoul* – [səʊl]), *ew* (*sew* – [səʊ]), *hau* (*haute couture* – [əʊtkʊ'tuə], [əʊtkʊ'tjuə] or [əʊtku:'tjuə]), *ho* (*Rhode Island* – [rəʊd'aɪlənd]), *'ho* (*table d'hôte* – [ta:bl'dəʊt] or [ta:bəl'dəʊt]), *oa* (*float* – [fləʊt]), *oe* (*foe* – [fəʊ]), *ol* (*folk* – [fəʊk]), *oo* (*brooch* – [brəʊʃ]), *ou* (*soul* – [səʊl]), *ough* (*dough* – [dəʊ]), *ow* (*mellow* – [meləʊ]), *owe* (*owe* – [əʊ]). The sound [əʊ] can be placed in the zero (*Oh* – [əʊ]), initial (*own* – [əʊn]), middle (*note* – [nəʊt]) and final (*polo* – [pəʊləʊ]) position of words. The diphthong [əʊ] is represented by one letter (*o*), by 15 combinations of letters (*aoh*, *eau*, *au*, *eou*, *ew*, *hau*, *ho*, *oa*, *oe*, *ol*, *oo*, *ou*, *ough*, *ow*, *owe*) and by one combination of the apostrophe, a consonant and a vowel letters ('*ho*). In seven cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*eau*, *au*, *eou*, *oa*, *oe*, *oo*, *ou*), in eight cases – by combinations of vowel and consonant letters (*aoh*, *ew*, *hau*, *ho*, *ol*, *ough*, *ow*, *owe*) and in one case – by a combination of the apostrophe and letters ('*ho*).

The vowel sound [aɪ] can be represented by the letters *i* (*grime* – [ɡrɪm]), *y* (*ply* – [plaɪ]) and by combinations of letters *ei* (*skein* – [skɪn]), *eigh* (*height* – [haɪt]), *ey* (*geyser* – [ɡɛɪzə]), *eye* (*eye* – [aɪ]), *ie* (*tie* – [taɪ]), *ig* (*benign* – [bɪ'nɪm]), *igh* (*knight* – [naɪt]), *ui* (*disguise* – [dɪs'ɡaɪz]), *uy* (*buy* – [baɪ]), *ye* (*bye* – [baɪ]). The sound [aɪ] can be placed in the zero (*I* – [aɪ]), initial (*either* – [aɪðə]), middle (*neither* – [naɪðə]) and final (*verify* – [verɪfaɪ]) position of words. The diphthong [aɪ] is represented by two letters (*i*, *y*) and by 10 combinations of letters (*ei*, *eigh*, *ey*, *eye*, *ie*, *ig*, *igh*, *ui*, *uy*, *ye*). In seven cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*ei*, *ey*, *eye*, *ie*, *ui*, *uy*, *ye*) and in three cases – by combinations of vowel and consonant letters (*eigh*, *ig*, *igh*).

The vowel sound [ʊə] can be represented by the letter *u* (*rural* – [rʊəl] or [rʊərəl]) and by combinations of letters *ewer* (*skewer* – [skjʊə]), *oor* (*moor* – [mʊə] or [mo:]), *our* (*dour* – [dʊə]), *ua* (*septuagenarian* – [septʃʊədʒɪ'nɛərɪən]), *uar* (*Stuart* – [stjʊət]), *ue* (*fuel* – [fjʊəl]), *ueur* (*liqueur* – [lɪ'kjʊə]), *uou* (*sumptuous* – [sʌmptʃʊəs] or [sʌmptʃʊəs]), *ure* (*obscure* – [ɔbs'kjʊə]). The sound [ʊə] can be placed in the middle (*gourmet* – [ɡʊəmeɪ]) and final (*poor* – [pʊə]) position of words. The diphthong [ʊə] is represented by one letter (*u*) and by nine combinations of letters (*ewer*, *oor*, *our*, *ua*, *uar*, *ue*, *ueur*, *uou*, *ure*).

In three cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*ua, ue, uou*) and in six cases – by combinations of vowel and consonant letters (*ewer, oor, our, uar, ueur, ure*).

The vowel sound [ɛə] can be represented by the letters *a* (*pharaoh* – [ˈfɛərəʊ]), *e* (*wisteria* – [ˈwɪsˈtɛəriə]) and by combinations of letters *ae* (*aerodynamics* – [ˈɛərədaɪˈnæmɪks]), *ai* (*dairy* – [ˈdeəri]), *air* (*fair* – [feə]), *aire* (*questionnaire* – [kwɛstɪˈnɛə]), *are* (*welfare* – [ˈwɛlfɛə]), *ayor* (*mayor* – [mɛə]), *ear* (*forebear* – [ˈfoːbeə]), *eir* (*their* – [ðeə]), *er* (*concierge* – [kɒnsɪˈɛəʒ]), *ere* (*therefore* – [ˈðeəfoː]). The sound [ɛə] can be placed in the zero (*air* – [ɛə]), initial (*area* – [ˈɛəriə]), middle (*whereas* – [wɛəˈræz]) and final (*where* – [wɛə]) position of words. The diphthong [ɛə] is represented by two letters (*a, e*) and by ten graphic combinations of letters (*ae, ai, air, are, ayor, ear, eir, er, ere*). In two cases, this phoneme is formed in graphic spelling by combinations of vowel letters (*ae, ai*) and in eight cases – by combinations of vowel and consonant letters (*air, aire, are, ayor, ear, eir, er, ere*).

The vowel sound [eɪ] can be represented by the vowel letters *a* (*slate* – [sleɪt]) and *e* (*elite* – [eɪˈliːt]), by the consonant letters *h* (*PhD* – [piːeɪtˈdiː]), *j* (*J.F Kennedy* – [dʒeɪfˈkenɛdi]) and *k* (*KGB* – [keɪdʒiːˈbiː]), by the French letter *é* (*protégé* – [ˈprɒtɛʒeɪ]) and by combinations of letters *ae* (*Gaelic* – [ˈgeɪlɪk]), *ag* (*champagne* – [ʃæmˈpeɪn]), *ai* (*maim* – [meɪn]), *aig* (*campaign* – [kæmˈpeɪn]), *aigh* (*straight* – [streɪt]), *ay* (*relay* – [riːˈleɪ]), *ea* (*steak* – [steɪk]), *ee* or *ée* (*matinee* – [ˈmætneɪ]), *entrée* – [ˈɒntreɪ] or [ˈɑːntreɪ]), *ei* (*abseil* – [ˈæbseɪl]), *eig* (*reign* – [reɪn]), *eight* (*freight* – [freɪt]), *er* (*foyer* – [ˈfɔɪeɪ]), *et* (*gourmet* – [ˈguːmeɪ]), *ey* (*fey* – [feɪ]), *oa* (*gaol* – [dʒeɪl]), *uet* (*bouquet* – [buːˈkeɪ]). The sound [eɪ] can be placed in the zero (*Eh* – [eɪ]), initial (*eight* – [eɪt]), middle (*tame* – [teɪn]) and final (*bay* – [beɪ]) position of words. The diphthong [eɪ] is represented by six letters (*a, e, h, j, k, é*), three of which are vowels and three are consonants, five are English and one is French, by 17 graphic combinations of letters (*ae, ag, ai, aig, aigh, ay, ea, ee, ée, ei, eig, eight, er, et, ey, oa, uet*). In nine cases, this phoneme is formed in spelling by combinations of vowel letters (*ae, ai, ay, ea, ee, ée, ei, ey, oa*) and in eight cases – by combinations of vowel and consonant letters (*ag, aig, aigh, eig, eight, er, et, uet*).

The research allowed us to work out and prepare for publishing a guide-book of drills containing lists of words formed by means of ABC letters and their combinations used to denote the English sounds.

The results of the scientific analysis persuade us that the presented material can be effective in the educational process rendered by teachers at educational institutions, organizations carrying out education and by individual entrepreneurs when explaining the articulation of English phonemes via graphic spelling of letters and their combinations to students. Demonstrating the data of the study to learners can facilitate their understanding the problem of English alphabet letter combinations representing the sounds used in the formation of lexical units [1] while practicing the pronunciation [19].

We assume that the ways of graphic spelling of the phonemes presented by us are not exhaustive because it is impossible to cover the whole spectrum of English language due to its constant development.

