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"ЗАВОДНОЙ АПЕЛЬСИН"

Научная статья

Исени А.^{1*}, Мехмеди А.², Исени Б.³, Исмаилов Г.М.⁴^{1, 2, 3} Тетовский государственный университет, Тетово, Северная Македония⁴ Институт узбекского языка, литературы и фольклора, Ташкент, Узбекистан

* Корреспондирующий автор (arburim.iseni[at]unite.edu.mk)

Аннотация

На протяжении всей истории мировой литературы писатели стремились экспериментировать с различными литературными приемами, чтобы сделать свое произведение уникальным и выдержать испытание временем таким образом, чтобы оно могло постоянно подвергаться анализу. Роман «Заводной апельсин», опубликованный в 1962 году, демонстрирует языковые эксперименты в отличие от других, в которых автор изобрел английский словарь под влиянием русского языка, Надсат, который подростковые персонажи книги используют в антиутопическом будущем английского общества. В нашей статье мы попытаемся проиллюстрировать этот аспект и проанализировать, повлиял ли какой-либо социальный или политический фон на то, что Берджесс предпринял такую задачу, или это была просто игра в слова, которую хотел сформулировать страстный лингвист. Принимая во внимание, что роман представляет собой литературное произведение без отказов, содержащее значительное количество сцен насилия, мы обсудим возможность того, что вышеупомянутый словарь может быть извлечен из порочной молодежи.

Ключевые слова: надсат, русский язык, английский язык, антиутопическое общество.

RUSSIAN-INFLUENCED ENGLISH IN ANTHONY BURGESS'S A CLOCKWORK ORANGE

Research article

Iseni A.^{1*}, Mehmedi A.², Iseni B.³, Ismailov G.M.⁴^{1, 2, 3} State University of Tetovo, Tetovo, North Macedonia⁴ Institute of Uzbek Language, Literature and Folklore under the Uzbekistan Academy of Sciences, Tashkent, Uzbekistan

* Corresponding author (arburim.iseni[at]unite.edu.mk)

Abstract

Throughout the history of world literature, writers have strived to experiment with various literary devices to make their work unique and stand the test of time in a manner that it can continuously be subject to analysis. *A Clockwork Orange*, a novel published in 1962, displays language experimentation unlike any other, in which the author has invented a Russian-influenced English vocabulary, *Nadsat*, that the teenage characters of the book are using in a dystopian future of the English society. Our paper will try to exemplify this aspect and to analyse whether any social or political backdrop had influenced Burgess to undertake such a task or was it just a wordgame that a passionate linguist wanted to formulate. Considering that the novel represents an unexpurgated work of literature, containing a considerable amount of violent scenes, we will discuss the possibility that the aforementioned vocabulary can derive from a vicious youth.

Keywords: Nadsat, Russian language, English language, dystopian society.

Introduction

The first thing that we as readers encounter when we start reading a book is the language. It doesn't matter whether it is a Shakespearean or a largely simplified style, language is the device through which we enter the realm of storytelling. Authors are aware of this and at times they like to play with language; sometimes to make a character unique, or, at times, to teach readers a specific vocabulary. The subject of our paper is to display how Anthony Burgess uses language as a communicative device to tell his story in the novel *A Clockwork Orange*. Although not as popular when it was initially published, the book gained significant boost when it was adapted into film in 1971, from director Stanley Kubrick, who didn't change the language of the teenagers in using Nadsat vocabulary, suggesting that it gave them, and the film as whole, a unique perspective and style of expression. [6, P. 1-63] In the following pages, we will discuss the subject from different aspects in comparing the way Burgess created the language in contrast to authors such as Tolkien. An expert in linguistics, Burgess published important works on the field such as *Here Comes Everybody: An Introduction to James Joyce for the Ordinary Reader*, *Joysprick: An Introduction to the Language of James Joyce*, and *A Shorter 'Finnegans Wake,' Burgess's abridgement*. It is of interest to note that Joyce was also experimenting with vocabulary from different languages, including Russian. Additionally, Burgess contributed a very important article on the novel as a literary form for Encyclopedia Britannica [13]. All of this supports the view which regards him as a master of language.

Methodology

To make this paper as convenient as possible, we have approached it using a variety of research methods to make our point clear and concise. For a research to be appropriate and supportive to its aim, the authors need to provide enough data and analysis from various sources by exemplifying every major viewpoint regarding the topic. The research methods in this paper range from the *descriptive method* through which we have attempted to describe systematically the subject by providing information from various sources, be it books, research papers or other multimedia sources such as films. The main purpose of using this method was to describe what is important concerning the problem under study in a considerable amount of

appropriate bibliography. On the other hand, the main emphasis of the *correlational method* was to discover or establish the existence of a relationship/difference between two or more aspects of the topic. Finally, the *exploratory method* was used extensively by browsing various sites that contain material regarding Burgess in general, and *A Clockwork Orange* in specific, and books that deal with the subject of psycholinguistics and sociolinguistics.

Inside the covers

“What’s it going to be then, eh?”

There was me, that is Alex, and my three droogs, that is Pete, Georgie, and Dim. Dim being really dim, and we sat in the Korova Milkbar making up our rassoodocks what to do with the evening, a flip dark chill winter bastard though dry. The Korova Milkbar was a milk-plus mesto, and you may, O my brothers, have forgotten what these mestos were like, things changing so skorry these days and everybody very quick to forget, newspapers not being read much neither. Well, what they sold there was milk plus something else. They had no licence for selling liquor, but there was no law yet against prodding some of the new veshches which they used to put into the old moloko, so you could peet it with vellocet or synthemesc or drencom or one or two other veshches which would give you a nice quiet horrorshow fifteen minutes admiring Bog And All His Holy Angels and Saints in your left shoe with lights bursting all over your mozg [3, P. 1].

These are opening lines from *A Clockwork Orange*, and we certainly don’t need to be very attentive readers to see that there is something quite odd in the paragraph, especially if we do not have any experience in using or living in an environment where Slavic languages are spoken. Initially, we encounter the word *droogs*, followed by *korova*, *rassoodocks*, *mesto*, *skorry*, *Bog*, *mozg* and so on. So, we are faced with *Nadsat* straight from the beginning, thus making us question the author's purpose to use such a vocabulary which is unknown to the English-speaking audience. If we come from the camp of those who have first seen the film adaptation and read the book afterwards, it may seem that we are entering a psychological brainwashing experiment, similar to the one Alex, the main protagonist from the novel is put into, but if we dwell deeper between the covers, we will encounter things which are not quite obvious if we look at the work with a largely superficial approach [9, P. 1-2]. In doing so, we will get familiar with personalities who are ferociously violent and seemingly not a part of what we call “the educated” class, but who, at the same time, listen to Beethoven, thus immediately making them, especially Alex, particularly complex characters.

We should acknowledge the fact that language experimentation plays a major part in the novel just by reading its title, *A Clockwork Orange*, which is both attractive and confusing simultaneously. Burgess provided various explanations about what the title actually means, from referring to language overheard in London pubs “*as queer as a clockwork orange*”, to the suggestion that we find in his work *A Clockwork Orange: A Play with Music*, that orange represents an “*an organic entity, full of juice and sweetness and agreeable odour, being turned into a mechanism*”. However it may be, there is no doubt that the title does not exist randomly.

Burgess and Tolkien

One of the possible reasons why Burgess has approached language in such a way, as we mentioned in the abstract, was to make the work unique and stand the test of time. Language experimentation, although rare, wasn't new at the time when Burgess wrote and published his novel. J.R.R. Tolkien previously had published his extremely popular books *The Hobbit* and *The Lord of the Rings*, both containing invented language based on Norse mythology. Tolkien, himself an expert in linguistics, wanted to explore the history of language creation and how developments in society influenced how language fluctuated. But in dealing with the genre of high-fantasy, Tolkien’s approach is a bit classier; language such as the one spoken by the elves, who represent beings of the highest intellect and more profound experience than other creations in his Middle-Earth Legendarium, is the result of years of study of history and art [8, P. 19-85] while, on the other hand, the characters that use the Russian-influenced English vocabulary in Burgess’s work are teenagers who are prone to violence and who rebel against the established system [7, P. 1]. So, although both authors were experts in linguistics, their approach towards how language creation interpreted and presented by their characters is different. Probably the main difference is the fact that while Tolkien creates an entire language system, Burgess creates a unique vocabulary that is still encapsulated inside the English language, which in a way, makes it more accessible. It is quite obvious that Burgess had no intention to interrupt the reader to understand the novel, although he wanted to disturb him, still, that's the main reason why he incorporates the Russian-influenced words inside English so the reader can try to define them in context. He is more suggestive towards the possibility of social and political endeavours to influence how we use a given language. This is true for the slang vocabulary used by gangs in real-life environments, especially those in the English-speaking world.

Consider the following tables:

Table 1 – Actual gang slang-words [11]

Slang	Meaning
Bim	Woman
Bearcat	Fiery woman
Copper	Police
In stir	In jail
Bop	Kill
Cabbage	Money
Bangtail	Racehorse

Table 2 – Slang in A Clockwork Orange [12]

Slang	Meaning
Deng (деньги)	Money
Ptitsa (птица)	Bird (referring to girls)
Droog (друг)	Friend
Crasting (красть)	Steal, rob
Veck (человек)	Man
Pooshka (пушка)	Gun
Korova (корова)	Cow

Sociolinguists and psycholinguists suggest that language development is directly influenced by social and psychological experiences and context, in processing, storing and acquiring language vocabulary [5], [6, P. 12-19]. As a result, if we analyse both tables, we can see that although in the first one we are dealing with 'English' speaking slang vocabulary, still we do not understand most of them or any of them, to be more sincere, especially when taken out of context. This leads to the fact that a given vocabulary does not simply represent a bunch of words thrown here and there just to make an impression, on the contrary, it defines a character and his/her way of life and in that measure it defines a society.

It is of interest to specify that Anthony Burgess had a wartime experience, being a soldier in the Second World War, where he encountered Ann McGlenn, who was a devoted communist and whose ideas impacted Burgess in creating the totalitarian system in *A Clockwork Orange* [10]. Being aware that Russia was the most important fertile ground for communism, influencing writers, economists, politicians, etc. [1, P. 1-53, 130-171] this in some way may suggest why Burgess chose Russian as the basis for Nadsat ('Nadsat' means 'teen' in English), although there is no clear-cut evidence to support this claim. Nevertheless, it may transpire that the Cold War period through which Burgess lived and wrote his novel might've influenced him to formulate something of that kind. We are aware of the difference between utopian and dystopian literature; while the former tries to present an optimistic view of the future, the latter suggests a dreary future that we fear to live in. Considering the era when the work was incepted and knowing it fictionalizes a futuristic English society, we can consider it as an indication to represent England invaded by Russian influences, which the English society feared and regarded as a threat.

Conclusion

Quality literature needs to express issues upon which society ruminates, and strive to provide a unique literary voice through which the author will build a bridge of words upon which people of that society will reflect and resonate towards future generations. Language is an invaluable tool to use for social analysis and interpretation. We are aware that Shakespeare's language is different from Dickens's, which in return is different from Burgess's, alluding to the fact that language is a phenomenon always in motion and continuously in evolution, adapting to different times and needs. From this perspective, we can conclude that *A Clockwork Orange* represents an exemplary social analysis where language experimentation plays a significant role in clarifying how social entanglements influence people how they use this highly important tool of communication. We have emphasized the word *communication* because many problems that derive in any particular social or political system are a direct result of misunderstanding or misinterpretation of the truth.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.20.4.8>**ИСТОРИЯ СЕНТИМЕНТАЛЬНОЙ ПРОЗЫ В АЛБАНСКОЙ ЛИТЕРАТУРЕ**

Обзор

Османай М.А. *

Университет Приштины, Приштина, Республика Косово

* Корреспондирующий автор (artesa.osmanaj[at]yahoo.com)

Аннотация

Тема «История сентиментальной прозы в албанской литературе» (сентиментализм как литературный, культурный и исторический феномен) ставит перед собой вопрос изучения ценности прозы сентиментальной ориентации, принимая во внимание историю этой прозы, авторов и их значимые работы, а также стилистические тенденции. Тема была выбрана так как в истории албанской литературы, она, безусловно, играет важную роль и, за некоторыми исключениями, данным произведениям не уделяется достаточного внимания со стороны ученых. В частности, будут приняты во внимание албанские сентиментальные прозаики и их работы.

Исследование является глубоким, его цель состоит в том, чтобы стимулировать изучение наиболее запоминающихся фрагментов сентименталистской игры в литературе, в которых сопоставляются моменты, образы и время. Все это мы попытаемся выполнить благодаря помощи литературы и научных работ, относящихся к этому периоду, используя сравнительный (исследовательский), исторический и эмпирический метод в качестве методологии научных исследований.

Ключевые слова: албанская проза, исследование, сентиментальность, подход, инновация, тренд, индивидуальности, период, поколение, литературные направления.

HISTORY OF SENTIMENTAL PROSE IN ALBANIAN LITERATURE

Review

Osmanaj M.A. *

University of Prishtina, Prishtina, Kosovo

* Corresponding author (artesa.osmanaj[at]yahoo.com)

Abstract

The topic "The history of sentimental prose in Albanian literature" (Sentimentalism as a literary, cultural and historical phenomenon), comes as a proposal for the topic in question with the aim of putting on focus the values of the prose with stylistic sentimental orientation, taking in consideration the history of this prose, the approximation appearance of authors and representative works as well as stylistic tendencies. It was chosen the sentimental Albanian prose because in the History of Albanian Literature it certainly plays an important role and with few exceptions, it has not had enough attention from scholars. Specifically, to be taken in consideration there will be the Albanian sentimental prose writers, together with their works which will be examined in a general way.

The research is profound, but the aim is to stimulate the desire to investigate, interpret, and capture the most eminent characteristic segments of sentimentalist play in literature which manage to settle through the works, moments, different characters of life, and time. And all of this, we will try to accomplish thanks to the help of literature, research and considerable materials referring to this period, using comparative (research), historical, and empirical method as a scientific research methodology.

Keywords: Albanian prose, research, sentimentality, approach, innovation, trend, individualities, period, generation, literary directions.

Introduction

We will make every effort, to accomplish all of this, due to the help of literature, research, and the considerable materials that refer to this period. It is also intended to record, analyze, and interpret the sentimental Albanian prose in particular and in addition to it, the sentimental European prose in general.