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.19.3.1>**ПРАВИЛЬНАЯ РАССТАНОВКА ЛОГИЧЕСКОГО УДАРЕНИЯ В ПРЕДЛОЖЕНИИ С ОБРАТНЫМ ПОРЯДКОМ СЛОВ В ПЕРЕВОДЕ С РУССКОГО НА КОРЕЙСКИЙ ЯЗЫК**

Научная статья

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**Аннотация**

В статье рассматриваются особенности перевода предложений с обратным порядком слов русского языка на корейский язык, с применением лингвистического и грамматического анализов инверсий в исходном и переводном языках. В результате исследования были выявлены несколько стратегий переводческой деятельности, используемые в зависимости от необходимости семантической интерпретации, а так же на основании необходимости расставления правильного логического ударения на языке перевода в соответствии с исходным текстом. Определена зависимость перевода от грамматического строя предложений в рамках расставления логического ударения и тема-рематического деления языков оригинала и перевода.

**Ключевые слова:** инверсия, перевод, тема-рематическое деление, логическое ударение, стратегия перевода.

**CORRECT PLACEMENT OF LOGICAL STRESS IN A SENTENCE WITH A REVERSE WORDS ORDER IN TRANSLATION FROM RUSSIAN TO KOREAN LANGUAGE**

Research article

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**Abstract**

The article shows the peculiarities of sentences with the reverse words order translation from Russian language to Korean, using linguistic and grammatical analyzes of inversions in the source and translation languages. The results of the research identifies several translation strategies, used in dependence of need for semantic interpretation, as well as on the basis of the need to arrange the correct logical stress in the target language according to the source text. The dependence of the translation on the grammatical structure of sentences in the framework of the arrangement of the logical stress and the theme-rhematical division of the languages of the original and the translation is determined.

**Keywords:** inversion, translation, theme-rhematical division, logical stress, translation strategy.

**Introduction**

Many scientists working in the field of linguistics attribute translation to the most multifaceted and complex phenomena. At the same time, the translation of novels is considered as a true art, since it requires the translator to transmit not only the content, but also the expressive function of the text, achieved by certain language means and the rhythm of a text.

The problem of the full-fledged transfer of artistic text to a foreign language is widely considered in modern domestic and foreign linguistic science. In the works by L. S. Barkhudarov, V. N. Komissarov, V. S. Vinogradov and other scientists the process of translating artistic texts are researched from the point of view of the theoretical linguistic paradigm, highlighting such translation techniques that contribute to the most complete representation of the text in a foreign language [2], [3], [5].

At the same time, there a translator should understand not only the content of the text, but also the pragmatic attitudes of the author of this text, which carry the function of a certain influence on the recipient [1], [4]. Such pragmatic attitudes are realized through non-distorted emotional, evaluative and expressive aspects of language units. [4].

Currently, there are a large number of works that shows researches of various aspects of the theory of artistic text. However, the study of its structure is still an urgent problem within the framework of the modern scientific paradigm, which is conditioned by the presence of unique features in each text, and by the emergence of new, including author, means of artistic expression.

One of the most common stylistic techniques of artistic text in the Russian language is the use of sentences with the reverse word order, which allows to emphasize the most important information in the sentence. This is the manifestation of the theme-rhematical division of the sentence, as well as the rhythm of the text. Thereby, The Queen of Spades by A. Pushkin and its translation into Korean language published by «신라출판사» in the volume «감동을 주는 세계 단편소설», 2015, were chosen as a material for this research.

**Method**

In the process of research the novel translation, it is necessary to apply a comprehensive method of analysis. In the framework of this work linguopragmatic and grammatical analyzes, as well as the method of quantitative calculations were used.

Linguistic and pragmatic analysis is aimed at exploring the pragmatic intentions of the author of a work of art.



Within the framework of this study, grammatical analysis is aimed at determining the grammatical structure of a sentence, which makes it possible to determine its theme-rhematical division and a place of logical stress. The method of quantitative calculations is aimed at studying the frequency of using inversion sentences.

### Discussion

The phenomenon in which there is a generally accepted process of changing the order of words in a sentence is called inversion. As a rule, the reverse order of words in sentences is accompanied by a logical stress or overtills a logical stress on the word being defined. There are several types of sentences with reverse order of words, depending on their syntactic structure.

Quite often in the narrative speech there are inversion sentences, where the Predicate appears in the first place. This technique is used to describe the process or other phenomena where there is a change of events or a description of the scene of action. The Predicate in the first place is a sign of the author's desire to emphasize the significance of the action taking place. «Лиза побежала в свою комнату. Не прошло двух минут, графиня начала звонить изо всей мочи» – «이바노브나가 제 방으로 간 후 2분도 못 되어 백작 부인이 다시 고함을 질렀다» [7]. The syntactic structure of the Korean sentence has a strict order of the parts contained in it, and therefore, putting the Predicate in the Korean sentence in the first place to strengthen the logical stress is not possible. In the original text of the work, the logical stress focuses on the amount of time "two minutes" («двух минут») by putting the verb with the negative particle "not" («не») in the first place. Thereby, in the text of the target language, the translator put an intensifying particle "-도" to the noun "분".

Also, in Russian there are cases when the Possessive Pronoun is put after the Noun it defines. Such a phenomenon occurs when it is necessary to transfer the logical emphasis on the noun being defined. «Твердость твоя для меня удивительна» – «자네 의지도 알아줄 만해» [7]. As in the previous case, the structure of the Korean sentence does not allow the use of the structure of the sentence of the Russian language, therefore, in this case, the amplifying particle "-도" is also used.

«Многочисленная челядь ее, разжирев и посевев в ее передней и девичьей, делала, что хотела, наперерыв обкрадывая умирающую старуху» – «백작 부인의 밑에서 살이 오르고 늙어가는 하인들은 제멋대로 행동하면서 서로 앞을 다투어 주인의 재산을 빼돌리려고 눈에 불을 켜 형편이었다» [7]. In the case of this sentence, the translator missed the adjective "numerous" («многочисленная»), in connection with which the logical stress shifted to the impartial circulation. Also, this sentence has inadequate translation and should be translated in a following way: «백작 부인의 아래서 살이 오르고 늙어가는 하인들은 제멋대로 행동하면서 서로 앞을 다투어 주인의 재산을 빼돌리려고 눈에 불을 켜고 다닌다».

In the case of a definition, there are two types of inversion sentences: simple inversion, or attribute, and inversion, complicated by a predicative value, or a separate definition.

Of particular interest, due to the complexity of the translation of this construction, cause the inversion of the second type. Inversion, complicated by predicative meaning, is one of the ways of grammatical figuration of a separate definition as a special syntactic category. «Не имея привычки кокетничать с прохожими офицерами, она перестала глядеть на улицу и шила около двух часов, не поднимая головы» – «거리를 지나는 장교들한테 눈길을 보낸다는 것은 이바노브나답지 않은 행동이었으므로 그녀는 창에서 고개를 돌리고 머리를 들지 않은 채 2 시간 동안이나 열심히 수를 놓았다» [7]. This example shows the full compliance of the topic-rhematical division carried by the translator in the target language, but translation was made in inadequate way and should be followed: «거리를 지나는 장교들한테 눈길을 보낸다는 것은 이바노브나답지 않은 행동이므로 그녀는 창에서 고개를 돌리고 머리도 들지 않은 채 2 시간 동안 열심히 수를 놓았다».

The Object, being a minor member of the sentence, answering the question of indirect cases, in sentences with reverse order of words reinforces the meaning of the additional circumstances of the action that taking place. Supplement helps to strengthen the internal relationship of the sentence. «Отроду не брал он карты в руки, отроду не загнул ни одного паролы, а до пяти часов сидит с нами и смотрит на нашу игру!» – «저 사람은 지금까지 트럼프를 잡아 본 일도 없고 노름이라는 것을 해 본 일도 없어. 그런데 밤을 새워 새벽 5시까지 줄곧 우리들이 노름하는 것을 구경하는 거야» [7]. In the case of this example, since the structure of the Korean proposal allows this phenomenon, it is necessary to put the object "since birth" («отроду» – «지금 까지») in the first place, as it happens in the source text, which is necessary to enhance the logical stress on the Object. Also, for more high level of adequacy translation of this sentence should be followed: «지금까지 저 사람은 트럼프 카드를 잡아 본 적도 없고 노름이라는 것을 해 본 적도 없어. 그래서 밤을새도록 새벽 5시까지 줄곧 우리들이 노름하는 것을 구경만 하는 거야».