This monographic paper is an initial attempt to enlighten on Albanian sentimental prose, more precisely, on the types of this prose, on the typology of the characters of the novels, which we will try to explore and highlight.

Methods

We will use the comparative (research), historical-literary method as a research methodology. Our scientific-research activity will be guided by a research plan and followed by several methods. According to the opinion of Tzvetan Todorov that "All methods are good as long as they remain a tool and do not become an aim itself" [5, P. 79], we are going to use different methods in order to accomplish a very important monographic study, such as our PhD study thesis is.

— Methods related to text theories (structuralism and various theories for the research of literary typologies);

— (Comparative) research method; (methodology of scientific research, to get acquainted with the study tradition related to the presented issue.

We will also plan on: Resources, Literature Review, Data Collection, Data Analysis, Interpretation of Results and Expressing the Meaning of Our Research.

Results

We are hoping that through this paper, we will somehow help to the fulfillment of the sentimental prosaic field, by clarifying the issues which the traditional study does not seem to have treated with the right attention or with the necessary

research for a breakdown of sentimental prose. We believe that our interest will be welcomed by the academic and institutional leaders and we will begin work on achieving our research goal, from which the above results are expected.

Sentimentality as a literary, cultural and historical phenomenon

History of sentimental prose in Albanian literature

In the history of Albanian literature, respectively in the period 1912-1939, the proclamation of national independence became the impetus for the beginning of a new era in the development of this literature, with significant changes that would bring important features as well. In these years, when national sentiment was still booming, when the new phase of Albanian literature was also driven by the rich Renaissance traditions, the reader's curiosity to know the history of the country, the people who had done something for their country, did not just extinguish poetry, but now they wanted to know something more through prose, confessing either to the events of that time or to some important character.

We remember that until the early 20s, there were still authors who continued their creativity even after the Renaissance, where the most developed genre of poetry remains that of the patriotic theme. So the Albanian literature of 1912-1920 stayed closer to the Renaissance romantic one, because "immediately after the declaration of independence of Albania, there was a need to preserve state integrity, because the external reactionary forces, also helped by the internal reactionary ones, aimed the fractioning of Albanian territories" [3, P. 6].

Further on, at the beginning of this century, social or political-social motives are also widely spread. Narrative prose had already found voice in the years 1904-1905, through well-known authors such as Mihal Grameno whose novels, marked the beginning of a new literary genre, Ndoc Nikaj writing novels too, and other authors. Until the years 20, it was enriched more and more with new motifs and styles. The genre of prose after 1912 was expressed in novel. Other authors such as Milto S. Gurra, Postol Foqion, and Philip Papajani joined this genre.

It is clearly seen during this period that the majority of the published novels were of historical character. They all are attracted by past stories as a continuity of a created tradition and different historical processes which treat the historical past. The one of such a kind we can name the novel of Ndoc Nikajt "*Surrounded Shkodra*" dating 1913 and F.Noli work "*History of Skënderbe*" in 1921 [1, P. 467].

Generally, at this stage, the written works, although adhering to the thematic structure of historical novels, based on the eternal motive of love, the Albanian literature of those years, conveyed the constant effort with a strong will, in the midst of good and evil, trying to make the good triumph over negative phenomena. At this time, other rhythms began to emerge. In European literature these rhythms preceded Romanticism, such as in English literature. These were the rhythms of sentimentalist literature, which in Albanian literature were manifested in prose. There were precisely the political, economic, and social conditions that influenced the appearance of sentimentality in Albanian literature, which in Albania was somehow belated compared to other countries' literature. A well-known literary theory personality, Milivoj Solar, would carefully analyze literature and social life. According to him, the work is a reflection of social reality in historical context. "Each literary work belongs to its time, and due to this, it expresses a specific form of social life, conditioned by history" [2, P. 17]. Being the artistic-transposing, artistic transmitter of life and society, sentimentalist literature took sides, thus becoming an important aspect of Albanian literature between the two wars.

Talking about Albanian prose, the one in its first phase of existence, we naturally ask: "What kind of prose was being created? Let's mention Mihal Grameno who was among the first to touch it with his three novels "*The Chimney*" (printed as a sub paper in the newspaper "*Light*", 1904-5), "*The kiss*" (1909), and "*Baptismal tomb*" (1909) [1, P. 449]. It is in these novels that the story of Albanian sentimental prose begins, the literary phenomenon of sentimentality, which means, his novel was typically sentimental, and gives life to this literary phenomenon called sentimentalism, remarked in some concrete authors and specific literary works. But, according to scholars, "the signs of sentimentality in Albanian literature can be seen earlier in the works of Muhammad Camit" in "*Erveheja*" and in "*Yusufi and Zelihaya*" and, to a less extent, in De Rada's works, especially in the work "*Songs of Milosao*" [3, P. 16]. The sentimental novel has been written for almost two centuries (XVIII century) in other European literatures precisely in English literature, while in Albanian literature, its appearance marks also the beginning of the history of this genre. It is done with the publication of Mihal Grameno's novels over the years (1904-1909) and also with the publication of Foqion Postoli's novel "*The Flower of Remembrance*", in 1920, which is about a century after the European one. Further, during the period of the 1920s, the prose in general continues to be sentimental. This is noted in Foqion Postoli's novel "*Flower of Remembrance*", 1920 [1, P. 467] and at the beginning of years 30, in the novel of Haki Stermilli, "*If I were a boy*", 1936 [1, P. 537]. Mostly in the subjects of these novels and long stories, besides the common features, with historical novels, or here and there with the motifs of the past, there are also noted to be important, the educational themes, which gave Albanian literature a good start to the narrative genres, since The Renaissance period, and especially in the period that followed, in which the sentimentalist literary phenomenon is firstly remarked. Distinctive features emerged in the efforts of Mihal Grameno expressing dissatisfaction with the moral norms of the upper strata of society, poetizing the spiritual values of the poor peasants and citizens, with whom the author raised his voice to awaken the social consciousness of the low strata, believing in influencing them for a self-respect and dignity.

And it is especially here where we can note the attempt of the writer "to depth the democratic breath our Renaissance literature" [1, P. 451]. His novels, through sentimentalist spirit, displayed obvious problems of Albanian life, considering the class situation, and condemned the social causes that stifled love and prevented its realization. The topic of the emigration was also addressed as a problem that brought misery. And also they dealt with the subject of conflict with neighboring chauvinism as a reflection of the efforts of the Albanian people to preserve the language, traditions and nationality. Distinctive features emerged in Foqion Postoli's tendency also to deal with reflecting current life, its fragile sides, the concerns of the poor, and in particular to present the fight against the big Greek intentions toward Albania and the line of love between two young people with different class positions expressing sentimental grades in the illusion of joining different classes. This kind of sentimental prose stands in a place that captures, therefore, important, sensitive topics needed for treatment such as: love between two poor, rich young people, mixing honest heart, friendship with good habits and on the other side dark, backdrops, like blood

feuds, social class division, the subject of emigration, and a lot of other motives that sometimes cannot escape patriotic ones. To this row and kind of works, also belongs the prose of Haki Stermilli, especially the novel *"If I Were a Boy"* published in 1936, just when the prose was developing well and maturing. Stermilli also thought of the novel as a reflection of the life of Albanian society, in particular the family and the woman, by addressing the issue of women's emancipation, by striving to become a worthy, free and active member of society. This novel is written in the manner of sentimentality, the feature of which is perhaps most significant, especially in the construction of characters and situations. Meetings with a boy called Shpend, the letters they exchange, the sufferings experienced, the fervent love between them, are truthfully rendered images that attest to the sentimental style of writing. To the tradition of Albanian prose, especially the sentimental one, in the field of the genre of romance, shown through Grameno novels and Postol and Stermilli novels, was added a new novel by Sterjo Spasse, *"Why?!"* Spasse, a literary creator of the 30's, who in his creativity, deals with social and erotic motives, generally conveys a sentimental spirit, but as the scholar V. Shipa observes, "The young writer S. Spasse, who came into literature in other social circumstances was not directed neither by historical nor by the patriotic theme differently from his descendants" [4, P. 177]. Being of rural background, Spasse draws on the reflection of the village's hard life, ethical themes, and especially the dismal state of some of the young intellectuals of the 1930s and the patriarchal molding habits. All of this also relates to unwanted and marriages for benefits and the lack of free expression and thought. It is precisely his famous novel *"Why"*, 1935, in which such motifs are expressed, whose character, John Zavery, focuses on life, love and death. Almost all the writers who came up with the sentimentalist theme preferred to make imaginary characters in their works, so they are constructed as factious characters but with rare exceptions...? Mustafa Greblleshi's novel *"The Abyss of Love"*, which was published in 1944, long after the first sentimental novels were published, is the third consecutive novel built on journal or diary form, with descriptions from school life including the sensitivity and ideals of the central character, because as Vehap Shita remarks: "In the style of eminent sentimental novels, adventurous and love-filled novels, where lust, sentiment, nostalgia, murder or suicide predominate, "The abyss of love" "is a kind of synthesis of all this, colored and dressed in the Albanian garment with some characteristics of our people, habits that mark our environment, the atmosphere and his people" [4, P. 377].

In general, this kind of novel with diverse love-themed, social stories that contained the subjects of many of the works of this genre, as well as some stylistic features, especially with dialogues between lovers, different social situations, with emotions, conveyed and various social conflicts, displayed in Albanian literature the characteristics of sentimentality. Precisely for the sentimental spirit they intended to convey, the aforementioned novels, Foqion Postoli's *"Flower of Remembrance"* and especially Haki Stermilli's *"If I were a Boy"* and others, have been the focus of thoughtful referring to the treatment of critical thought.

This type of literature that was already taking an important place and that was increasingly consolidated in the publications of those years, the kind of literature containing a number of constituent elements such as the fineness of the descriptions of environments of the village and its customary life, the creation of some (mostly negative) characters with psychological traits and behavior, determined by their social status, again failed to change the spirit of exaltation, whereby even the most conflicted the fiercest got a quick solution, so they could not disconnect this work from the generally romantic-sentimental course of the Albanian novel of those times. This literary innovation that emerged in the genre of the novel would also affect the reader by guiding him on how to build a new relationship between the art of writing and the psychological and social reality emerging in Albanian literature. In general, the literary work of this time is a reflection of social reality, so as the theorist Milivoj Solar states, "Literary works contain certain experiences and knowledge about different natural and social performances, and they also speak directly about social life" [2, P. 16].

In general, the novel with the social theme, with the phenomenon of sentimentality, with the tendency of the education novel, has succeeded in significantly deepening the reflection of social life and its sentimental disposition, thus giving space for dealing with some of the phenomena of reality that were part of his circle.

Theoretical view of sentimentality concept

In this section, we are first trying to bring about an accepted scientific thinking on the concept or phenomenon of sentimentality in literature. In order to be clearer about what sentimentality itself means as a concept, what it represents as a phenomenon or a course in culture, literature, we must look at the genesis and the constituent factors from which this movement was formed. Historically, sentimentality in Albanian literature appears in a time and space, claiming the years after 1912. The term sentimentality is relatively evident in the Albanian literary context even earlier in Renaissance national authors especially shortly before Albania's Declaration of Independence. The concept of sentimentality refers to a European literary period of the second half of the XVIII century, which focused on reflecting the inner life, human feelings and nature, thus presenting things in an idealized way. Sentimentalism, both in poetry and prose, was in vogue starting in the eighteenth century as a reaction to the rationalism of the Augustan Age.

The sentimental novel is a literary genre of the eighteenth century, depicted by the emotional and intellectual tendencies of sentiment and feeling. It is important to be mentioned as a literary term, for the first time sentimentalism is used by J.J.Bode [6] in 1968, thus expressing the meaning of art based on empathy and romance in the genre of literature, but one cannot overlook the fact that this term is also encountered in a discussion of Friedrich Schiller on sentimental poetry. "Schiller's definition of sentimentalism did not give him a philosophical value more than moral, but he saw it as objective in most of the artistic texts" [7, P. 79].

Sentimentalism was born as a term by which we can refer to a variety of aspects in literature, such as sentimental poetry or sentimental novel. Furthermore, this term may refer to a practice of being sentimental, striving to be based on actions and emotional reactions to reason. In psychology, sentimentality is known or defined as the theory of moral feelings (moral sentiment), with known representatives of some versions of moral sentiment theory such as: "David Hume, Adam Smith".

It is difficult to precisely date the emergence of a concept or literary trend, especially when the concept under consideration in Albanian literature, in particular, has emerged as a phenomenon in certain works and over an extended period of time. In England, at the beginning of 1768, when Lawrence Stern's novel *The Sentimental Journey to France and Italy* was

published, the term sentimentalism, becomes a slogan of the writers, who proclaimed the cult of feeling. However the idea of sentimentality can be conceived as a manifestation or phenomenon of raising a certain awareness of time, historical or literary, an idea which may also relate to its main constituent element, which is its feeling-cult. In this way the hypothesis in which the debates revolve around the view is explained more clearly. Even though there is no definite start and end date, the concept of sentimentality was born during the last years of the Albanian National Renaissance in Albanian literature and in the European one this notion finds expression there in the 50-60s, in novels such as Samuel Richardson's "Pamela" (1740), Lorenz Stern's "Sentimental Journey to France and Italy" (1768), Henry Mencken's "Man of Feeling" (1771), "The Sufferings of the Verter Boy" of Goethe" (1774), etc.

It was during this period that sentimentalism took on the meaning of a new literary stream, emerging as a contravention to the classicism and rationalist tendencies of the Enlightenment period. From the point of view of the researcher Michael Bell on this phenomenon we note: "If the 18th century is referred to as the age of feeling and empathy, the Victorian period is usually considered the culmination or trough of sentimentalism" [7, P. 118].

In literature, through this literary term, it would be represented the literary part of English writers of the 50-60s of the XVIII century or the literary experience of Albanian writers of the late 20s and early 30s of the 19th century. Scholars of sentimentality, normally after conducting numerous studies on the form of the creation and spread of this current genre in Albanian literature, have concluded that the original representatives of sentimentality are thought to be Mihal Grameno, Haki Stremilli and Foqion Postoli, who, apart from others, brought innovation in dealing with topics and efforts to solve the problems posed. While in Europe it was Lawrence Stern who, after publishing his novel "The Sentimental Journey to France and Italy" 1768, the new literary trend took the name of sentimentality. Well-known Albanian scholar's stated that sentimentality is first and foremost an expression of current life or reverberation of Albanian actuality. Scholars base their statement on sentimentalism on basic concepts that relates to: 1. Thematic. 2. Genre 3. Novelty (creating process).