The example «С нею был коротко знаком человек очень замечательный» – «그 무렵에 할머니는 어느 유명한 남자와 친분이 조금 있었다네» [7] shows that intensification of the Object in Korean language can be achieved using the amplifying particle "-는" to emphasize the significance of an object of action, phenomenon, or action.

In addition, there is the type of sentences with the reverse word order are sentences where an Adverbial Modifier comes first. This minor member of a sentence indicates a sign of an action or other attribute, explaining the predicate or other members of the sentence.

One type of an Adverbial Modifier is an Adverbial Modifier of place: «Лизавета Ивановна осталась одна: она оставила работу и стала глядеть в окно. Вскоре на одной стороне улицы из-за угольного дома показался молодой офицер» – «이바노브나는 풀이 나간 후 창가로 가서 밖을 내다보고 있으려니 젊은 장교 한 사람이 길모퉁이에 나타났다» [7]. In this case, an amplifying particle "-는" is also required to enhance the adverbial modifier. But since the use of this particle in one sentence is twice invalid, it is necessary to split the sentence in the target language into two sentences: «풀이 빠진 이바노브나는 창가로 가서 밖을 내다보고 있었다. 곧 얼마 지나지 않아 길모퉁이에서 젊은 장교 한 사람이 나타났다».

«В свете она играла самую жалкую роль. Все ее знали и никто не замечал; на балах она танцевала только тогда, как доставало vis-à-vis, и дамы брали ее под всякий раз, как им нужно было идти в уборную поправить что-нибудь в

своем наряде» – «사교계에서 이바노브나의 위치는 비참해서 그녀를 알고는 있었으나 거들떠보는 사람은 아무도 없었다. 무도회에 가더라도 남자들이 많이 있을 때는 춤을 출 수 없었고, 부인들이 필요한 일이 있어 화장실에 가고 싶으면 그때마다 이바노브나의 팔을 붙들었다» [7]. Within this passage, the logical stress and subject-rhematic division is correct, but translation is not adequate: «사교계에서 이바노브나의 위치는 비참했다. 모두들 그녀를 알고는 있었으나 거들떠보는 사람은 아무도 없었다. 무도회에 가서 춤 출 짝이 모지랄 때에만 춤을 출수 있었고 부인들이 자기 단장들을 하기 위해 화장실에 갈 때에만 이바노부나를 데리고 화장실로 갔다».

Another common type of an Adverbial Modifier is the Adverbial Modifier of time: «Однажды играли в карты у конногвардейца Нарумова» – «트럼프 노름은 기병대 장교인 나루모프의 집에서 열렸다» [7]. In the translation of this sentence, the adverbial modifier “once” («однажды») is omitted, in connection with which the following translation option is proposed: «어느 날 트럼프카드 노름이 기병대 장교인 나루모프의 집에서 열렸다».

«На другой день она велела позвать мужа, надеясь, что домашнее наказание ад ним подействовало, но нашла его непоколебимым» – «이틀날 아침, 할머니는 하룻밤 서로 떨어져 잤으므로 무슨 효과 있겠지 하고 할아버지에게 사람을 보내 보았으나, 전혀 돌아설 기미가 보이지 않아 평생 처음으로 사정도 하고 변명도 했으나 할아버지의 고집은 변함이 없다고 해» [7]. «В то время дамы играли в фараон» – «그때의 여자들은 흔히 패아로라는 놀음을 했는데…» [7]. In these examples, the logical stress is also placed correctly.

An Adverbial Modifier of manner: «Несколько раз начинала она свое письмо, — и рвала его: то выражения казались ей слишком снисходительными, то слишком жестокими» – «그녀는 조그만 책상을 마주하고 앉아 답장을 쓰다가 찢고 쓰다가 찢는 일을 몇 번이고 되풀이 했다» [7]. Although in this case the adverbial modifier “찢고 쓰다가 찢는 일 을 몇 번 이고” stands at the end of the sentence, a logical emphasis was obtained by applying the description of repetitive actions.

The last type of sentence with the reverse word order is the sentence of the combination of a noun with a numeral, where the numerals have an approximate meaning with the semantics of inaccuracy. «Надобно знать, что бабушка моя, лет шестьдесят тому назад, е з д и л а в Париж и была там в большой моде» – «60 년 전에 할머니가 프랑스 파리에 가셨을 때는 파리 시내에서 떠들썩하니 화젯거리가 되었지» [7]. In order to impart semantics of inaccuracy and enhance the logical stress in this case, it is necessary to add a particle of approximation “거의” and fix a translation in a more adequate way: «거의 60 년 전에 할머니가 프랑스 파리에 다녀오신 것은 파리 시내에서 떠들썩하니 화젯거리가 되었지».

«Дня через два, выходя с графиней садиться в карету, она опять увидела его» – «그런데 이틀 후 백작 부인과 마차를 타고 오다가 그 장교를 또 만나게 되었다» [7]. In this example, the logical stress is also correct.

### Results

The results of this research showed that there are several ways to transfer the intensifying effect of a Russian language sentence with the reverse word order to Korean, but this is not always possible to do this in the right way.

To transmit expressive enhancement to Korean, a permutation of some sentence members can be used in the first place in a sentence. Also common is the active use of amplifying particles.

There is a high importance of logical emphasis, which indicates exactly the processes and phenomena that the author wants to highlight. Without correctly transferred logical stress, the reader will not be able to feel the intentions that were laid down in the text by the author.

When using the method of quantitative calculations, it was revealed that the most common in this product inverse sentences were sentences with amplification by means of circumstance and a separate definition, which is 42% for each of these types.

### Conclusion

Based on the above, it should be noted once again that the translation requires special care and understanding of the linguistic and grammatical properties of the language, as well as the awareness of a different type.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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**ИССЛЕДОВАТЕЛИ Х. БАРИК, П. СМОК, Р. КАТИЧ, Э. ЧАБЕЙ О ПРОИСХОЖДЕНИИ АЛБАНСКОГО  
ЯЗЫКА И АЛБАНСКОЙ АВТОХТОННОСТИ**

Обзор

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**Аннотация**

В настоящей статье представлены взгляды следующих исследователей: Х. Барик, П. Скок, Р. Катич и Э. Чабей, а также их отношение к происхождению албанского языка и автохтонности албанского народа. Вопрос о происхождении нации является, несомненно, интересным и довольно сложным, в особенности, когда речь заходит о происхождении албанского народа и албанского языка. Что касается происхождения албанского языка и албанского народа, Х. Барик пришел к выводу, что албанский народ является потомком фракийского народа, в то время как албанский язык – прямой потомок фракийского языка. Однако Р. Катич и Э. Чабей поддерживают иллирийскую теорию автохтонности. Во время своей научной работы эти ученые пытались ответить на вопрос о том, были ли албанцы автохтонным народом или мигрантами. Выдающийся романист и балканист П. Скок в своих обширных исследованиях о балканской топонимике Албании, в особенности города Шкодер и его окрестностей, утверждает, что в древности в этом регионе не было албанцев. Х. Барик считает, что албанская нация не является автохтонной в тех регионах, где проживает сегодня, и утверждает, что она пришла на эти земли несколько раньше славян. Э. Чабей считает, что речь не идет об абсолютной автохтонности, но было бы полезно, – говорит автор, – задаться вопросом о том, являются ли албанцы автохтонным народом в регионах, в которых они живут сегодня, начиная с греко-римского периода.

**Ключевые слова:** албанский язык, происхождение албанского языка, албанская автохтонность.

**RESEAECHERS H. BARIC, P. SKOK, R. KATIQC, E. ÇABEJ, ON THE ORIGIN OF ALBANIAN LANGUAGE  
AND ALBANIAN AUTOCHTHONY**

Review

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**Abstract**

This paper will present the views of the following researchers: BARIC, SKOK, KATIQC and ÇABEJ and their attitudes on the origin of Albanian language and the autochthony of the Albanian people. The treatment of the origin of a nation is undoubtedly interesting and quite difficult, and especially the origin of the Albanian people and Albanian language is of a great importance for Albanian people. In regard to the origin of the Albanian people and the Albanian language, Baric came to the conclusion that the Albanian people are the descendants of Thracian people, while the Albanian language is the direct bearer of Thracian. Katiqc and Çabej, however, support the Illyrian theory. During their scientific work, the question that these scholars were dealing with was whether Albanians were autochthonous in their land, or migrants? The prominent novelist and Balkanist, P. Skok, in his extensive studies on Balkan toponomastic, and in this regard on Albania as well, especially Shkodra and its surroundings, states his opinion that there were no traces of Albanians in this region in the ancient period. H. Baric thinks that the Albanian nation is not autochthonic in the regions it lodges today, however it came to these lands somewhat before the Slavs. E. Çabej says that we are not talking about absolute autochthony, but it is useful to ask whether Albanians are autochthonous in the regions they are dwelling today since the Greco-Roman period?