According to this theory, sentimental literature must not only present thematically the problems of temporal reality, but must also express it as a living reality. These are exactly the ones that develop through the genre. Sentimentalism in one form also appears with novelty, where this is also associated with the concept of the genre. Scholars regard the interconnectedness of these concepts as reinforcing the sentimentalist tendency in prose.

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Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.20.4.5>**ПОВЕСТВОВАТЕЛЬНЫЕ СТИЛИ В РОМАНЕ ИСМАИЛА КАДАРЕ «ХРОНИКА В КАМНЕ»**

Научная статья

Печи М. *

ORCID: 0000-0003-3148-7774,

Университет Приштины, Приштина, Республика Косово

* Корреспондирующий автор (marjela_progni[at]hotmail.com)

Аннотация

Роман «Хроника в камне» часто прерывается короткими сокращенными секциями, иногда озаглавленными, а иногда и без названия, они не зависят от основного текста глав произведения. Цель этой статьи — анализ конкретных частей романа, раскрытие их роли и значения в произведении. Статья фокусируется на повествовательном анализе романа «Хроника в камне». Мы попытаемся объяснить расположение и статус рассказчиков, которые являются частью некоторых отличительных текстов произведения.

Ключевые слова: рассказчик, текст, хроника, Кадаре, перспектива, война.

NARRATIVE STYLES IN THE NOVEL “CHRONICLE IN STONE” OF ISMAIL KADARE

Research article

Peci M. *

ORCID: 0000-0003-3148-7774,

University of Prishtina, Prishtina, Kosovo

* Corresponding author (marjela_progni[at]hotmail.com)

Abstract

The novel "Chronicle in stone" is oftentimes interrupted by brief, abbreviated sections sometimes titled and sometimes untitled that stand independent from the main text, which is structured in chapters. The aim of this paper it is not to analyze the novel as a whole; it will address only to these specific parts of the novel in order to discover their role and importance that carries their existence. The article focuses on a narrative analysis of the novel "Chronicle in stone" and attempts to clarify the positioning and the status of the narrators that are part of some distinguish texts in the novel.

Keywords: narrator, text, chronicle, Kadare, perspective, war.

Introduction

Ismail Kadare is one of the Albanian authors who, with his literary activity, has made a great contribution in terms of development and enrichment of the Albanian literature fund. "Kadare's contributions were essential for the revitalization of Albanian culture and identity as a concept after the cultural erosion inherited from the Ottoman invasion and communism is undeniable" [8, P. 144]. The echoes of his literary art have transcended the boundaries of Albanian literature by creating bridges and successfully integrating into European and world literature.

Translating his works into different languages around the world has made this author and his work be commented on in various, sometimes even bizarre, ways. Some of those who have read his works have dealt with the raw material, if we may say, of his work, whereas others have crossed the real boundaries of the study of literature and have overlooked the Kadare phenomenon. However, it should not be forgotten that for Albanian studies, or for the Albanian reader, but also for the foreign one, which as we know is not scarce, Ismail Kadare is the most famous Albanian writer and his contribution to literature is quite large and already affirmed and undeniable. The value of his artistic and literary activity in Albanian literature and its development has played an irreplaceable role, where, these values have proved their dimensions even beyond the Albanian borders, presenting the extraordinary talent of the author with works that assume universal values.

The universal value of Ismail Kadare's works is undoubtedly very much related to some of his pieces which are already many times published and reprinted in many languages of the world. Along with the novel "Dead Army General", "Castle", "Palace of Dreams", "Broken April", "File H", "Concert at the end of winter" and other works of Kadare, it is worth mentioning that an integral part of this list of values is the novel "Chronicle in stone", published in Tirana in the early 1970s. "Chronicle in Stone", among others, has been termed a work that stands out for its particular storytelling mastery. The novel intertwines quite nicely the dominant storytelling style with other storytelling styles that are cleverly incorporated into the structure of the work without affecting it.

Narrative Styles

Some critics say: "To tell a story requires the preoccupation of telling what happens, not just how it ends" [11, P. 223]. Through his narrating styles in the novel "Chronicle in stone" Kadare achieves of directing the interest of the reader more on what happens and less on how it ends.

The work "Chronicle in stone" consists of several types of texts: untitled texts, which appear almost before each chapter and which we will name as italic texts, texts which are titled by the author himself as *Fragment of a chronicle and Old Sose's news (in lieu of a chronicle)*, the text entitled *Words of unknown persons*, the text entitled *Draft of a memorial plaque* and the basic text of narration, in which the story it is told "from a child's perspective" [7, P. 6], which consists of 18 chapters. Although the texts are interrelated, it can be said that texts that do not fall into the structure of chapters can also stand as digressions, because even if completely eliminated, they would still not endanger the status of the underlying text, which as such constitutes the novel as a whole.

It seems like the text of the italic type that introduces the novel is narrated from the perspective of a third person. This is supported by the structure of the text which is constructed from the perspective of the impersonal narrator and his knowledge of not only the story but also the presentation of thoughts, views, impressions and so on. Then, in the penultimate paragraph, this structure is confronted with an entirely new structure, which points to a narration given by the second person singular, where from a cold, external position of the narrator one sees the return of a conversational mood which is inclusive to the reader "the second person' seems to annihilate all those protective mechanisms of the individual. It creates both the frantic illusion of approach and the illusion of distancing oneself. Thus the liberation of 'protected' sensibility is likely to be achieved more quickly and thoroughly" [1, P. 173-174] and finally by analyzing the context, the last sentence is presented, which, the way is structured points out a third person narrator, even though the discourse alludes to a first person narrator, participant and event character, but whom cannot be identified with the narrator of the work as a whole, namely the child narrator. This identification cannot be made due to a set of elements as for example, compared to other parts of either the novel as a whole or some of the texts in italics in particular, this text in italics will notice a radical change in the narrator's approach not only in the form of discourse, but also in the conception of the world, the facts and judgments in general. "The main character, placed in the role of the narrator, (Chronicle ...), creates a pleasant closeness to the reader, drawing him into all the scenes where he enters or directs his gaze; he does it for himself with the naivety, curiosity and purity of his spirit world, and the reader follows the hero with a sympathetic smile. It is also in this novel that for a moment the storyteller-character seems to abandon the role entrusted from the author and suddenly the reasoning or information of another storyteller emerges, who is actually the author himself" [4, P. 229]. Such a transition from one narrator to another is clearly evident, especially in italic texts. While many of these texts in italic are characterized by a narrative voice that usually narrates from a first person and identifies with the child-narrator, the events are characterized by an infantile innocence that is felt loudly, for example:

"... *Mama found it one cold morning. She had gone down to the ground floor to get a bucket of water to the cistern. We were warming our selves at the fire when we heard footsteps terin up the stairs.*

'She must have dropped the bucket down the well', said Grandmother.

Mama came in looking worried. She was holding a little bundle, of letters or rags, we couldn't see exactly.

'Magic? They're at it again...'

'Throw it away, girl', urged Grandmother.

My mother dropped it. My father got up, took it, and unwrapped it with nervous fingers. I opened my eyes wide, waiting for the terrifying bundle to spill its contents out at any moment: nails, hair, ashes, perhaps an old Turkish coin.

But nothing fell out. Unwrapped, it was nothing but a wrinkled piece of paper" [6, P. 211].

Some of these texts, such as the one set before the seventh chapter or the one set forth in the eleventh chapter together with the italic prologue, develop the narrative from an omniscient perspective, dominated by the third person of the narration and one also immediately feels the overriding of the infantile and the emergence of a mature, secure and autonomous discourse.

But there are times when through different parallels and figures such as irony or sarcasm, the situation created from a wholly childish narrative perspective, presents itself as something completely different. One such example is quite clear in the italic text prior to the second chapter, where the contention of children in the game they play best reflects the appetites for conquest and annexation of states and territories around the world by the various participating powers of World War Second.

But, on the other hand, it is clear that these texts have a fundamental characteristic of great resemblance to each other, namely the texts narrated in the first person same as those in the third person and even the text of the work as a whole, have the grotesque as the dominant element for the way of confession. "Kadare chooses the grotesque as his main stylistic tool... the narrative relies on the grotesque. In the novel, this figure develops with a technique that is characteristic for Russian formalism. Shklovsky's *Ostranenje*, 'make things look weird', a technique Kadare has a natural inclination to do, partially because of his illogical mind. The novel begins with 'this was a strange city ...', continues with 'nothing alike', 'unreal' and culminates in the grotesque: 'if you wanted you could extend your arm and put your hat on top of a minaret'... The grotesque is the one that brings together the incompatible elements in an abnormal, atypical, and often absurd way" [9, P. 265-266]. The only difference between these texts in italics is seen at a certain point when the narrator is to be identified, because otherwise the way an event is described, how a situation is presented, or actions justified, is constructed through the same logic. Despite what we have just mentioned, the narrator's identification divides these texts by different statuses. Where the narrator is identified in the first person, the text assumes subjective-personal status, whereas the narrator is identified in the third singular, it receives objective-impersonal status.

The last text in italic, like the first one, differs from the others and is more distinct regarding the involvement of the narrator. The final text in italic opens with a dialogue, where the genuine narrative melts away and takes the form of a self-confession that is constructed from the perspective of a collective narrator. This form of storytelling is rare and requires mastery, but Kadare succeeds.

As mentioned above, parts of this novel are some textual pieces entitled *Fragment of a chronicle*. "The textual intermediaries we read from time to time, found between chapters, are short texts that present different events and their construction is deliberately disorganized, having no beginning, no end, and giving the impression of being detached from a whole being prepared to be edited" [2, P. 396].

According to the theorists of literature "narrative text quite often contains parts that cannot be called narrative. They aim to provide some additional element to what the genuine narrative contains. Such text is regularly presented in alternation with the narrative text made by the narrator. Generally, non-narrative text is a commentary text that expresses a viewpoint, is ideological and unrelated to the development of the event in the narrative text situation, is giving an image of the idea that develops there" [10, P. 75]. It seems that these chronicles as texts fit exactly to this profile or status, but on the other hand, derive from this status when questioning the narrator's authorship. The information we receive from these texts, informs us that we are dealing with fragments from the daily newspapers and the relevant information in these texts is mostly summarized in historical events that occur in Europe and Albania and events that mainly occur in the city where the events take place.

Through the presentation of these events it is given the period from the beginning of the war to its end, thus defining the time when the events take place, but by the way the events are presented and summarized in the chronicles, the author who summarizes these events is marked and as a result the narrator too. In fact through these texts it is done also "the regulation of the narration speed" [3, P. 117].

It seems clear that the newspaper is controlled by allies of the invaders, or, if not allies then, lunatics and cowards who do not dare to see the world in a different way but through the prism of the conqueror, of course, in the texts of the chronicles this is understood indirectly, through the presented rhetoric of Hitler's justification for the war, the Germans' victories, the defeats of the Russians, the pursuit of the "terrorists", or the persecution of those who help them called the "collaborators", also the way it is described the occupation of the city repeatedly by Greeks and then by Italians, all of which are thoughtlessly summarized and said so simply and with indescribable naivety, but also other information related to births, marriages, deaths, travel announcements of people outside the city (Bido Sheriff returned from Tirana, The daughter of leather factory owner Mark Karllashi left for Italy yesterday, etc.), indicate to a person whose character is unstable, with a shallow thinking logic, which deserves neither the confidence nor the respect of his readers. This it is best proved by the derogatory and at the same time irritating effect that the chronicler's reasoning for the newspaper's poor and flawed outlet brings: *I inform readers that the reason the past issue of the newspaper came out poorly and in error was that I was sick of my stomach.* This perfect finding of the author enables the reader to derive from these chronicles ideas quite opposite to those which appear.

Despite the distortion or irrelevance of facts, there is something real to these chronicles. And from this truth, as we said above, the timing of the events in the novel is identified. This time is given by events: Japan prepares to attack India and Australia, Adolf Hitler's campaign to Poland and then Norway, Belgium and France, Germany's bombing from England, air battles waged between the warring parties in Albania, the organization of Albanians in the liberation war, the battles between the Russian and German-Italian armies, etc., by which Kadare also determines the timing of the events in the novel. But this way of informing also requires the engagement of the reader himself, who in order to understand correctly when events take place must have at least a basic knowledge of history, because he must identify, through the given event, the year when it occurs.

The frivolity and low importance that permeates the chronicles is clearly demonstrated when the chronicles are replaced by texts titled *Old Sose's news* and the justification in brackets following this title (in lieu of a chronicle). The reconciliation of a journalistic text as a chronicle with a text based on rumours like that of old Sose is precisely to declass the first text, but on the other hand, in one way to raise the second one. In fact, from this perspective, it can be seen that the old Sose's texts are more organized, have logic of construction, and represent autonomous thoughts, where servility and fear place the wisdom of age and indifference to death. The determination, anger, and confidence in itself that appears when she says *it is written in old books: the yellow haired people will try to burn to ashes this city* by alluding here to the Germans and their theory of purity of race, shows the great difference between her and the chronicler. Probably, the latter's non-identification as a narrator or the chronicles, despite its characterization, is made to characterize within this type of character, in general, all those who at such times saw nothing but their own interest. Meanwhile, the identification of the old Sose as the narrator of her texts gives precisely the required effect, the kindness to the old woman, and the disgust to the chronicler, despite both texts being ultimately information-based.

Words of unknown persons is the other type of text that we encounter outside the chapters structure. Set before the last chapter, this text is built under the ideological influence of the 1970s in Albania. It is organized as a collection of thoughts and conversations expressed here and there by different people with ideological proclamation at the center.

Kadare chooses to finish the novel with his beloved character, the child. But this time he is no longer a child. Under the heading of *Draft of a memorial plaque* articulates another type of text that stands on its own. With an immediate identification of the already grown child, the reminiscences of the past mark the future that has become present. The narrator becomes the reference point of the past, the future and the present. Most importantly, he witnesses the endurance and continuity of a nation's people.