**Keywords:** albanian language, origin of albanian language, Albanian, autochthony.

**Introduction**

The treatment of the origin of a nation is undoubtedly interesting and quite difficult, and especially the origin of the Albanian people and Albanian language is of a great importance for us.

With regards to the ethnogenesis of the Albanian people and their language, various scholars of the last centuries were divided into two large neighborhoods. This way, the Illyrian and Thracian theories were born; one supporting the Illyrian origin of the Albanian people and their language, and the other that of Thracia.

**The origin of Albanian language**

Henrik Baric, was a supporter of the Thracian framework, and within this theory he launched the theory, Thraco-Dacian-Frigas. In regard to the origin of the Albanian people and the Albanian language, Baric came to the conclusion that the Albanian people are the descendants of Thracian people, while the Albanian language is the direct bearer of Thracian. This author even brought this language, the Albanian language closer to Armenian and Frige. He came to such a conclusion by relying in the principle of great division of languages, into *centum* and *satem*. Pursuant to this division, it was said that Albanian language belongs to satem group, whereas Illyrian language to that of centum, and since these two languages belong to two opposite groups, then there cannot be any genetic correlation between them, this because Thracian and Albanian belong to the same group, that is satem, which makes it inevitable for them to have obvious relations.

By dealing with the study of relationships of the Albanian language with other languages of Indo-European tree, Baric came to the conclusion that the Albanian language is more closely linked to Thracian, as well as *Fringe and Armenian*, than to the other group of languages – centum. In relation to this matter he said that two other languages should be listed near Albanian and Armenian: that is Thracian language and Frige language [2, P.34].

Baric states that “I believe that through new arguments I have proven that the intermediary position between Albanian language and Armenian language belongs to Thracian, since the Albanian language coincides with Thracian language in all the features which separate it from Fringo-Armenian language” [2, P.45].

According to Baric, the replacement of Indo-European sonant liquids, coincides with in between Albanian and Thracian; a replacement which casts a bridge between Albanian language and Armenian language.

Regarding the division of the three Indo-European guttural rows, he notes that this is a conservative characteristic, common of languages: *Albanian, Thracian and Armenian*, and this demonstrates, according to him, the former central position of this group, whereas the palatalization of labiovelars is one of the common Albanian-Thracian innovations.

H. Baric was of thought that even in the morphology field there are meeting points or common points between Albanian-Thracian-Armenian.

Just as Baric, author Petar Skok was a supporter of the Thracian theory with regards to the origin of the Albanian language. In his work: “*Dollazak Slovena na Mediteran*”, on Albanians in Middle Age, Petar Skok argues that they are continental and pastoral population, which does not know anything about navy and does not show any interest in it and that they have no naval terminology whatsoever of their own. “Their naval terminology, as far as I have noticed in Ulcinj, is mostly Slavic” [1, P.31].

Radoslav Katiqiç is a supporter of Illyrian theory. Among others, he says that Albanian language is spoken in the genuine Illyrian territory and nowhere else outside of it. This is because this language has preserved a lot of Greek and Latin borrowings, as well as old names, which can be explained through the phonetic laws of the Albanian language. Given these facts, he came to the conclusion that the Albanian language is the modern form of the Illyrian language [8, P.89-90].

Regarding the origin of the Albanian language, on an occasion Eqrem Çabej has said: “all the arguments presented against the filial relationship of Albanian language, through which it was attempted to be proven the impossibility of these linguistic correlations, do not prevail over the deep critical review of the development, in the light of the known facts. There are no compelling linguistic arguments that would make us exclude the Illyrian origin of the Albanian language” [8, P.89-92].

#### **Autochthony**

The question that the scholars who were studying the origin of the Albanian language and the Albanian nation were dealing with continuously was whether Albanians were autochthonous in the land they are living today, or migrants.

The prominent Balkanist, P. Skok, in his studies on Balkan toponomastic and, in this regard, on Albania as well, especially Shkodra and its surroundings, states his opinion that there were no traces of Albanians in this region in the ancient period. So, he believed that the Slavs did not encounter any trace of Albanians when they came to Balkan.

H. Baric thinks that the Albanian nation is not autochthonic in the regions it lodges today, however it came to these lands somewhat before the Slavs, and he also undertakes to argument this opinion through linguistic facts, for example, he states that the name of river Buna, has Illyrian-Albanian progression. Through this fact and several other ones, he opposes Skok’s position about the Slavs arriving there before the Albanians [3, P.28].

Baric thought that the fact that Albanian people live in the territory once inhabited by the ancient Illyrians does not present any importance, since, according to him, this identification does not have any arguing power because Albanians could have assimilated the natives. In other words, they are expanded in the Illyrian territory and the history does not write anything about it [3, P.7].

For the scholar, the connection of the Illyrian name Albanoi with the current name of Arbers also was not an argument of interest, because he could not distinguish any connection whatsoever. He further stated that Albanians as settlers could have inherit this name from the ancient inhabitants, that is, Illyrians [3, P.7].

The scholar, H. Baric, believed that the allegation that a lot of Illyrian words have been preserved in Albanian language does not stand, reasoning that such words are relics which are preserved in Albanian language, just as Celtic words in French language.

If indeed Albanians were not autochthonous in these lands, then when did they settle in this region? Baric believes that their settlement on the inside of the Balkan Peninsula must have occurred in waves, but no later than the 6th century. Baric believed that the Balkan homeland of the Albanian nation was Dardania-Peon, Illyrian regions [2, P.49-50].

If the Albanian people indeed came late to these lands, as Baric thought, then why did not the ancient authors, Greek and Latin, write anything regarding this matter?

In relation to this matter, Baric held that: “The reason why historical sources do not mention anything in this regard is easily explained by the political and military irrelevance of the arrival of pastoral crowds which for a long period of time do not come to intimate contact with the agricultural and urban population in the new homeland, living in the mountains during summer and in pasture during the winter, away from the traffic network, similar to what Romanian shepherds did in the historical period” [2, P.71].

When talking about Albanians, the scholar N. Jokli, among others, says that they are autochthonous in the areas they live today. While regarding their country and their formation, he takes this place to be the Eastern part of the Illyrian territory, namely where Illyrian and Thracian languages meet, that is within the sphere of Romanization, and this territory must have been somewhere nearby Romanian cradle. This place, according to Jokli, was the ancient Dardania – Naissus city, since for such a thing, states Jokli, speaks the transformation of this ancient name into the today’s name – Nish, and which must have been done only through Albanian language laws [5, P.146].

Radoslav Katiqiç sees Albanians as descendants of the Illyrians *formed in these regions*, although however in a more limited territory, he claims that “the anthroponomical Illyrian land, however, brings us to a new specification, i.e. the Albanian

language does not have broad and vague territory, but a clear formation, the successor of which is itself. In the light of these onomastic facts, the Albanian land is not presented as mechanical and truncated waste of something different, but as a creative and vital transformation of an entity constituting a permanent element in the historic life and the ethnic context of Balkan" [8, P.92].

With respect to the silence of Greco-Latin sources in relation to Albanians, the scholar R. Katiqç very correctly said that the ancient authors "wrote about them (about Illyrians H.H.) when they had military conflicts, if they dealt with piracy at the sea, or if there was something interesting with regards to their strange social mores. Only "when the Illyrian population which constituted a separate ethnic community, by rebellions against the central government in XI century and onwards became a political factor, which makes it understandable why it would hence constantly appear in Byzantine sources" [10, P.88].

In relation to the question whether Albanians are autochthonous in the lands they are lodging today, professor Eqrem Çabej supported the autochthony of Albanian nation in the territories where it still lodges, however, according to him, this is not the instance of an absolute autochthony, but it is useful – says this author – to question whether Albanians are autochthonous in the regions they are dwelling today since the Greco-Roman period. And, on the basis of the results that are available so far, he supported the autochthony of the Albanian people in the areas they live today, at least, as he put it, since the Greco-Roman times.

E. Çabej was against the opinion of the researchers who acknowledge the Albanian people migration from different areas to the territories of today. On this occasion he stated that: "It would be an exceptional occurrence, that a tweak (migration) and plantation of an entire people happening within the scope of the Roman world and in the full light of history to have occurred unnoticed by history" [6, P.74].

Concerning the silence of several centuries by the ancient authors on Illyrians, Çabej stated as follows: "Regarding the argumentum ex silentio, according to which Albanians are not mentioned in today's settlements before the XI-th century, we say that... Actually not being mentioned proves harder on autochthony than against it; for chronicles usually refer more to the ruling people than the ruled, most often for new invaders and settlers than the native population of a country" [7, P.52].

Also: "In light of the complex historical and ethnographic data, archaeological and linguistic, and especially toponomastic data, it results that the populations who flocked found Illyrian-Albanian population in our land" [9, P.33], this is also confirmed by «Most civil settlements or large rural of fortified centers of major moments of later time continue its existence in the early Middle Ages topographically, directly or indirectly, as metastasis of residential displacement, alongside new creations of this period» [4, P.170-171].

According to E. Çabej, the arguments from sciences such as geography, history and linguistics, as well, talk in favor of the Albanians' autochthony in the lands they are also living today. Pursuant to a study he conducts about the country names, he came to the conclusion that the main ancient names of rivers, mountains and cities located in the ancient Illyria, from Ragusa and up to the cities such as Nish, Skopje, Shtip, Sharri Mountain and up to Ohrid, on one side, and the other including Adriatic and Ionian sea, and going further up to Çameria, all these names preserve the characteristic forms of the phonetic evolution of the Albanian language. This evidence is quite strengthening in favor that these toponyms have been used continuously by Albanian speakers. On the other hand, these toponyms, Çabej believes, show us that the Albanian nation was formed in a quite wide territory, whereas the Albanian historic territory in the Middle Ages is to be considered as a result of a historical contraction and not as a result of a biological expansion [4, P.31].

#### Конфликт интересов

Не указан.

#### Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.19.3.014>**ОБЗОР СТОЛЕТНЕГО РАЗВИТИЯ АЛБАНСКОГО ЯЗЫКОЗНАНИЯ**

Обзор

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**Аннотация**

Стремительное и качественное развитие албанской культуры, литературы и науки основанное на глубоких исторических социально-экономических преобразованиях, совершенных в Албании, приведших к глубоким изменениям даже в языковом сознании нашего народа, дало сильный и непрерывный толчок к унификации албанского национального литературного языка, основы которого были наложены уже в эпоху Возрождения.

После решений Приштинской Научной Консультации (1968 г.), принятых в результате культурного развития албанцев и сознательных попыток сотрудников культуры, образования и науки, этот унифицированный литературный язык начал использоваться почти исключительно албанцами, которые жили в бывшей Социалистической Федеративной Республике Югославии - в Косово (до июня 1999 года), в Македонии и в Черногории, в Македонии и Черногории - во всей общественной деятельности, между прочим в различных жанрах художественной прозы и поэзии, что свидетельствует как о широте, так и о глубине ассимиляции национальной литературной нормы. Это важный шаг как к расширению национальных функций литературного албанского языка, так и к его обогащению в двадцатом веке. Попытки использовать общий албанский литературный язык даже наблюдаются и у арберешцев Италии.

Эта степень развития литературного албанского языка сделала возможным, чтобы правила орфографии были как можно унифицированными и устойчивыми, для легкой ассимиляции норм письменного литературного языка, и в одно и то же время повлияли на дальнейшую унификацию и норм орфоэпии.

**Ключевые слова:** албанское языкознание, Монастырский Алфавит, Языковая Консультация Приштины, Конгресс Правописания в Тиране, Стандартизация албанского языка.

**OVERVIEW OF A CENTURY'S DEVELOPMENT OF ALBANIAN LINGUISTICS**

Review

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**Abstract**

The rapid and qualitative development of the Albanian culture, literature and science on the basis of profound historical economic and social transformations that have been carried out in Albania and which have brought profound changes also in the linguistic awareness of the Albanian people, has given a powerful and uninterrupted boost to the unification of the Albanian national literary language, the foundations of which have been grounded since Renaissance.

Following the decisions of the Scientific Consultation meeting held in Pristina in 1968, this unified literary language began to be used almost without exception by Albanians in Kosova (until June 1999), Macedonia and Montenegro, who lived in the former Socialist Federal Republic of Yugoslavia. It can be considered as a result of the cultural development of the Albanians and of the conscious efforts of the employees of culture, education, and science that this unified language appeared in all social activities, including in various genres of artistic literature, in prose and in poetry. Numerous works prove both the broadness and depth of the acquisition of the national literary norm.

This is an important step for expanding the national functions of literary Albanian and for enriching it during the twentieth century. Efforts to use common Albanian literary language are also noted in the Arbëresh of Italy. This degree of literary Albanian development has made it possible for the spelling rules to be as uniform and stable as possible for the easy acquisition of written literary language norms, and at the same time have contributed to the further alignment of the norms of correct spelling.

**Keywords:** Albanian linguistics, Albanian Literature Congress in Tirana, Manastir's alphabet, Pristina Language Consultancy, Standardization of the Albanian language.

**Introduction**

The first issue to be solved for writing a language is its graphing, the designation of graphic signs that will be used to give its basic sounds [10, P.9]. Graphing marks the beginning of the first phase of language planning of a community's discourse, including its literacy.

The unlucky historical circumstances of the Albanian people have made the graphing of this language last for centuries. Graphism in Albanian begins with the "Formula e Pagëzimit" (Eng.: Baptismal formula) (1462), which is the first document written in Albanian language. It is a short sentence in the Albanian language: "Un'te paghesont' pr'emenit t'Atit e t'Birit e t'Spertit Senit" (Eng.: I baptize thee in the name of the Father and the Son and the Holy Spirit), found in a circular, written in Latin in 1462 by the Archbishop of Durres Pal Engjëlli (a close associate of Skanderbeg), and it ends with "Meshari" (Eng.: Missal) (1555), where the Albanian language comes out for the first time written with an original alphabet.



By observing this process that lasted for centuries, two things come to light:

The analysis of the sound matter of Albanian made by different authors of alphabets has distinguished an approximate number of minimal sound units, both Latin and Greek based alphabets, either 36 or revolving around this digit.

Buzuku (1555) and all the authors after him did not follow the example of the Western European languages' alphabets, which have non-graphs letters in the true sense of the term because they can represent different phonemes. Albanian alphabet authors, even when the existence of other alphabets was unknown, intuitively adhered to a phoneme - one graph.

The Latin base of most Albanian alphabets and the symmetry between the graphem system and the phonemic system, which has the validity of the graphs, are simpler and easier features to acquire that have provided the Albanian language with the correct orthography and pronunciation.

### **Albanian National Renaissance**

The Albanian National Renaissance was the result of the sociopolitical and cultural movement for the liberation of the country from foreign invasions. This movement began in the middle of the 19th century and ended in 1912, with the proclamation of Albania's Independence.

The Renaissance was a widespread movement that drew all the social forces of the Albanian people into political life and had deep historical roots. It developed on a plot prepared by popular uprisings that did not break through the four centuries of Ottoman captivity and were directed against this slavery. During these [movements, the Albanians experienced feelings of their nationality, identity and individuality in the face of foreign rulers [13, P. 120]. But these movements, though having a liberating character, remained from the beginning to the end as separate and unrelated movements between them. The era of the Renaissance created the conditions for their union, to channel them into the furrow of the national movement.

The Renaissance brought new elements to the organization and direction of the Albanian liberation movement, raising it to a higher degree [5, P. 13]. From the provincial and inter-provincial assemblies, leading the joint combat actions on a large scale, to the transformation into the leading Albanian-run organizations that led the national movement, such as the Albanian League of Prizren (1878-1881) and the Albanian League of Peja (1899-1900) during the 19th century, as well as national committees at the last stage of the Renaissance. The establishment of such leading organizations was noted by the simultaneous expansion of the movement throughout the Albanian lands and by the overall national character of its objectives during the Renaissance.