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Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.20.4.2>**МЕСТА КАДАРЕ: ЛИТЕРАТУРА И КОЛЛЕКТИВНАЯ ПАМЯТЬ**

Обзор

Камбери Н. *

ORCID: 0000-0002-6295-6169,

Университет "Хасан Приштина", Приштина, Республика Косово

* Корреспондирующий автор (nerimanekamberi8[at]gmail.com)

Аннотация

В этой статье рассматривается связь между литературой и памятью путем анализа работ албанского писателя Исмаила Кадаре.

Исмаил Кадаре родился в городе Гирокастра на юге Албании. Университетские годы он провел в Москве (Россия), где принял решение стать писателем, и в конце периода албанской диктатуры отправился в самоизгнание в Париж. Города вдохновляли творчество писателя, благодаря этому мировая литература пополнилась такими великими романами как «Хроника в камне», «Великая зима» и «Утро в кафе Rostand».

Эти города, места, где он провел большую часть своей жизни, являются не только достоянием национальной литературы, но и в коллективной памяти албанского народа. Когда диктатура рухнула и исчезли ее лидеры, что осталось в памяти людей? Какую роль играет литературы в эпоху посткоммунизма для сохранения «памяти»? Критики называли Кадаре «хранителем памяти», но нам бы хотелось развить эту тему дальше, доказав, что его работы являются хранителем коллективной памяти народа.

Ключевые слова: Кадаре, коллективная память, мемориальные сооружения.

THE PLACES OF KADARE: LITERATURE AND COLLECTIVE MEMORY

Review

Kamberi N. *

ORCID: 0000-0002-6295-6169,

University "Hasan Prishtina", Pristina, Kosovo

* Corresponding author (nerimanekamberi8[at]gmail.com)

Abstract

This article focuses the relation between literature and memory by analyzing the work of the Albanian writer Ismail Kadare.

Albanian writer Ismail Kadare was born in the city of Gjirokastra, south of Albania, he went to university in Moscow, Russia where he decided to become a writer and went into exile in Paris just at the end of the dictatorship. Each town inspired him and gave to the world literature great novels as *Chronicle in stone*, *The great winter* or *Mornings in the Rostand Café*.

These cities, the places where he spent most of his life are engraved not only in the national literature, but also in the collective memory of his people. As dictatorship is gone, together with its leaders, what do people select to remember from the past? More precisely, what is the role of literature in post-communism time towards retaining "memory"? While critics qualified Kadare as the "memory keeper", can we go further by affirming that his works contain "the collective memory keeper" and collective memory itself?

Keywords: Kadare, collective memory, memorial buildings.

"Toutes les grandes œuvres, [...] transforment la façon don't nous voyons et racontons le monde, et par consequent transforment le monde" [1, P. 112].

Introduction

Kadare did use "the past" and "the historical and cultural heritage of his nation" for literary and undeniably political purposes, but at the same time, he helped preserve it by his work, while dictatorship stifled it while stifling the freedom of the people. According to Kadare this is the responsibility of any writer:

"Like all great writers, Aeschylus was conscious that, in the eyes of the official-whatever his rank was-who represented power, he himself was a prince, and not only of art, but of his own nation. As such he was higher than any statesman, and the fate of Greece weighed on his shoulders more heavily perhaps than on the whole mechanism of the Greek state" [2, P. 52-53].

His work, written mainly during the dictatorship and in the heart of the dictatorship, aimed to denounce the regime of Enver Hoxha and "restore the icon" of Albania.

"Albania was being undone before our eyes. Like a worm-eaten icon, she grew old day by day, disfigured herself, withered away. If I still had any good reason to be a writer ... the only one, the first and the last reason was that: try to restore the icon. For generations to come, when they scratch the nail polish of this time without mercy, rediscover the image intact" [3, P. 401].

For the dictator, the history of Albania was to begin with him and the communist Albanian was "the new man". The dictator appropriated the past to reshape it in order impose his ideology and strengthen his authority. Albania's post-dictatorship in turn will try to "erase" the past, but in this case for a "more humanizing" purpose of blurring the traces of this 50-year- old-night.

Kadare, the "guardian of memory"

The Albanian writer Ismail Kadare is considered today as one of the greatest writers of the world. His main novels were written during the dictatorship and they denounce, between the lines, this same dictatorship. Kadare's work has revived the old

myths not only to keep them alive but also to fight the dictatorship. By making his reader travel in time and space, from antiquity to modern times, stopping for a long time in the Ottoman era, from Egypt to Russia, it was always Albania who was at the center of his work, Albania under the regime, even under the heavy make-up.

Kadare's work by its parables and allegories is courageous in the denunciation of the regime, and furthermore, with institutions like the "besa", and the "Kanun" his work becomes uniquely universal while remaining national. With the help of symbols, myths, bridges, citadels, pyramids and wooden horse as well as with his characters, Kadare made his work sometimes a shield of the nation as well as an open window for the foreign reader. Indeed, we can say that "even the most universal writers of the imaginary can be seen as the personification, the spokesperson of a national identity" [4, P. 19]. Alain Bosquet has titled his article in the French newspaper *Le Monde*, April 9, 1982: "Ismail Kadare, le chantre de l'Albanie", "Ismail Kadare, the chanter of Albania".

Ismail Kadare is proud of his nation, of his heritage. Even the ancient code of *Kanun* (the main theme in his novel *Broken April*), is noble against the dictatorship's codes, *the Besa* (in the novel *Doruntine*) is stronger than death, embedding the pride of all Albanians in the word of honor. Similarly, during the symposium titled *Kadare, the memory guardian*, Charles Saint-Prot declared:

"Rhapsode of the Albanian epic, he recalls that nationalism is humanism because it is a question of reaching the universal through depths of national culture and opening up to the world without ever showing up one's own face" [5, P. 109].

But Kadare is not only the writer of the past, his novels "take place in the collective memory and represent it" because "one of the characteristics of the historical novel is: to make the past be presented as continuous with the present, even though this past is given explicitly as past. The novel gains a function of transmission of the past, by which it makes memory. It is particularly remembered for one more reason: in spite of the hypothesis of historiography and even though it uses elements of historiography, it depicts what has passed as an object which could or could not have been seized by contemporaries from this past" [6, P. 62].

"The Pyramid" and other places in the works of Kadare

Contemporary Albania is in the process of working on memory, beyond testimonies, stories, biographies and autobiographies, it has in front of itself an architecture, starting with its capital Tirana where some of these buildings witnessed the "dark years". The identity of Tirana was built at different times, during communism too, and the identity of the citizen is closely linked to the identity of the city. If one works a lot on *lieux de mémoire* (places, monuments of memory, see P.Mora) as the House of the Leaves (Museum devoted to the intelligence services during the communist period,) the Bunkers transformed into memorials, etc., the memory of the places seems to be a less urgent concern of the authorities or a completely forgotten diary.

"One just has to ask how a society treats its past, how it uses it according to the circumstances or how it neglects it, to find oneself in the field of memory; memory, conceived sometimes as a matrix giving birth to the past, sometimes as a reservoir accumulating memories, sometimes as a well feeding the present and the future" [7, P. 7].

The French historian Pierre Nora [8, P. 2] defined *the lieux de mémoire* as a necessary part of the personality of a society and categorized it in topographic, monumental, symbolic and functional places; among others museums are topographic places and cemeteries and architectures are monumental places.

In our case, the socio-realistic mural mosaic above the entrance of the National Museum of History in Tirana can be considered as topographic *lieu de mémoire*, and its removal has been requested from some citizens as an inheritance of the communist past as well as Hoxha's Pyramid or the National Theatre monumental *lieux de mémoire*, whose fate are still theme of debates. The National Theater was built in 1939, the mural mosaic above the entrance of the National Museum of History in 1981. The civil society protesting with citizens against the political decision to demolish these buildings consider this as a will to erase the past, by building a modern city from zero and by creating the new Pharaohs and demonstrating their power.

"The city's heritage and public spaces are disappearing one after the other. The theater is one of the last witnesses of the history of the capital, it knew fascism, communism, intellectuals were killed in front of its doors to liberation ..." [9].

When reality goes in an opposite direction with the will of citizens, then art will appear as means to "save the memory".

"As for the urban object, some literary matrices staging the city tend to be part of the logic of a heritage, of a collective memory" [10, P. 292].

Therefore, we can emphasize here that the connections between literature and memory are multiple. Readings, as conversations or walks, are a good way to visualize a city, an epoch or a personality and to engrave it in one's memory; writings "save" cities and places which may become *lieux de mémoire* or simply disappear out of books.

Renate Lachmann states that "literature is a mnemonic art *par excellence*. Literature supplies the memory for a culture and records such a memory. It is in itself an act of memory. (...)" [11, P. 15].

If, as the critics pointed out, Kadare has "restored the icon of Albania", he has also given himself the task of enlightening the image of this icon and preserving the memory.

"He (Kadare, N.K), wants to be first of all the guardians of the collective memory and thus of the national identity – contributing even to enliven it. This implies the obligation for the writer to enroot the work within the land from which it comes, which, moreover, is the safest way to access universality" [12, P. 79].

The first novel of Kadare to be translated in a western country was "*Gjenerali i Ushtrisë së vdekur*", "*Le Général de l'Armée morte*" in 1970 in Paris. International readers imagined the main town of Albania through the novel, whereas Albanians "entered" with the Italian general and priest in *Hotel Dajti*, where only foreigners were allowed to go.

"After twenty days they returned to Tirana. The evening had fallen. Their green car stopped in front of the *Hotel Dajti*, at the foot of the tall pine curtain rising in front of the building" [13, P. 29].

Today, in the modern Tirana, *Hotel Dajti* can function "as a vehicle of memory" as the Pyramid does. [14, P. 223-251] In fact this hotel is in a bad shape, privatized, and it may become a bank, or even demolished. The debate whether to erase the traces of a terrible past or to keep them in order to "not forget", whether to erase them because of bad memories or keep them

for the sake of collective memory, was certainly not the first of its kind in Albania or elsewhere in the world. A controversy will also ignite society around the "Pyramid", the former museum erected for Enver Hoxha in 1988.

Kadare didn't mention directly in his works the "pyramid", however the title of his novel *"The Pyramid"* published in 1992, after some failed attempts to publish it before the fall of communism, is not only a political parabola of the dictatorship and a reference to the Egyptian pyramids and their pharaoh-dictator but also a literary representation of this museum which the citizens very rapidly renamed Hoxha's mausoleum showing that "collective memory would have such short expiration date" [15, P. 1-23] not like "the eternal entombment in stone" as mentioned by Bruce Brawer:

"For the pyramid, viewed by his subjects as an abiding symbol of his total and incontestable power, comes to be seen by him as a personal memento mori, a constant and paralyzing reminder that his brief life will give way to an eternal entombment in stone" [16].

Engelbert Ruoss, Director of Unesco for Europe, states that "If one must destroy all the objects, sculptures and works of art and architecture that remind us of the dictatorship, then any connection between the good or the bad would disappear with no distinction. The cost of forgetting is multiple. The communist period, like all the others has its place in history. As such it must be treated as part of the common heritage" [17].

Similarly, the Albanian architect and painter, the former political prisoner Maks Velo and the researcher Artan Lame, said that "this place no longer symbolizes the former Communist dictator. "For both intellectuals, this object serves instead to remind all future generations what the image of Enver Hoxha represented in the system, in order to better understand this era of Albanian history" [17].

The works of Kadare in relation to the phenomena of the post-communist time shows well "... that the past, as negative, as lacking as it may be, cannot die, that it is reopened by the construction of memory, that is, by the very play of the narrative, if this narrative explicitly gives the mediation of the plurality of histories and that of historicity and expectation" [18, P. 70].

Conclusion

Literature and memory are closely linked because both are concerned with the past, with people and with places, which will cling to the memory during everyday lives, keeping in remembrance their past, and building legacy for future generations.

It can be concluded that the works of Kadare have engrained "immutable and / or emblematic" places within the collective memory of Albanians. They are part of the daily life of its citizens. These places of memory serve the memory of places. The tourist who is walking in Albania today walks with Kadare, like the sociologist Halbwachs who was walking in London with Dickens.

Kadare's work is part of the collective memory in Albania, but it also helps to keep this memory alive through its archetypal characters and places.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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МОДАЛЬНАЯ ПЕРСПЕКТИВА ОСЛОЖНЁННОГО ПРЕДЛОЖЕНИЯ

Научная статья

Долженко Н.Г. *

ORCID: 0000-0002-4147-2595,

Югорский государственный университет, Ханты-Мансийск, Россия

* Корреспондирующий автор (dng25101961[at]mail.ru)

Аннотация

В статье рассматриваются проблемы, связанные с понятием «осложнённое предложение», которые до сих пор остаются не до конца решёнными, так же, как и сам термин нуждается в более чёткой и объективной квалификации. Комплексный подход к рассмотрению обозначенного явления, учёт семантических и структурных показателей является актуальным и достаточно плодотворным. Новым является широкий охват материала: в поле зрения автора находятся как традиционные, так и нетрадиционные осложнённые модели простого предложения, и рассмотрение их с позиций выражения объективно-модальных значений. Автор приходит к выводу, что модальная перспектива всех представленных конструкций также является сложной и порой разноплановой, что подтверждает и структурную сложность рассмотренных полипропозитивных монопредикативных простых предложений.

Ключевые слова: предложение, осложнение, предикативность, модальность, модель.

MODAL PERSPECTIVE OF A COMPLICATED SENTENCE

Research article

Dolzhenko N.G. *

ORCID: 0000-0002-4147-2595,

Ugra State University, Khanty-Mansiysk, Russia

* Corresponding author (dng25101961[at]mail.ru)

Abstract

The article discusses the problems associated with the concept of "complicated sentence", which still remain not fully resolved, just as the term itself needs a more clear and objective qualification. An integrated approach to the consideration of the designated phenomenon, accounting for semantic and structural indicators is relevant and quite fruitful. The wide coverage of the material is new: in the field of view of the author are both traditional and non-traditional complicated models of simple sentences, and their consideration from the standpoint of the expression of objective-modal meanings. The author comes to the conclusion that the modal perspective of all the presented constructions is also complex and sometimes diverse, which confirms the structural complexity of the considered polypropositive mono-predictive simple sentences.

Keywords: proposal, complication, predicativeness, modality, model.

Introduction

When it comes to describing syntactic phenomena of the modern Russian language, various scientific directions and concepts undeniably and unanimously put forward the **sentence** as its main syntactic unit.