### **For an official Albanian language**

The need for an official Albanian language, after the creation of the Albanian state (28th November, 1912), brought the holding of the Albanian Literary Commission in Shkodra (1916-1918). With Luigj Gurakuqi at the head and with the following distinguished scholars and intellectuals of the time as participants: Mati Logoreci, Sotir Peci, Luigj Naraçi, Gjergj Pekmezi, Hilë Mosi, Gjergj Fishta, Ndre Mjeda, Maksimiliam Lamberti, Josif Haxhimima, Sali Novica, Hafiz Ali Korça, Aleksandër Xhuvani, Vinçenc Prendushi, Rajko Nahtigali and Ndue Ndoc Paluca; this commission became an important institution for the standardization of the Albanian language, even though the participants were aware of the difficulties they faced in solving the issue of the official language [5, P.13]. After the Declaration of Independence (1912), the official language was institutionalized in 1913, and efforts were made for administrative, legal and other military terminology through the respective commissions.

### **The Congress of Manastir (today Bitola) – The Alphabet Congress**

The Congress of Manastir of 1908 constituted the unification Congress of an alphabet of the Albanian language. The Congress of Manastir is the gathering of Albanian scholars from November 14 to November 22, 1908 in Manastir, at the then Province (Vilayeti) Center for determining the alphabet of the Albanian language [10, P.12]. Several Albanian alphabets were developed during the development of Albanian literature. One of the most recent was the one created in Istanbul and was called the Istanbul alphabet. The overwhelming thought was that the non-Latin letters were not suitable for the thriving of Albanian national linguistic union. For this reason, the most active and well-known society "Bashkimi" in Manastir called the First General Congress to discuss a united alphabet [7, P.228]. A unified alphabet would be the beginning of Albanian-language literature. Therefore, on the 14th of November 1908, the Congress of Manastir or the Alphabet Congress [2, P. 45] gathered in Manastir (Bitola). The congress was held by the "Bashkimi" association in Fehim Zavalani's house, where the headquarters of the society were. The participants of the congress were distinguished figures of the Albanian cultural and political life. Fifty delegates were summoned, representatives of twenty-three towns inhabited by Albanians, cultural and patriotic societies, thirty-two of whom had the right to vote and eighteen were observers. Among the most prominent delegates were: Gjergj Fishta, Mit'hat Frashëri, Sotir Peci, Ndre Mjeda, Shahin Kolonja, Bajo Topulli, Parashqevi Qiriazi. Other delegates from the Zavalani family were Izet Zavalani, representative of Follorina, and Gjergj Zavalani. The introductory speech was given by the master of the house, Fehim Zavalani.

In Manastir, a printing press was opened, which was funded by a group of patriot Albanian Muslim merchants [6, P.230]. Manastir's printing house soon became known throughout Albania as a distributor of books and newspapers in Albanian. In this workshop, 17 people were employed and they worked with a new electric machine that was manually operated to print the weekly "Bashkimi i Kombit (The Union of the Nation)" as well as Albanian spelling and school books.

Klubi i Selanikut (The Thessaloniki Club) convened for the Congress of Elbasan from August 20th to August 27th, 1909. Delegates from 28 Albanian societies and clubs attended to this eight-day Congress, whose aim was to develop the educational movement throughout the country. In the Congress, the decision related to the establishment of the "Normal School in Elbasan", a six-year school program for preparing young teachers, was taken. People who finished their studies in European Foreign Universities were found and assigned to form the pedagogical body. The Normal Elbasan School continued to prepare pioneers of education for Albania. Normal's first director was Luigj Gurakuqi. Years later this school was named after him. The Normal School opened in December 1909, with 143 students.

At that time, around 90 Albanian newspapers and magazines were published, both in Albania and in Albanian colonies abroad.

**Pristina's Language consultancy (1968)**

"One nation - one language" – was the motto of the Pristina Language Consultancy (1968). The 1968 Pristina language consultancy, which was held one year after the drafting of the "Albanian Language Scripting Project", accomplished the goal of the spelling unification of the Albanian language by unanimously approving this important project in the field of general cultural and social development of the entire Albanian nation [11, P.21].

Given the general cultural and social circumstances in the development of Kosova and other Albanian territories outside Albania, it can be argued that for the Kosova Albanians, the 1972 Congress of spelling had only a ceremonial promotional character, because the work of the Albanian unification was made in Pristina on the 22nd and 23rd of April 1968. The decisions taken at the Pristina Language Consultancy exerted a positive impact on the works of the Congress of Spelling, which would eventually become literary Albanian.

As we are knowledgeable of, in 1967, the Institute for Albanological Studies reopened, exactly the same year when the "Albanian Language Spelling Rules Project" arrived in Pristina. This project was compiled by distinguished scholars of Tirana, who would promote the Institute for Albanological Studies of Pristina initiative and of the Department of Language and Literature of the Philosophical Faculty of Pristina. On April 22-23, 1968 they organized the Language Consultancy known as the "Pristina Consultancy" which was attended by 150 intellectuals and scientists from Kosova, Macedonia, Montenegro and other Albanian territories." The main discussion topic of this broad gathering was the Project of New Orthography of Literary Albanian, drafted by a committee composed of Androkli Kostallari, Eqrem Çabej and Mahir Domi" [13, P.216]. All language consultations held in Pristina, starting from 1952 until the 1968 Language Consultancy, were preceded by an identical gathering in Tirana.

**Efforts to approximate the two dialects**

Since 1952, in the First Language Consultation in Pristina, approximate tendencies between the two main dialects of Albanian for the common language of Albanians were present. The Albanian language consists of many dialects, divided into two main groups: Gheg and Tosk. The Shkumbin River is approximately a geographical division, with Gheg spoken in the north of Shkumbini and Tosk in the south.

The following language consultancy, the third consecutive one, known as the meeting of "Albanian language teachers, teachers and other intellectuals", held in Pristina on 14th, 15th and 16th of January 1963, comes shortly after a similar activity that was done a year ago in Tirana. This meeting also had clear intentions of approaching two main sub-divisions within the Albanian literary language, perhaps even for the complete unification of spelling, but the interference of the political factor for some time overshadowed such tendencies in order to incorporate the spelling of the Albanian language applied at that time in Tirana. However, even this counseling for the Albanian language had proceeded in the right direction. This is also evidenced by the publication "Rules of Albanian spelling", which was drafted by a commission selected in this Consultancy, which was published in Pristina in 1964.

**Congress of the Albanian Orthography**

At the initiative of the Institute of Linguistics and Literature of the State University of Tirana (SUT), the Albanian Language Writing Congress was held in Tirana from November 20th to November 25th, 1972. The Congress was widely represented by the forces of Albanian science, education and culture. It was attended by 87 delegates from Albania, Kosova, Macedonia, Montenegro and Arbëresh, from Italy.

The purpose of the congressional meeting was to determine the main principles and directions for the drafting of spelling rules in order to have a unified national literary language. This Congress, as the highest scientific forum, analyzed and discussed broadly the basic principles, general issues and many specific solutions of the Albanian spelling, as well as other theoretical and practical problems related to literary norms in general.

The basic principle of spelling in Albanian is the phonetic one: in general, words and their parts [7, P.32] are written as they are uttered in literary discourse. In addition to the phonetic principle, the unified spelling of the Albanian language is also largely based on the morphological principle, which requires the words and their constituent parts of the formative and word-formation system to be written alike, despite the sound changes caused by the phonetic laws that operate today in our language.

The interlacing of the phonetic principle with the morphological principle in the spelling of the Albanian language is supplemented by the application of some other principles, such as lexical-semantic, historical-traditional principle, etc.

Specifically, the Congress called:

- The Albanian school, as the core of the language formation of younger generations, which educates them fondly in their mother tongue and reveals its inexhaustible treasure, to assess the acquisition of the unified literary and spelling norms adopted by the Congress as a basic duty and to fully implement the new spelling rules, starting from 1973 to 1974.
- Textbook institutions must prepare and publish supporting texts and other tools necessary for the acquisition and mastery of literary and spelling norms.
- Albanian writers, who with a lively artistic word play, have a first-rate role in the crystallization and impulse of the national literary norm, to work with persistence in applying the spread of the spelling norm.
- Publishing institutions must strictly apply spelling rules and vividly assist in spreading literary norms and raising the language culture of the people.
- State agencies, social organizations, and institutions of science and culture must take measures and apply the spelling rules in written language.
- Radio and Television, Theater, Cinema, must apply the spelling rules and help spread and enhance the norms of the spoken language literacy [11, P.27].
- Scientific-educational institutions involved in studying Albanian language must pay constant attention to spelling problems and undertake further studies in this area.

**The role of the extraneous factor for the standardization of the Albanian language**

The role of extracurricular factors was great when it came to standardizing linguistic activities in Tirana and Pristina. This is understandable, not only due to the political circumstances in which the Albanian people were there and beyond the border, but also because extracurricular factors have its weight in defining and creating language, state and national policies everywhere and whenever. Even at the time of the Consultation and other language meetings in Tirana and Pristina, for nearly half a century, the influence of political and social factors has been great and vindicated.

By accepting the linguistic union with all Albanians wherever they are, by accepting the 1967 Orthography Regulations Project of Tirana as a norm, renouncing the 1964 spelling rules of the Gheg standard, Kosova Albanians and other Albanian territories in the former Yugoslavia ended the language separation path they had walked in their long linguistic history and paved the way for linguistic unification. The Albanian intellectual class, the people, but also the Albanian political class, who gave impetus to this process, were aware that such an action was not easy at all and was a sacrificial act, given many circumstances and moments of their political, social and economic development, especially education and culture. They were, in fact, aware that the way of adopting and enforcing those rules would not be easy, because in Kosova a fight with illiteracy was present and its scale was too high.

In spite of the initial difficulties of the beginning, the 70s were decisive for the standard language in these spaces to be a success beyond the forecasts. The road started well, unfortunately, it continued to be difficult after the student's protests of '81 intensifying especially during the 90s when the public schools were closed by the Serbian regime and many lost their jobs. The political, social, economic crisis brought the great educational crisis and, consequently, the linguistic crisis and caused difficulties in the way of well-started developments. Particularly, the Albanian school dropped, and this was reflected especially in language learning. The decline of the language discipline will have no minor consequences for the language culture in the future. Nevertheless, the opinion and attitude towards the justice of the 1968 ruling never faded.

It should be emphasized that a desirable degree of standard language possession has been achieved in Kosovo when considering the difficulties associated with the standardization of Albanian language, especially during 1981-1999.

**Conclusion**

The Pristina Language Consultancy is one of the most important events in Albanian linguistic and cultural history, because it marks a milestone in the not exclusively linguistic isolation route through which Albanians are walking. It thus opened the way for linguistic unity and made the Congress of Orthography to be held four years later and be called a nationwide congress.

With the decision taken at the Pristina Language Consultancy, Kosovo Albanians and those living in their territories in the former Yugoslavia, with the decision taken at the Congress of Orthography in 1972, all Albanians, wherever they were, achieved a major historical step: the change from the classic nation into a modern nation. And today they must behave as a modern nation.

So, the intellectuals of Kosova have, since the beginning, been pursuing a unifying language course, which was institutionally followed in Albania. This is how the Language Counseling in Tirana took place in 1956, and in the aftermath of it, in Pristina, on May 30th and 31st, 1957, the meeting of linguists was held, in which the process of defining certain principles for the pronunciation of the Albanian spelling has progressed. In this regard, Albanians in Macedonia had taken a step forward, because in their newspaper "Flaka e vëllaznimit (Flame of brotherhood)" the spelling was identical with that of the Albanian used in Tirana.

The standard Albanian language will continue to remain the common language of all Albanians, including Albanians from Kosova, Macedonia, Montenegro, Preshevo Valley and the diaspora because by having a common language, identity and common language history, Albanians will also have an advanced and civilized common future [7, P.105].

From what is offered to us in this history of literary language, it turns out that linguists have agreed that the selected standard meets the basic criteria put forward before such a form of language: that the dialectal basis has represented a high degree of standardization, that the created standard language comes elaborated in all subsystems, expressing broad possibilities for enrichment from many sides.

Today we are in a new stage in the history of the nation, and therefore of the standard Albanian. We will have a standard language, because we are a nation, because we have a homogeneous historical territory, we have common myths, common history and common feelings, because we also have a common culture [7, P.48].

**Конфликт интересов**

Не указан.

**Conflict of Interest**

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.19.3.013>**ВЛИЯНИЕ РАЗЛИЧНЫХ ВНЕЯЗЫКОВЫХ И ЯЗЫКОВЫХ ФАКТОРОВ В АЛБАНСКОЙ СОВРЕМЕННОЙ ТЕХНИЧЕСКОЙ ТЕРМИНОЛОГИИ**

Научная статья

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**Аннотация**

История появления и развития технических областей в нашей стране проливает свет на отношения, которые были созданы с социальными факторами, показывая, какие факторы доминировали над их появлением и развитием. Так, например, в конце 19-го века ряд областей знаний были предвидены политическими, культурными и языковыми факторами, которые неразрывно связаны с усилиями нашей страны по повышению национальной осведомленности посредством роста образовательного и культурного уровня людей. Некоторые науки, по их основным специальностям, вероятно, были одним из тех факторов, которые позволяют достичь этой цели. Другими факторами были открытие школ и разработка соответствующих учебников, для достижения этих целей посредством письменного языка. Поэтому первые области базовых знаний были воплощены в них, такие как математика, лингвистика, география.

**Ключевые слова:** албанский язык, развитие терминологии, технические области, стандартизация терминологии.

**THE IMPACT OF DIFFERENT EXTRA-LINGUISTIC AND INTRA-LINGUISTIC FACTORS OF CONTEMPORARY ALBANIAN TECHNICAL TERMINOLOGY**

Research article

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**Abstract**

The history of the appearance and development of technical fields in Kosova sheds light into the relationships entered with social factors, indicating what kinds of factors have prevailed in their appearance and growth. Thus, for instance, at the end of the 19th century, several knowledge fields were determined by political, cultural and linguistic factors. These were linked inextricably to the nation's efforts to arouse national consciousness through the development of the educational and cultural level of the people. Some sciences, through their particular fundamental fields, probably would be one of those factors that would accomplish this objective. Other influences were the opening of schools and the drafting of relevant textbooks, aiming to realize this purpose utilizing the written language. Therefore, the first fundamental knowledge fields became embodied with them, such as mathematics, linguistics, and geography.

**Keywords:** Albanian language, development of terminology, technical fields, standardization of terminology.

**Introduction**

Conceptual systems of knowledge fields in their genesis arose based on concepts, created directly and mainly for these areas. In the fields to follow, other areas have appeared and developed, one part based on the existing fields from their differentiation such as mathematics: algebra-geometry-stereometry; physics: mechanics-electricity-optics; and another part, based on human practical activity fields such as agronomy, veterinary, forestry etc.

The creation of basic areas of knowledge with the conceptual systems of these fields corresponded to the relevant terminology in the form of simple systems, however, the potential abilities for further development under the influence of all extra-linguistic and intra-linguistic factors led to the expansion of the bases of these fields and relevant terminologies as well as on the emergence and development of their fields and terminologies [2, P.20].

**The impact of different extra-linguistic and intra-linguistic factors**

The stages the different extra-linguistic and intra-linguistic factors had passed through have, in a way, highlighted the development stages of these fields and the relevant terminologies they have passed. As far as cultural factors are concerned, they were embodied in the three primary stages of the development of the educational system of Kosova: in the low, middle and high stage. These factors stipulated the levels achieved in the stages of the respective fields of knowledge and terminology. Thus, those fields and their respective terminologies have passed through three main stages until they reached their current state and level of their highest development [7, P.40].

1) At the low level stage, which more or less included the end of the 19th century until the proclamation of the independence of the country (in 1912), the emergence and development of fundamental areas of knowledge with relevant terminology was conditioned by the spreading of low-primary Albanian schools in most of the country. Subjects relating to basic fields of knowledge were introduced later on, including the ones up to the seventh class, such as arithmetic, geometry, language, algebra, and physics. Surely, textbooks were drafted, which for the first time, in addition to the common lexicon, contained the first special words. These terms constituted the basis of the scientific information of the relevant fields of knowledge. The merit of creating these special words (terms) was significant because they had been built without having any hereditary basis from the past. However, their creators leaned on their knowledge background, on conceptual systems learnt in leading schools abroad through the foreign languages they knew. They utilized all the creative potential of the Albanian language to create corresponding lexical units that responded to the respective concepts as well as by using the corresponding

substance of the Albanian language to raise its common words to the level of special words, those of terms. One part of the special lexicon, built on these two bases, (on new creations and on existing language substance), lies upon the foundation of the terminology of the main areas of knowledge, such as: number, summation, division (arithmetic), angle, triangle, sides, circle, radius, geometry, noun, adjective, verb (linguistics), letter, root, power (algebra), force, size (physics), etc.