The connection of a given syntactic unit with objective reality is the guiding, indispensable, and necessary condition of its formation and functioning. Accordingly, the connection of the utterance with reality, the evaluative component of this reality, objectively and subjectively presented in the sentence, is constantly in the field of view of researchers. As V.A. Beloshapkova notes, "the speaker cannot manifest themselves in the sentence only as an observer of the world or as an ordinary thinking subject" [4, P. 777] and singles out "mandatory subjective meanings", which include "1) predictivity, i.e., reality – unreality and time; 2) target setting (interrogative – non-interrogative); 3) persuasiveness, i.e., reliability – unreliability" [4, P. 777]. Her idea that "the grammatical structure of the Russian language forces the speaker to equip every grammatically designed sentence with these meanings" is quite productive [4, P. 777]. Thus, these subjective meanings acquire a completely objective colouring within the framework of the utterance. We will describe the notions of reality – unreality as objective and modal meanings, as they constitute the obligatory minimum of those subjective (modus) meanings that define an utterance as a unit of speech.

V.A. Plungian reflects upon the complexity and ambiguity of the "semantic zone of verbal modality" and considers two aspects of this notion: "This is, first of all, *the speaker's attitude to the situation* (or "evaluation") and, secondly, *the status of the situation in relation to the real world* (or "unreality") [3, P. 309]. Thus, the proposition (a kind of the "state of affairs", according to T. V. Shmeleva [5, P. 131], designed by the "modal frame", according to A. Wierzbicka [1, P. 68], is the essence of the sentence.

We also rely on the ideas related to the expression of predicativity in a sentence. In our understanding, predicativity is the grammatical meaning of a sentence, which has its expression, in particular, in categories of syntactic modality, syntactic time, and syntactic person. Predicativity is expressed by the principal parts of the sentence: *The forest is rustling; The forest is calm*. Presented syntagmatic relation (between the subject and its attribute) is a predicative relation; therefore, it is characterized by the presence of its own modality and tenses, and also includes an indication of the syntactic person. The predicative relation is characteristic only of the combination of the principal parts of the sentence – the subject and the predicate, and can be expressed and found **only** in the sentence.

Results

Along with the main predicative value of predication, additional predicative value can be represented in a sentence (and only in a sentence). For example, **The book read by me the day before shocked me**. The main predicative meaning is expressed by the principal parts: **the book shocked me**; the additional one is implicitly presented and can be transformed (expanded) into a separate sentence: *I read the book the day before*. Compare: The book, *which I read the day before*, shocked me. *As a young man, he wrote poetry: he wrote poetry* (the main utterance, the main predicative meaning), *he was a young man* (the utterance is additional, the predicative meaning is additional) – *When he was a young man, he wrote poetry*. Compare the same phenomenon in the sentence **I listened to the nightingale singing: I listened; the nightingale was singing**.

Both main and additional predicativity can only be expressed in the sentence. In turn, an additional predicative meaning is always expressed against the background of the main one.

A sentence with similar characteristics has recently been classified as complicated. The term "complicated sentence" is used not only in science but also in the practice of language teaching. However, there are many questions concerning the theory and practical use of such structures. One of the main issues is related to the boundaries of complications. It is widely thought that two approaches are possible here: grammatical (V. Hrabe, A.F. Priyatkina, A.A. Kamynina, etc.), and semantic (P. Adamek, N.D. Arutyunova, M.A. Kormilitsyna, etc.) We believe that an integrated approach is the most efficient in this case. From the standpoint of semantics, these are sentences with two or more events, two or more situations, and the so-called "state of affairs". In other words, this is a polypropositive simple sentence. Structurally, this is an expression of basic meanings, including predicative ones, by those components of a sentence that we designate as complicating. Such a grammatical indicator can be recognized as the ability to express an additional predictive meaning, the ability to represent more than one modality and valuation, which is characteristic of a simple elementary sentence, but rather two or more. Sentences that meet these requirements can be classified as complicated. A complicated sentence is a sentence with one predicative centre expressing two or more events, whereas each of them is characterized by its own modality and tense, its modal perspective.

Additional predicativity in the structure of a simple sentence of the modern Russian language is made out of speech patterns. These are, as a rule, **various types of isolation, homogeneous parts of the sentence, introductory and inserted structures**. For example: *Among those young men sent abroad by Peter the Great for the acquisition of knowledge essential to a country in the process of reorganization was his godson, the Moor Ibrahim* (A.S. Pushkin); *Lonely days have come, now sad and thoughtful, like owls living in the loopholes of the castle, then poisonous and black, like snakes nesting in its basements* (N. S. Gumilyov); ... *Change one dawn. In a hurry, giving the night half an hour ...* (A.S. Pushkin); All of these structures express an additional statement. At the same time, they complicate the structure of a simple sentence. Their presence indicates a complication of a simple sentence. Such sentences are called **complicated or polypropositive mono-predicative simple sentences**.

In addition, a simple sentence can be complicated by special structures (many of them qualified as turns), which also contain additional predictions and express an additional statement. In such cases, a **special complicated simple sentence model** is implemented. Lekant P.A. [2, P. 72] identifies the most productive of them:

1) sentences with a **target infinitive**: He came to the city to *join* the university (compare.: He came to the city in order to join the university); ... he is going home to *get dressed* ... (A.S. Pushkin);

2) sentences **with an object infinitive**: Students asked the teacher to *repeat* the definition (Students wanted the teacher to repeat the definition); He persuaded the medical doctor to *stay* for ten minutes ... (K.M.Simonov);

3) sentences **with parts of double dependence** (or a predicative **definition (appendix)**: *As a girl, she was cute and playful; I remembered him young*;

4) sentences **with freely connected prepositional and case structures determining secondary parts**: Negotiations took place *in the atmosphere of secrecy*; *After a long ordeal, Grigory got on a medical train* (M.A. Sholokhov); among this group, we distinguish sentences **with deverbative turns** (turns from the deverbative) and postverbal (noun with dependent word forms): ... *I love the lush nature of wilting, In scarlet and gold-clad forests, In their canopy of the wind, noise and fresh breath, And the heavens are covered with a hazy wavy And a rare ray of the sun, and the first frosts, And a distant gray-haired winter threat*. (Compare: the nature wilts in lush); *With what grave emotion, I enjoy the breath of spring Blowing right into my face!* (A.S. Pushkin).

The event is in the core of the semantics of all the above complicating structures (both traditionally distinguished in scientific and educational practice, and non-traditional), while their potential ability to express predicative relationships is the basis for using them as complicating means of a simple sentence.

Being included in the composition of a simple sentence, these structures become the basis for the expression of additional content, an additional statement, along with the main one, which is represented by the main parts (subject and predicate in a two-member sentence or the main part of a one-member sentence), and are **the core of additional prediction** (highlighted against the main, represented by the predicative centre of a simple sentence).

In a simple elementary sentence, there is one modality and tense: the objective and modal meaning of reality: Up above the sea's grey flatland, the wind is gathering the clouds; or objective modality of unreality. Let the tempest come strike harder! (A.M.Gorky) A simple, complicated sentence is characterized by at least two modalities and tenses: the main predicate and the additional predicate, which is determined by the main one. The correlation of two modalities is carried out, as a rule, through its main predicate – the verb (causative verb). It is influenced by its lexical meaning and grammatical form. The semantic content of the whole sentence, as well as the semantics of word forms that turns enter into various semantic relationships with, also has influence. However, this influence is to some extent indirect. Consider the following sentence. *In case of an attack, lock the gates and withdraw the soldiers* (A.S. Pushkin). The main predicate – lock, withdraw – an incentive modality of unreality, an additional predicate – in case of an attack – a condition. Thus, in this case, the complicating turnover is characterized by its own modal value; it can express a modal value different from the modal value of the main predicate. The autonomy and independence of the additional predicate in terms of expressing modal values also manifests itself in the form of

the main predicate that changes, while the modality of the additional predicate does not change: In case of an attack (if they attack) you (lock) the gate and withdraw (have withdrawn) the soldiers.

Therefore, in a simple, complicated sentence, the presence of two modalities and tenses (interconnected) and the relative independence of the modality of the additional predicate are noted. Thus, the objective and modal value of the main and additional predicates can be either the same or different. Here are some specific examples.

I. Sentences with homogeneous parts. These structures differ in varying degrees of complexity:

1. sentences with homogeneous principal parts (first of all, predicates – there are various approaches to determining their status) are characterized by multi-events: sentences like *Boys and girls were singing, and dancing* represent four events *Girls were singing, girls were dancing, boys were singing, boys were dancing* – all of them characterized by the same modal characteristic, while they all express real actions. Events can be characterized by an unreal objective modality and express what is desirable *If girls and boys sang and danced* or *Let girls and boys sing and dance* Therefore, when expressing connectivity, joining, linking and gradation (or comparatively gradational relations) between homogeneous predicates: *Boys were not only singing but also dancing* or *Girls were singing, as well as dancing*, all actions are presented as real.

When it comes to expressing dividing relations – or relations of mutual exclusion – only one event is recognized as real, as only one thing is possible and real in the listed actions: *Girls were either singing, or dancing, or reciting; Boys were either smiling, or frowning, or were serious*. It should be noted that there are no special grammatical indicators of unreality here.

When expressing an opposing relationship, it is possible to express two or more real events: *Girls were not singing, but dancing* or *Boys were not singing, but they danced well* – instead of one event, another one happens, one action replaces the other or compensates for it. In general, the second event is real, the first is denied, and accordingly, it can be thought of as not taking place in reality. In sentences *He sang in the choir, but he would rather dance in an ensemble*, that is, in structures with an opposing relationship between predicates, when one action occurs, and the other one is thought of as desirable, it is possible to use a real event and a desirable event in a row.

Thus, variations are possible here, which, in our opinion, confirms the complexity of the structures under consideration.

2. sentences with homogeneous definitions constitute a special group of complicated sentences: being potentially predicative, the definition can convey the values of additional predication: *One small, golden cloud melted in the sky* (A.M. Gorky) – Compare: *A cloud melted in the sky. It was small, or the cloud was golden*. In this case, the real modality of the main predicate and the real modality of the additional one match. Let's try to consider the basic unreal modality: *If one small, golden cloud melted in the sky* or *Let one small golden cloud melt in the sky – Let one cloud melt in the sky, it is a small, golden cloud*. In this case, the additional modal perspective still remains real. Thus, here the real modality of the main predicate is possible – the real modality of the additional predicate or the unreal modality of the main predicate is the real modality of the additional one. Consequently, the modal perspective of a potential predicate expressed by homogeneous definitions remains unchanged when the modal value of the main one changes.

II. Sentences with isolated secondary parts, as linguistic material shows, do not have a wide variety of options in terms of modal meanings. Any isolated part expresses this or that real event in one way or another. And again, **betrayed by idleness. Languishing in spiritual emptiness.** *He sat down ...* (A.S. Pushkin): he sat down – a real modality (the main predicate); betrayed (is betrayed) by idleness – a real modality (first additional predicate); languishing in spiritual emptiness – a real modality (second additional predicate).

1. It should be noted that participles have very specific grammatical indicators: temporal characteristic, drawn up by the suffixes (transliteration from the Russian language) –ashch (yushch) / –ashch (–yushch) and –em (-om) / –im for the present tense and –vsh (-sh) and –nn _enn / -yenn); -t for the past, which structurally conveys the reality of the action indicated. Accordingly, separate definitions expressed by participial and adjective turns, for any value of the main predicate, convey real modality: *There is a book on the table I have not yet read* – real modality of the main predicate – real modality of the additional predicate, or *If there was a book on the table I had not yet read / Let there be a book on the table that I haven't read* – for any value of the unreality of the main action, a separate structure independently expresses the reality of the event indicated. Separate sentences convey the same real modality: *Irina's mother, Tatyana Fedorovna, was strict but fair and If Irina's mother, Tatyana Fedorovna, was strict but fair* – for any modal value of the main predicate, a separate sentence, where both a definition and a second name of the subject remain real.

2. A separate adverbial, by virtue of its grammatical nature, is a carrier of real modal and objective meaning: *Having learned the material, we went to the test* or *If, having learned the material, we went to the test; Making notes, he made a summary of the book and Let him make the summary of the book, making notes* – the action of the participle is more closely compared with the participle than the main action of the verb – the predicate (here the grammatical meaning of simultaneity and sequence is more important), however, in these cases, the event represented by the participle as single, and with dependent words are thought more or less as real, taking place in reality.

3. Separate restrictive and isolating structures mainly express a modal perspective of reality: *Except for Katya, no one came* – *No one came, Katya came* and *If, except for Katya, no one came – Katya did come*, that is, at any turn of events Katya is thought of as someone who came, she is, as it were, excluded from the action expressed by the main predicate. Compare: *In addition to Katya, two more girls came, and if, apart from Katya, two more girls would have come*: with the expansion of the sentence (both girls and Katya came) in the second case, the action of the girls is characterized as unreal (possible or desirable), but Katya's action is still presented as real: *Katya came*.

III. Sentences with an object and target infinitives are characterized by the peculiarity of the conveyed modal values. By virtue of its etymological, derivational and grammatical specificity, the infinitive always expresses a potential action; an action detached from the temporal and personal characteristics. Accordingly, for any objective and modal value of the main predicate, structures with an infinitive express an exclusively unrealistic modal perspective; otherwise it cannot take place. *Students asked the teacher to repeat the definition; ... He settled down with the laudable aim to make his own another's mind* (A.S. Pushkin) – with the real modality of the main predicate in both sentences, and object (compare to repeat – both in terms of

meaning and formal indicators there is no data concerning the reality of this event, it is possible, but its accomplishment is not confirmed), and the target one (to make his own another's mind – an event possible in the future, but again it is presented only as a potential one, there are no indicators of its performance at any level) and infinitives represent the unreal modality. Consider another example. *Come to study!* – the main predicate expresses an unreal modality, while the additional predicate expresses the inherent unreal modality.

IV. Sentences consisting of parts with double-dependency are also interesting in terms of expressing objective and modal meanings. In general, there is a rather close relationship between the main and additional predicates: *We walked barefoot, angry* (A.A.Tarkovsky). However, upon careful analysis, we note that in this case, additional predicativity has relative independence: *Remember me young and beautiful* – this is the expression of will with the help of the main predicate (unreal modal and objective value) while the reality of the additional one – I am young and beautiful – is thought of as taking place in reality, as “state of affairs.”