2) The middle-level stage includes mainly areas of knowledge with relevant terminologies, which developed in the framework of the creation of secondary education. This stage marks two main phenomena: the expansion of conceptual component units of the basic fields, which led to the increase in quantity and quality of lexical units (terms), and the creation of a range of new knowledge fields on different bases. Thus, new lexical units of basic fields, such as arithmetic, geometry, linguistics, were expanded and enriched with new units; while on the other hand, a range of different core areas evolved, such as chemistry, psychology, pedagogy, economics, trade, law, anatomy, physiology. The creation of these fields was conditioned by the new political, economic and cultural conditions in the country, as well as the need to introduce them in schools as separate teaching disciplines for the preparation of lower and middle-level specialists in the branches of education, economy, medicine, agriculture, etc.

At this stage, two large fields of knowledge may be arranged: fields related to theory and fields related to practical activity. Both fields began to be differentiated later in other fields, in which both theoretical (theory) and the practical aspects get closely linked with one another, such as, for example, science and technique (technology) in the fields of chemistry, agronomy, veterinary, etc.

3) The high-level stage (in the field of science and technique (technology).) It is conditioned by the levels of the modern development of society. Economic factors (admission of new technologies) and cultural factors (higher education, contacts with the world through foreign literature) are of great impact.

### **Expressions of terminology reflected in the philological dictionaries in Albanian**

The meanings of terms based on common word meanings are reflected in Albanian explanatory dictionaries in the semantic structures of their words. Studying these meanings of words, when they appear as terms such as foot (word) and foot (term) are being singled out as such when used in the relevant field of knowledge, enables to examine this lexical intermediate stratification in relation to the general lexicon, with other groups of terminology lexicon, as well as cases of functioning in the teaching practice of each field [2, P.21].

An examination of the various sets of terms in the explanatory dictionaries reveals that the relationships of the technical terminology lexicon with the general language from one vocabulary to another, (from the dictionary of the Albanian language (Tirana, 1954) to the present-day Albanian language dictionary (Tirana, 1980)), have come to be more complicated from the semantic-lexical developments part, while sometimes even better differentiated between them. The phenomenon of complexity relates to the addition of new terminological meanings (concepts), linked after a sign, which has to do with the phenomenon of terminology, where the latter also comes with a negative side (concepts are added but signs remain the same). But even with the addition of the new terms themselves, created by the way of term forming, where signs are added along with concepts, actually enriching terminological systems. With regard to the development of these two processes in each terminology, it should be noted that the terminology process prevailed before the formation of new terms by the origin path, where in the latter the formation of new terms is occasionally inhibited due to the over separation from existing signs of expression as new concepts in the terminology process, as mentioned above, such as finger, pocket, head, tooth, etc. It can be noted, however, that since the 1954 Glossary, terminology has gone along with the formation of new terms, and based on this circumstance, analyses can be made of these two processes, relying on the entire subject matter of Albanian dictionaries. Here, it should be recognized that viewed from the terminology standpoint, the "Dictionary of the 1980s" serves as the basis of analysis for technical terms also. It serves to break down the semantic structure of each word in more detail revealing more clearly its terminological meanings separately, as well as cases of switching from one meaning to another (from the common to the terminological sense and vice versa). Therefore, this Dictionary served as the basis for an extensive analysis of the relationships that are established between common words of terms and terms created on the basis of their meaning [7, P.109].

### **Terminology arrangement in Kosovo**

In Kosovo, the work in the field of Albanian terminology carried out within the framework of the Federation of Yugoslavia was limited mostly in the reproduction of terminological dictionaries, drafted in Albania, and supplemented by terms from the Serbian language.

After the 80s, besides the drafting of terminology dictionaries, not only of the extensive ones but also of the narrow ones, a rapid activity began in order of generalizing the achieved work experience concerning drafting of numerous dictionaries. This was initially concretized in the treatment of a series of theoretical problems in articles and scientific works. And later, academic issues, the general and particular ones, were reflected in monographic works. The terminology of knowledge fields such as the one of economics, mechanics, medicine, geography, and recently also the field of agronomy, became the subject of study [7, P.230].

It needs to be emphasized that in the focus of the study, terminologists presented problems mainly of the terminology of the extensive fields within the Albanian language framework. It can be asserted that to date no study on Albanian terminology has been undertaken for any particular field of knowledge in the broadly wide-ranging approach with any foreign language. Therefore, it would be necessary to address a narrow field of knowledge, especially of that field, which is of special interest in regard of its problematic point of view, taking into account its level of approach with a foreign language, which serves as a language standardization sample. As it is admitted up to date, the first place among these languages is the English language, which nowadays has gained the right of a language spread widely and internationally all over the world. Undoubtedly in this occasion, the likeness terminology of this language with one of the Albanian terminologies (or its terminology in general) would shed some light on many problems of Albanian terminology. In particular, the likeness domain with the English language could solve the issues concerning foreign terms and the terms translated so far.

Up to this date, in the language literature of Albanian, as far as terminology lexicons problems concern, the terminology of mechanics has become a prime subject of study in monographic work, presented as a topic of dissertation, as well as being elaborated in many scientific articles. This terminology is elaborated as a lexicon of specific subfields in technical standards and is also presented in separate fragments in technical magazines.

### **The processing standards of terminology elaboration**

The implementation standard issues of technical terminology should be resolved by relating to two main semantic phenomena, such as synonymy and polysemy (homonymy) [1, P.33]. Both these semantic phenomena in the field of technical terminology should be considered in terms of the features of their appearance, unlike the general language. As far as its appearing characteristics as a semantic phenomenon in terminology, the synonyms appear as doublet (pair or series of units that mark the same concept as: pre-act- opposite link - feedback), or as pseudo-synonym (pair or series of units conceptually different, but accepted as the same: density), while polysemy only does it as a homonym (comparing the same units as forms, but conceptually distant: wing (crane) → wing (airplane)).

When compiling technical terminologies, in order to establish a uniform standard, the aim is to evade synonyms and refract the homonymy by creating for each homonymous unit, accordingly, a new sign, such as: saw1 (the tool) and saw2 (sawing-machine). These processes are prime, especially when working on a textbook compilation, a compilation of bilingual dictionaries, etc., while new creations load the terminology with synonyms (doublet), turning the process of synonyms into a very harmful phenomenon. Attempting to minimize polysemy (homonymy) leads to the creation of successful, but often also unsuccessful terms, by increasing the volume load of linguistic signs. However, synonymy as well as homonymy lie in the choice and re-evaluation of existing terms, to enter better, more appropriate terms that correspond to the respective concepts.

### **The standard and standardization of Albanian technical terminology**

The standard and the standardization of technical terminology at the present time, including this field herein, should be addressed in the context of the new developments Kosova is going through [7, P.300]:

Inclusion of technical terminology within the network of links of all terminologies of the various fields of knowledge both nationally and neighboring countries (where Albanian is native language - in Albania and Kosovo, and as the second official language - in Macedonia) and internationally, in relation to other terminologies, in particular large countries, and first of all with English terminology, which serves as a model for international standardization.

Elaboration of terminology in the range of multiplication of different fields of knowledge, when conceived as a subsystem on its own in the context of the complete lexical system of language, constitutes a huge mass of unlimited units (word terms, phraseology terms and terminology nomenclature), but limited in a certain timely cut, marking the concepts of fields of human knowledge.

Elaboration of terminology and its standard in terms may lead the Albanian language to obtain the status of an EU language in the near future with the possible entry of Albania in the European international body. Concerning the Albanian terminology, a new orientation will be given to the assessment and re-evaluation of the standard. In particular of the foreign terms in Albanian, its position toward them, their country in relation to the translated terms in Albanian language that compete with them, adapting in that regard a more liberalized language policy than before.

### **Conclusion**

The solving of standardization issues, of the setting of standard terms and normative ones should be carried out on the basis of strict scientific principles and criteria of the terminology as a science and practical activity, as are primarily the requirements for accuracy and clarity of terms, the setting of equivalent term - concept and vice versa to create for each knowledge field a terminological system that responds adequately to the relevant conceptual system. Upon this basic issues of the absolute synonymy (binaries) which overload the terminology need to be resolved also, and issues of the relative synonymy (of the quasi-synonyms and pseudo-synonyms), creating confusion in scientific and technical communication and reduce its quality.

### **Конфликт интересов**

Не указан.

### **Conflict of Interest**

None declared.

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