V. A diverse and peculiar intersection of modality can be traced in the sentences **with freely connected prepositional and case structures that determine secondary parts** and, in particular, sentences with **deverbatives** (verbal nouns, recognized as carriers of an additional predicative meaning). Here are some specific examples.

a. Real modality of the main predicate – real modality of the additional predicate: *There was a continuous ringing* on the platform **which signaled the train's departure** (A.I. Kuprin) – Compare: it signaled that the train was departing (departed) – all events were real: The ringing rang out (main predicate), The ringing signaled (the first additional predicate) that the train is departing (departed) (the second additional predicate).

b. Unreal modality of the main predicate – unreal modality of the additional predicate: **With diligence and skill, it would still be possible** to fish in distant rivers, *to find* the beast in taiga serfdom (V.P. Astafyev); ... **In case of his consent, agree upon** a convenient time for him today or tomorrow (M.F. Shatrov). Formal indicators are important in this case (in particular, prepositions “pri,” (transliteration from Russian) as they specify semantic relations and linking the deverbative turn with the sentence it is included into) Moreover, the values of unreality are different: the condition drawn by an additional predicate is the possibility of an event indicated by the main predicate in the first sentence and the condition expressed in the additional predicate – the expression of will via the main predicate in the second sentence.

c. Real modality of the main predicate – unreal modality of the additional predicate: **If there is a character**, the school *educates* well (A.M. Gorky). Given the general real modality expressed in the above examples, turns under study can be called a potential action, the implementation of which is possible, advisable or desirable, and necessary from the point of view of the subject expressing will.

d. Unreal modality of the main predicate – real modality of the additional predicate: **But may my grandson hear Your noise of welcome** (A.S. Pushkin) – Compare: You make a welcoming noise. Let my grandson hear it. Despite the general unreal modal meaning of the sentence (the value of the expression of will – the incentive is expressed), turns under study represent a definite, real event (trees also make a friendly noise). *But he would have been simply thrown out* of the door and probably *would have been beaten* if it were not for **Sashka's patronage** (A.I. Kuprin).

Conclusions

Conducted research allows us to make the following conclusions.

1. A sentence with special semantic meaning (the expression of at least two events) and a specific structural (grammatical) complexity (the expression of the values necessary for the sentence that also occurs at least twice) is called complicated. Only sentences with designated characteristics can be classified as complicated.

2. Indicated criteria seem objective and correct when it comes to determining the concept of a "complicated sentence".

3. In sentences with traditional complicating components and in sentences with specific complicated models, at least two objective and modal meanings of reality – unreality – are expressed, which is confirmed by the language material and testifies to the diversity of the modal perspectives of these sentences.

4. All complicating constructions, both traditional and non-traditional, are characterized by relative independence and autonomy in the expression of values mandatory for a sentence. The modality of the main predicate and modality itself do not always coincide and can represent different estimated values.

5. In many cases, there are quite objective indicators, including formal ones: prepositions, conjunctions, particles, the arrangement of components in the utterance, and even suffixes (in the first place, for participles).

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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ВКЛАД НЕМЕЦКОГО АЛБАНОЛОГА ГУСТАВА МАЙЕРА В АЛБАНСКИЙ ЯЗЫК

Обзор

Зекири М. *

Университет "Кадри Зека", Гнилане, Республика Косово

* Корреспондирующий автор (melihatez[at]gmail.com)

Аннотация

В контексте различных учёных, занимающихся проблемой албанского языка, нельзя отрицать, что немецкий учёный Густав Майер занимает особое место. В этой статье мы рассмотрим вклад этого исследователя, особенно в защиту тезиса о происхождении албанского языка от иллирийского языка, и его позиции как язык, занимающий отдельное место в индоевропейских языках.

Мы также рассмотрим вклад Майера в этимологические исследования, разработку исторической албанской грамматики и т.д. Таким образом, попытаемся дать более полную картину вклада этого исследователя в области альбанологии в целом, и в области албанского фольклора в частности.

Ключевые слова: албанский язык, этимология, албанология, албанский фольклор.

GERMAN ALBANOLOGIST GUSTAV MEYER ON THE ALBANIAN LANGUAGE

Review

Zeqiri M. *

University "Kadri Zeka", Gjilan, Kosovo

* Corresponding author (melihatez[at]gmail.com)

Abstract

In the context of various scholars dealing with the problem of the Albanian language, it is clear that the German scholar Gustav Meyer occupies a special place. In this paper we will address the contribution of this scholar, especially in defending the thesis on the origin of the Albanian language from Illyrian and its position it holds in the Indo-European language family.

We will also address Meyer's contribution to etymological studies, and the development of Albanian grammar history, etc., thus trying to give a full picture of the contribution of this scholar in the field of Albanology in general, and in that of Albanian folklore in particular.

Keywords: Albanian language, etymology, Albanology, Albanian folklore.

Gustav Meyer: a prominent scholar

At the end of the 18th century – specifically in 1774 – the renowned historian Johann Erich Thunmann in his work *"Studies on the history of the eastern European peoples"* – (*Untersuchungen über die Geschichte der östlichen europäischen Völker*) wrote "No other people in the part of the world in which we live are as unknown to us Western Europeans in terms of ancestry, history and language as Albanians and Aromanians. And yet they are key people, ancient and important people that every historian would want to know: their history would fill the great gaps in Europe's ancient and new history" [7].

It is a well known fact that among foreign scholars who have dealt with the Albanian language, the role of German and Austrian scholars has been dominant. Their Albanological studies have formed an excellent and long tradition over 3 centuries, a tradition that has continued to develop over time and is still preserved today. The beginning of historical-comparative linguistics put the study of the Albanian language on a scientific basis starting in the mid-nineteenth century. One of the founders of these linguistics, the prominent German scientist Franz Bopp, proved the Indo-European character of the Albanian language, while Gustav Meyer, Norbert Jokl, etc., more closely defined the place of Albanian in the Indo-European language family [5].

Gustav Meyer – who was termed by N. Jokl as the "Master of Albanology" – is regarded by today's linguistic scholars as "The greatest Albanologist of his time". David Luka, on the occasion of the 145th anniversary of the birth of this erudite intellectual, noted that Meyer should be regarded as "scholar with unusual intuition" whereas, according to the General Encyclopedia of Zagreb, Meyer is also described as "the founder of Balkan linguistics." A scholar with an unusual intuition, and with excellent training, Meyer also excelled in both Neo-Greek studies and in Turkish studies, precisely by giving additional contributions to the study of Albanian language etymology. He is also regarded as one of the most prominent Indo-European scholars of the 19th century.

Justin Rrota notes that: "Meyer is the greatest representative of Albanology of the last century, and together with Pedersen and Jokl form the Albanological tradition". The interest of Meyer in the Albanian language arose when he was on a trip to Sicily in 1880, when he also visited the Arbëresh settlements there. This first visit marked the beginning of intense activity in the Albanian field, which enabled him to advance the work started by many prominent linguists and scholars such as Franz Bopp, Miklosich, Hahn, Schuhardt, etc., and worked to prove the affiliation of Albanian as an Indo-European language. However, due to the lack of systematic studies, and the difficulties of full dedication to the field of Albanology, many problems remained unresolved or were not properly resolved.

Gustav Meyer was now at the forefront of this work, first by collecting material from the Albanian lexicon and its dialects as well as from written sources and published dictionaries at the time. He deepened his preparatory studies through his

correspondence with Albanian and Arbëresh scholars as Th. Mitko, Jeronim de Rada, K. Kristoforidhi, Ndre Mjeda etc., but was also developed through field research in the Albanian diaspora, especially in southern Italy [5].

Among the most fruitful achievements of Meyer's Albanological research is undoubtedly the work "*Studime shqiptare-Albanian Studies*" in six volumes, as well "*Fjalori etimologjik i shqipes – Etymological Dictionary of Albanian*" [5] Meyer's most important work remains the "Etymological Dictionary of Albanian", published in Strasburg in 1891, for which he was awarded the Werner Prize by the French Academy. Eqrem Çabej managed to break down the etymology of many words that G. Meyer left without etymological explanation, making real the wishes of Meyer who, in the preface to the Dictionary, wished that a sharper and better-prepared successor would resolve the etymology of those words for which Meyer could not give an etymological explanation [7].

An objective shortcoming in the historical studies of Albanian is its late documentation, which is well known, given the fact that the present state of our knowledge begins with the 15th century. The thought that "the main reason for our flawed knowledge of Albanian history is the lack of resources" [3] implies that in the absence of ancient sources, Albanian, though an ancient language itself, lags behind not only classical languages, but also other Indo-European languages, such as German, Celtic and Armenian. In this aspect Albanian would stand at a level with the Baltic languages, Lithuanian and Latvian, and in the Balkan region with Romanian [1].

In Meyer's time the Albanian language had neither a single alphabet nor the "Meshari" of Buzuku; the two works of Budi were not known, etc. However, the clear systematic intellect of this prominent Albanologist undertook work that has rightly been defined by Eqrem Çabej as a "First-Hand Memorial in the Field of Albanian Studies", which to this day constitutes a basis not only for Albanian studies but also generally for Balkan studies [10]. The etymological vocabulary of the Albanian language constitutes the basis for safely deciding the place that Albanian occupies in the large family of Indo-European languages, as well as determining ethno-genesis, thereby proving the indigenosity of the Albanian people.

Gustav Meyer further deepens Franz Bopp's assertion of the Indo-European character of the Albanian language. In the article "The place of Albanian in the Indo-European Languages Circle" (1884), he saw Albanian as a separate branch of the Indo-European language trunk, completely separating it from Greek and opening up new paths in historical linguistic studies for Albanian.

Latif Mulaku thinks that Meyer, in his studies "Latin Elements in Albanian and the Influence of Latin on Albanian Morphology", found many Latin influences or borrowings in Albanian, especially lexical. His explanations are generally fair and scientific, but with respect to some grammatical forms his opinion has been rejected by some linguists. Linguists of this century and of our time, authors of historical phonetics, morphology, or historical grammar of the Albanian language (such as E. Çabej, M. Domi, I. Ajeti, Sh. Demiraj) have in a way made extensive use of Albanian Grammar, the Etymological Dictionary of Albanian (this is especially true of E. Çabej in Etymological Studies) and some other studies by Meyer [7].

The path paved by scholars like Franz Bopp, etc., was followed by Gustav Meyer. Thus, in 1883, this researcher, in the article entitled "The Place of Albanian in the Indo-Germanic Language Circle" opened a new era in the work of Albanian affinities with sister languages. This researcher assigned Albanian a place which in general remains valid to this day. This place was designated as follows: "Albanian is an Eastern Indo-European language and Northern Indo-European language at the same time" [3] Meyer was a supporter of the Illyrian thesis and of Albanian origin from Illyrian or, more accurately, according to its wording, "The Albanian language represents the newest phase of one of the ancient Illyrian dialects". But he also published in the press a number of articles on events related to Albania. The culmination of his protests was the letter he addressed to the Turkish Foreign Ministry with a request to lift the ban on the Albanian language [3].

Prof. Shaban Demiraj rightly finds that: "Gustav Meyer defended the thesis of Albanian descent from Illyrian and scientifically defined its position as a language occupying a separate place in the Indo-European language circle. Among other things he highlighted the presence of a small number of Albanian words in the Greek language. Due to the work of Gustav Meyer the facts of the Albanian language took place in Indo-European linguistics and in the general works of this language" [6]. Meyer was among the first scholars to point out the role of the Albanian language among other Balkan languages, especially in Modern Greek, where he distinguishes 64 Albanian words, thereby contributing to the unstudied path of Albanian influences on other languages.

Albanian folklore materials, especially Arbëresh, collected from the Hydra and Poros islands of Greece, published or republished by Gustav Meyer, besides the Albanian folklore significance, also contain great, perhaps irreplaceable, linguistic value, especially for the history of dialectology and for the history of the Albanian language.

Gustav Meyer is rightly regarded as one of the greatest researchers and scholars of the last century in the field of Albanological studies. Acting on a "strict scientific method ... he gave Albanology a large portion of its outstanding zeal of his visionary capacity" [8]. Therefore professor Jup Kastrati has rightly noted that "Mayer's systematic works constitute the foundation for all subsequent research in the field of Albanian language history studies. With his profound works he opened new research paths in the Albanian language problems..." [10].

Prof. Eqrem Çabej, the scholar most familiar with Meyer's works, states: "The central figure of the etymological study of the Albanian language became and remains in some respects, to this day Gustav Meyer, with the Etymological Dictionary, with the Albanian Studies, of to which he made occasional additions to Neo-Greek Studies and Turkish Studies. With the collection and treatment of linguistic material known until its time, with the development and application of some phonetic laws of the ancient Albanian language..., Gustav Meyer looked at the lexical treasury of Albanian as a whole both in the Indo-European fund and in the borrowings it has received over time. Thus, his dictionary is still a basis for any study undertaken in the field of Albanian, especially in the field of etymology and historical lexicology, except in Albanian in the field of Balkan Studies.... This scholar in Albanian language studies marks real results that will remain well beyond many of his successors in this field of study" [1].

So Meyer has made a great and important contribution to Albanology, to Balkanology, and to Indo-European studies. This valuable contribution should be inherited, used and developed further.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.20.4.4>**АНТОНИМНЫЕ СЛОВА С ПРИСТАВКАМИ В ЭКОНОМИЧЕСКОЙ ТЕРМИНОЛОГИИ НА АЛБАНСКОМ ЯЗЫКЕ**

Научная статья

Плана С.¹*, Брезница Плана А.², Плана Ф.³¹ Приштинский университет «Хасан Приштина», Приштина, Республика Косово;² Университет «Укшин Хоти», Призрен, Республика Косово;³ Юго-восточный Европейский Университет, Тетово, Республика Северная Македония

* Корреспондирующий автор (sadete.pllana[at]uni-pr.edu)

Аннотация

Антонимия, как и синонимия, представляет собой своего рода парадигматического соединения слов. Антонимия как теоретическая проблема лексикологии тесно связана с практическими потребностями её правильного применения в лексикографической работе. Слова, противоположные по значению, представляют собой аспект лексической микросистемы с условными связями чётко выраженных элементов.

В данной работе будут проанализированы подробно слова антонимы с приставками в экономической терминологии в албанском языке; Мы будем делать структурный и семантический анализ антонимов с приставками, ориентируясь больше на их анализ структуры, связанной с типом или степенью противоположности или особенностями семантической оппозиции этих слов антонимов, со структурной и семантической связью, которая существует между основой слова с приставкой и без приставки, также и с антонимической функцией приставок. Это возможно на основе тесных связей, которое это явление, также как и синонимия, имеет с многозначностью. Одно и то же слово в разных значениях одновременно входит в различные синонимические и антонимические связи и, таким образом, входит в состав различных групп терминологической системы.

Большинство примеров, на которые мы опираемся, которые раскрывают особенности антонимности в терминологии экономики на албанском языке, были взяты из одноязычных и двуязычных словарей и университетских учебников, опубликованных в области экономики.

Ключевые слова: антонимные слова, антонимы с приставками, экономическая терминология.

ANTONYM WORDS WITH PREFIXES IN THE TERMINOLOGY OF ECONOMY IN THE ALBANIAN LANGUAGE

Research article

Pllana S.¹*, Breznica Pllana A.², Pllana F.³¹ University of Prishtina "Hasan Prishtina", Prishtina, Kosovo;² University of Prizren "Ukshin Hoti", Prizren, Kosovo;³ South East European University, Tetovo, Republic of Northern Macedonia

* Corresponding author (sadete.pllana[at]uni-pr.edu)

Abstract

Antonyms, like synonyms, constitutes a kind of paradigmatic conjunction of words. Antonymy, as a theoretical problem of lexicology, is closely related to the practical needs of its proper implementation in lexicographic work. Words, in contrast to meaning, in themselves represent an aspect of lexical microsystem with conditional connections of explicitly expressed elements.

In this paper we will analyze in detail the antonym words with prefixes in the terminology of Economy in the Albanian language. We will make a structural and semantic analysis of antonyms with prefixes, focusing more on their analysis by the structure, which relates to the type or degree of the contradiction or the semantic contradictory features of these antonym words, with the structural and semantic relation that exists between the subject of the word with a prefix and that without a prefix, and with the antonymic function of the prefixes. This is made possible on the basis of the close link that this phenomenon, like the synonymy, has with ambiguity. The same word, in different meanings, simultaneously enters into different synonymic and antonymic conjunctions and thus enters the composition of different groups of the terminological system.

The bulk of the examples we rely on, which reveal the features of antonymy in the terminology of Economy in the Albanian language have been extracted from monolingual and bilingual dictionaries, as well as from published university textbooks from the field of economics.

Keywords: antonym words, antonyms with prefixes, terminology of Economy.

Introduction

Antonyms as a particular linguistic phenomenon present in itself a range of problems of great lexicological and lexicographic interest. In Albanian language linguistics, as well as in particular national languages, a study of Albanian antonyms has been conducted, beginning in the second half of the 20th century [27, P. 57-63].

Antonyms are defined as "words with the opposite meaning", but this definition is not sufficient, so there is a need for a broader definition so as to distinguish which words have the opposite meaning. According to Paradis [13, P. 31] "*antonyms are two or more words of the same language belonging to the same part of speech and to the same semantic field, identical in style and nearly identical in spreading, which are often associated or used together so that their denotative meanings render contrary or contradictory notions*". The problem with the definition also lies in the fact that it is difficult to describe what is

easily illustrated by examples, as such it is difficult to find a definition that applies to any example of antonyms. It is more than obvious that the early studies of antonyms are seen in the light of the principles and logical conclusions, very superficial linguistically. In the Albanian language, studies in this field have begun and are ongoing, facilitated and enabled by comparative inter-lingual studies. Scholars in this field have re-expressed themselves on a variety of issues, correcting and reassessing some of the key features of antonyms in light of linguistic development and under the influence of other language studies. Albanian scholars regarding the antonyms of the Albanian language are: J. Thomai, M. Samara, I. Goçi, etc. J. Thomai [27, P. 61] rightly points out: "As long as there are contradictions in nature, there will always be antonyms in language as well".

M. Samara [23, P. 144] gives this definition: "Antonyms are words with the opposite meaning, which first assert themselves, then deny the opposite word". Similarly I. Goçi [6, P. 12], gives this definition: "Antonyms are pairs of words and opposing meanings between them, which, by complementing one another's meaning, through this contradiction, they first assert themselves, then deny one another". Dictionary of Linguistics and Phonetics [1, P. 18], defines antonym: "Antonym in its broadest sense collectively reflects all sorts of semantic contradiction". According to Longman Dictionary of Language Teaching & Applied Linguistics, [14, P. 14], antonym is defined as "a word which is opposite in meaning to another word".

Antonyms are used in various lectures and styles of the standard Albanian language. Antonyms are the most appropriate linguistic means by which one expresses the opposite character of things, processes and phenomena intricate in nature and in society. In the pair *i mirë — i keq* (good – bad), antonymic links are expressed between two opposing assertions [5, P. 13].

In Albanian language, by construction, antonyms are of two kinds:

1. Completely different antonyms of words that have no common source or origin about word formation (which are real antonyms), as: *i ashpër — i butë* (tough – soft), *i trashë — i hollë* (thick – thin), *marr — jap* (take – give), *jashhtë — brenda* (outside – inside), etc.

2. Antonyms formed with prefixed with the opposite meaning, as: *lodhem — çlodhem* (get tired – relaxed), *organizoj — çorganizoj* (organize – disorganize), *qetëso — shqetësoj* (calm down – bother), *kamje — skamje* (wealth- poverty), *besim — mosbesim* (faith–unbelief), *marrëveshje — mosmarrëveshje* (agreement-disagreement), *barazi — pabarazi* (equality – inequality), *zyrtar — jozyrtar* (official – unofficial) etc.

Pairs of antonyms are mostly created with words that indicate quality (adjectives and adverbs), time, size, age, features of character and action, such as: *dritë — errësirë* (light – darkness), *i madh — i vogël* (big – small), *plak — i ri* (old man – young), *mirë — keq* (good – bad), *shpejt — ngadalë* (quickly – slowly), etc.

Antonyms from a structural point of view

A very important role in countering the meanings of these words plays the prefix. Below we present some antonyms, which will be analyzed from a structural point of view, like: *dëmtim — zhdëmtim* (damage- compensation), *dëmtoj — zhdëmtoj* (harm – indemnify), *organizim — mosorganizimi* (organization – disorganization), *zbatim — moszbatim* (implementation – non- implementation), *kënaqësi — moskënaqësi* (satisfaction – dissatisfaction), *makroorganizim — mikroorganizim* (macro-organization – micro-organization), *makrosistem — mikrosistem* (macro-system – micro-system), *makrolimë — mikroklimë* (macroclimate – microclimate), *kamje — skamje* (wealth- poverty), *bujqësor — jobujqësor* (agricultural – non – agricultural), *ligjor — kundërligjor* (legal – illegal), etc. These antonyms have a common theme, which in some cases coincides with the root of the word. In some of these pairs, one of the elements is a derivative word with prefix and the other without a prefix; in some pairs both elements are words with prefix. Based on the prefix for the formation of antonyms words, antonyms pairs can be divided into two groups:

A. Antonym pairs that have one word with a prefix and the other without prefix:

– **ant-** *shkencor — antishkencor* (scientific – unscientific), *trust — antitrust* (trust-antitrust), *kushtetues — antikushtetues* (constitutional-anti constitutional) etc.

– **ç-** *edukim — çedukim* (education-illiteracy), *mpreh — çmpreh* (sharpen – unsharpened), *regjistrim — çregjistrim* (registration – deregistration), *rregullim — çrregullim* (repair-disruption), etc.

– **de-** *centralizim — decentralizim* (centralization-decentralization), *nacionalizim — denacionalizim* (nationalization-denationalization), *fuzion — defuzion* (ffusion-diffusion), *detyrim — zhdetyrim* (obligation-release), etc.

– **dis (dez)-** *harmonizim — disharmonizim* (harmonize – disharmonize), etc.

– **jo-** *ekonomik — joekonomik* (economic-non-economic), *formal-joformal* (formal-nonformal), *ekuilibër — joekuilibër* (equilibrium-disequilibrium), *klient — joklient* (costumer-non-costumer), *kompetent — jokompetent* (competent-incompetent), *miqësor — jomiqësor* (friendly-unfriendly), *objektiv — joobjektiv* (objective-non-objective), *prodhues — joprodhues* (productive -non-productive), *rentabël — jorentabël* (profitable-unprofitable), *zyrtar — jozyrtar* (official-unofficial) etc. Antonym words formed with this prefix may express the opposite or lack of what the main words denote without this prefix, but generally deny the meaning of the word without prefix.

– **kundër-** *forcë — kundërforcë-a* (force – counter-force), *goditje-a — kundërgoditje* (strike-counterstrike), *kërkesë — kundërkërkesë* (claim-counterclaim), *ofertë — kundërofertë* (offer – counter-offer), *padi — kundërpadi* (charge -counter charge), *propozim — kundërpropozim,-I* (proposal – counter proposal), *veprim,-i — kundërveprimi* (reaction – counteraction), *vlerë — kundërvlerë* (value -counter value) etc.

– **mos-** *besim — mosbesim* (faith–unbelief), *mirënjohje — mosmirënjohje* (gratitude-ingratitude), *mirënjohës — mosmirënjohës* (grateful-ungrateful), *ekzekutim — mosekzekutim* (execution – non execution), *zbatim — moszbatim* (implementation – non-implementation), *njohje — mosmirënjohje* (recognition–ungratefulness), *pagim — mospagim* (payment – non-payment), *pëlqim — mospëlqim* (consent – denial), *pajtim — mospajtim* (agreement-disagreement), *përbushje — mospërbushje* (fulfillment-default), *pranim — mospranim* (acceptance-non-acceptance) etc. These antonyms words formed with this prefix "are inconsistent with today's literary norm of the Albanian language [25. P.115]; are action names and retain the meaning of the corresponding verbs.

– **pa-** *aftësi* — *paaftësi* (ability – disability), *anësi* — *paanësi* (partiality – impartiality), *anshmëri* — *paanshmëri* (bias – unbiased), etc.

– **sh-** *përbërje* — *shpërbërje* (composition — dissolution), *pyllëzim* — *shpyllëzim* (forestation-deforestation), *pronësim* — *shpronësim* (ownership — expropriation) etc.

– **shpër-** *ndarje* — *shpërndarje* (division- distribution), *ngulem* — *shpërngulem* (establish-migrate), *përqëndrohem* — *shpërqëndrohem* (concentrate – distracted), etc.

– **zh-** *dëmtim* — *zhdëmtim* (damage–indemnity), *doganim* — *zhdoganim* (customs -payment of custom duties), *vendosje* — *zhvendosje* (placement-dislocate), *vleftësim* — *zhvleftësim* (validation-devaluation), *vlerësim* — *zhvlerësim* (valuation - depreciation) etc.

Antonyms words with prefixes: **jo-**, **mos-**, **pa-**, are relatively new.

Antonym words with prefix **pa-** are with negative meanings, which indicate a lack of quality; form antonyms words that mainly are **nouns** and **adjectives**.

a. Antonym words **nouns** formed with the prefix **jo-**: *blerës,i* — *joblerës,-i* (buyer — non-buyer); *bujqësi,-a* — *jobujqësi,-a* (agriculture — non-agriculture); *ekonomi,-a* — *joekonomi,-a* (economy — non-economy); *kompetenc/ë,-a* — *jokompetnc/ë,-a* (competence – incompetence); *likuiditet,-i* — *jolikuiditet,-i* (liquidity – illiquidity); *rentabilitet,-i* — *jorentabilitet,-i* (profitability — non-profitability); *vler/ë,-a* — *jovaler/ë,-a* (value — non-value), etc.

b. Antonym words **nouns** formed with the prefix **mos-**: usually indicate lack of implementation of process, action or lack of action results, like: *arrijtje* — *mosarrijtje* (achievement – failure), *barazim* — *mosbarazim* (reconciliation — non-reconciliation), *besim* — *mosbesim* (faith – unbelief), *dorëzim* — *mosdorëzim* (delivery — non-delivery), *interesim* — *mosinteresim* (interest – disinterest), *intervenim* — *mosintervenim* (intervention-non-intervention), *kthim* — *moskthim* (return — non-return), *kundërshtim* — *moskundërshtim* (opposition — non-opposition), *kuptim* — *moskuptim* (understanding – misunderstanding), *lejim* — *moslejim* (allowing – inhibition), *livrim* — *moslivrim* (delivery-non-delivery), *marrëveshje* — *mosmarrëveshje* (accordance-dispute), *miratim* — *mosmiratim* (approval – disapproval), *mirëmbajtje* — *mosmirëmbajtje* (maintenance — non-maintenance), *ndërhyrje* — *mosndërhyrje* (interference-non-interference), *njohje* — *mosnjohje* (recognition — non-recognition), *organizim* — *mosorganizim* (organization – disorganization), *pagesë* — *mospagesë* (payment-non-payment), *pagim* — *mospagim* (payment-non-payment), *pajtim* — *mospajtim* (agreement-disagreement), *paraqitje* — *mosparaqitje* (appearance — non-appearance), *parashikim* — *mosparashikim* (prediction – non-prediction), *pasqyrim* — *mospasqyrim* (reflection — non-reflection), *pëlqim* — *mospëlqim* (approval-disapproval), *përdorim* — *mospërdorim* (use-disuse), *përfillje* — *mospërfillje* (consideration-non-consideration), *përkujdesje* — *mospërkujdesje* (vigilance-negligence), *përmbajtje* — *mospërmbajtje* (continence-incontinence), *përputhje* — *mospërputhje* (compliance – inconsistency), *përshatje* — *mospërshatje* (adaptation — non-adaptation), *përzierje* — *mospërzierje* (interference-noninterference), *pjesëmarrje* — *mospjesëmarrje* (participation-boycott), *plotësim* — *mosplotësim* (fulfillment- non-fulfillment), *pranim* — *mospranim* (acceptance – rejection), *realizim* — *mosrealizim*,) realization — non-realization), *respektim* — *mosrespektim* (respect – disrespect), *sigurim* — *mossigurim* (insurance -non-insurance), *sukses* — *mossukses* (success – failure), *tejkalim* — *mostejkalim* (excess — non-excess), *veprim* — *mosveprim* (action – inaction), *zbatim* — *moszbatim* (performance -non-performance) etc.

c. Antonym words **nouns** formed with the prefix **pa-**: *aftësi* — *paaftësi* (ability-disability), *drejtësi* — *padrejtësi* (justice-injustice), *qartësi* — *paqartësi* (clarity – ambiguity), *ligjshmëri* — *paligjshmëri* (legality – illegality), *rrezikshmëri* — *parrezikshmëri* (risk – safety), *saktësi* — *pasaktësi* (accuracy – inaccuracy), *pasuri* — *papasuri* (wealth-poverty), *rregullsi* — *parregullsi* (regularity – irregularities), *mjaftueshmëri* — *pamjaftueshmëri* (sufficiency-insufficiency), *punësi* — *papunësi* (employment-unemployment), *siguri* — *pasiguri* (certainly-uncertainly) etc.

d. Antonym words **adjectives** formed with the prefix **jo-**: *afarist,-e* — *joafarist,-e* (businessperson — non-businessperson); *detyruës,-e* — *jodetyruës,-e* (binding — non-binding); *ekonomik,-e* — *joekonomik,-e* (economical — uneconomical); *kompetent,-e* — *jokompetent,-e* (competent – incompetent); *produktiv,-e* — *joproduktiv,-e* (productive – unproductive); *prodhimtar,-e* — *joprodhimtar,-e* (productive, -e – unproductive); *racional,-e* — *joracional,-e* (rational – irrational); *rentabil,-e* — *jorentabil,-e* (profitable — non-profitable); *zyrtar,-e* — *jozyrtar,-e* (official – unofficial) etc.

e. Antonym words **adjectives** formed with the prefix **mos-** usually formed by few **adjectives derived from a verb stem having no attributive article**: *miratues* — *mosmiratues* (approving – disapproving), *mirëdashës* — *mosmirëdashës* (kind-unkind), *përfillës* — *mospërfillës* (respectful-indifferent), *mirënjohës* — *mosmirënjohës* (grateful – ungrateful) etc.

f. Antonym words **adjectives** formed with the prefix **pa-** n-in the pairs: *i amortizuar* — *i paamortizuar* (amortized-unamortized), *i arkëtuar* — *i paarkëtuar* (collected – uncollected), *i arsimuar* — *i paarsimuar* (educated – uneducated), *i arsyeshëm* — *i paarsyeshëm* (reasonable-reasonless), *i banuar* — *i pabanuar* (inhabited-uninhabited), *i baraspeshuar* — *i pabaraspeshuar* (balanced – unbalanced), *i barazueshëm* — *i pabarazueshëm* (equal – unequal), *i bashkuar* — *i pabashkuar* (united-disunited), *i besueshëm* — *i pabesueshëm* (reliable – unreliable), *i bindshëm* — *i pabindshëm* (obedient-disobedient), *i caktuar* — *i pacaktuar* (definite-indefinite), *i cenuar* — *i pacenuar* (vulnerable-invulnerable), *i cilësuar* — *i pacilësuar* (qualified – unqualified), *i çmueshëm* — *i paçmueshëm* (precious – invaluable), *i dallueshëm* — *i padallueshëm* (distinguishable – indistinguishable), *i deklaruar* — *i padeklaruar* (declared – undeclared), *i dëmtuar* — *i padëmtuar* (damaged – undamaged), *i disiplinuar* — *i padisiplinuar* (disciplined-undisciplined), *i diskutueshëm* — *i padiskutueshëm* (disputable-indisputable), *i dobishëm* — *i padobishëm* (useful – useless), *i doganuar* — *i padoganuar* (customs cleared- customs not cleared), *i doganueshëm* — *i padoganueshëm* (dutiablenon-dutiablenon), *i emërtuar* — *i paemërtuar* (named – unnamed), *i kalueshëm* — *i pakalueshëm* (passable – impassable), *i këmbuyeshëm* — *i pakëmbuyeshëm* (changeable – unchangeable), *i kualifikuar* — *i pakualifikuar* (qualified – unqualified), *i kufizuar* — *i pakufizuar* (limited – unlimited), *i kujdesshëm* — *i pakujdesshëm* (caring – careless), *i kushtëzuar* — *i pakushtëzuar* (conditional-unconditional), *i lajmëruar* — *i palajmëruar* (announced- unannounced), *i lejueshëm* — *i palejueshëm* (acceptable-unacceptable), *i lidhur* — *i palidhur* (bounded-unbounded), *i llogaritur* — *i pallogaritur* (calculated- uncalculated), *i mbrojtur* — *i pambrojtur* (protected-

unprotected), *i mbuluar* — *i pambuluar*(covered – uncovered), *i miratuar* — *i pamiratuar*(approved – unapproved), *i ndërprerë* — *i pandërprerë*(interrupted-uninterrupted), *i nevojshëm* — *i panevojshëm*(necessary – unnecessary), *i organizuar* — *i paorganizuar*(organized – unorganized), *i paguar* — *i papaguar* (paid-unpaid), *i paketuar* — *i papaketuar* (-packed-unpacked), *i përbalueshëm* — *i papërbalueshëm*(affordable – unaffordable), *i përdorur* — *i papërdorur*(used – unused), *i përfunduar* — *i papërfunduar*(finished – unfinished), *i peshuar* — *i papeshuar*(weighted – unweighted), *i programuar* — *i paprogramuar*(planned-unplanned), *i punuar* — *i papunuar*(wrought – unwrought), *i qëndrueshëm* — *i paqëndrueshëm* (stable – unstable), *i rëndësisshëm* — *i parëndësisshëm* (considerable-negligible), *i shpalluar* — *i pashpallur* (declared-undeclared), *i tatuar* — *i patatuar* (taxed-untaxed), *i vërtetuar* — *i pavërtetuar* (confirmed-unconfirmed), *i zhvilluar* — *i pazhvilluar*(developed – undeveloped) etc.

g. Antonym words **verbs** formed with the prefix **ç-/ sh-**: *edukoj* — *çedukoj* (educate- illiterate), *mbledh* — *çmbledh*(gather-ungather), *mobilizoj* — *çmobilizoj* (mobilize – demobilize), *mat* — *çmat* (measure- unmeasured), *mbështjell* — *çmbështjell*(wrap-unwrap), *organizoj* — *çorganizoj* (organize – disorganize), *orientoj* — *çorientoj*(orient-disorient), *regjistroj* — *çregjistroj*(enroll-unenrolled); *rregulloj* — *çrregulloj*(regulate-unregulated), *paketoj* — *shpaketoj* (pack-unpack), *përqendroj* — *shpërqendroj*(concentrate – distract), *pyllëztoj* — *shpyllëztoj* (forest – deforest), etc.

B. In the second group of antonyms pairs belong antonyms with a prefix, one as the word form element of the first speech of the pair and the other as the word form element of the second speech of that pair. Antonym words, in the terminology of economics that in their composition have the Albanian prefixes: **nën-e mbi, para- e prapa; pas, jashtë e brenda, sipër- e poshtë** (under — over, on; front — behind, back; outside — inside; up — down)

a. **nën— e mbi**: *nënbilanc,-i* — *mbibilancë,-i* (sub-balance – overbalance); *nënçmtoj* — *mbiçmtoj*(underestimate – overestimate); *nënçmim,-i* — *mbiçmim,-i*(underestimation – overestimation); *nënkallim,-i* — *mbikallim,-i*(underpass – overpass); *nënkontroll,-i* — *mbikontroll,-i*(sub-control – over-control); *nëngarkes/ë,-a* — *mbingarkes/ë*(unload-overload); *nënpeshë,-a* — *mbipeshë,-a*(underweight – overweight); *nënpodhim,-i* — *mbipodhim,-i* (sub-production – overproduction); *nënvlerësim,-i* — *mbivlerësim,-i*(underestimation – overestimation); *nëntokë* — *mbitokë*(underground – above ground); *nënujor,-e* — *mbiujor,-e* (underwater – overwater), etc.

b. **para – e prapa, pas**: *paradhëni/e,-a* — *pasdhëni/e,-a* (advance payment- after-payment); *parabilanc* — *pasbilanc*(pre-balances-after-balances); *parashitesë* — *prapashtesë*(prefix – suffix); *paravendosje* — *pasvendosje* (pre-deployment – post-deployment), etc.

c. **jashtë e brenda**: *jashtëuniversitar* — *brendauniversitar*(extra-university — intra-university); *jashtëgjuhësor* — *brendagjuhësor*(extra-lingual — intra-lingual); *i jashtëligjshëm* — *i brendaligjshëm*(outlaw –legal), etc.

d. **sipër— e poshtë**: *i sipërshënuar* — *i poshtëshënuar* (abovementioned – below-mentioned); *i sipërtreguar* — *i poshtëtreguar* (aforementioned-subsequent), etc.

Conclusion

Antonyms, not only are not foreign to the terminology of economics in Albanian language, but, on the contrary in this terminology antonyms become a tool for expressing the necessary and inevitable phenomena of science; therefore, both quantitatively and semantically, there are many antonyms added in this regard (usually naming state and quality).

Antonymic pairs in terminology seem more natural than in general language, they become more expressive of the phenomena necessary in the field of scientific knowledge by emphasizing the systemic character of terminology. Lexical meanings of antonymic pairs: **doganim,-i** — **zhdoganim** (customs — payment of custom duties), **ekonomik,-e** — **joekonomike** (economic – uneconomic), **makroorganizim,-i** — **mikroorganizim** (macro-organization – micro-organization), **makrosistem,-i** — **mikrosistem** (macro-system – microsystem), **mikrobot/ë-a** — **makrobotë** (micro-robot — macro-robots), **mikroorganizëm,-mi** — **makroorganizim** (microorganism – macro-organism), **nënshtrim,-i** — **mosnënshtrim** (obedience-nonobservance), constitute the most extreme edges in the range of opposing meanings; so we have complete antonymous relationships. Thus, antonyms serve as a complementary explanation when we want to give good explanations of words; adjective **i madh** (big) (in the dictionary) has its antonym **i vogël** (small). When words are opposites in the basic sense, then they are complete antonyms, their contradiction it does not depend very much from the context. Also, there are words that in the basic sense are not antonyms, but in certain cases they appear as antonyms.

In many cases, antonyms have completely opposite meanings, we have complete antonyms, like: **vonë** — **herët** (late – early), **i rëndë** — **i lehtë** (heavy – light), **poshtë** — **lartë** (down – up). In some adjectives and adverbs that indicate density, temperature, quality, etc., and in some formations with prefixes jo-, mos-, pa— the contradiction is not always complete, the word with prefix denies the meaning of the word without prefix, affirms the opposite state, but does not affirm the opposite action.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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АЛБАНСКАЯ ТЕХНИЧЕСКАЯ ТЕРМИНОЛОГИЯ ПРОБЛЕМЫ, ЗАДАЧИ И РЕКОМЕНДАЦИИ

Научная статья

Плана Г.^{1*}, Плана С.²^{1,2} Приштинский университет «Хасан Приштина», Приштина, Республика Косово

* Корреспондирующий автор (gani.pllana[at]uni-pr.edu)

Аннотация

В албанской лингвистике при изучении проблем терминологии особое внимание уделяется лексике терминологии на уровне особых, широких, узких и очень узких областей знаний. В общем, эти термины были рассмотрены на синхронной оси и, в особых случаях, также были рассмотрены в диахронической линии развития. Проблемы с историей развития терминологии были в основном ограничены частичными случаями, но также не редко рассматривались как отдельные проблемы.

На сегодняшний день албанская техническая терминология обычно изучается в форме отдельных терминологий, начиная с терминологии более или менее обширных областей, таких как экономика, медицина, механика, сельское хозяйство и любые другие в них, такие как агрономия или даже уже. Исходя из терминологии широких областей сделали некоторые основные обобщения, но даже и из узких областей смогли глубже вникнуть в конкретные проблемы. Сделанные обобщения выявили более детальные аспекты явлений, особенно специфические аспекты синонимии, полисемии даже для гибридных областей, таких как терминология сельскохозяйственных инструментов, узкие области, а также терминология области теории механики и машин.

Ключевые слова: албанская техническая терминология, проблемы терминологии, рекомендации.

TECHNICAL TERMINOLOGY IN ALBANIAN LANGUAGE PROBLEMS, TASKS AND RECOMMENDATIONS

Research article

Pllana G.^{1*}, Pllana S.²^{1,2} University of Prishtina "Hasan Prishtina", Prishtina, Kosovo

* Corresponding author (gani.pllana[at]uni-pr.edu)

Abstract

A special attention in Albanian linguistics is given to studies about the terminology problems, the observation of terminological lexicon in particular, broad, narrow and very narrow level of the knowledge fields. In general, these terminologies have been looked at the synchronous axis and in special cases, also have been dealt within the diachronic development line. Problems with the history of terminology development have been largely limited to partial cases, but rarely have been seen as separate issues.

Up to nowadays, Albanian technical (technology) terminology generally has been studied in the form of specific terminologies, starting from the terminology of more or less extensive fields, such as economics, medicine, mechanics, agriculture and any other within them, such as agronomy or even narrower ones. From the broad-field terminologies it was able to make basic generalizations, but even narrow ones have been able to delve deeper into specific issues.

Conducted generalizations have revealed more detailed aspects of phenomena, especially specific aspects of synonymy, polysemy even for hybrid fields such as agricultural tool terminology, narrow fields, as well as mechanics and machine theory terminology.

Keywords: Albanian technical terminology, terminology problems, recommendations.

Stages of technology development in the world

Stages of technology development have gone through the development of mechanical working tools (their production and use), which are very important elements of the technology. These stages have followed development of working tools since *simple tools* into *complex tools*, which are driven by an *engine* and *by the forces of nature* (water, wind), *by a machine system*, *driven by an engine in an automatic engine machine system*. Each stage in the development of technology corresponds to a certain stage of development of social production. *The machine technology* appears in the late 18th century after the English Industrial Revolution. *The single-engine machine system* was developed after the development of the steam engine, which lead to the development of the industry.

The introduction of this mechanical technique dates back to the beginning of the 17th century and is related to the English industrial revolution and the monopoly gained by England.

Development of technological activities in Albania

For the development of technological activities, the acquisition and application of technical knowledge, the opening of technical Italian and American high schools in Albania for this period is of a great importance. (1921-1933, "*The Albanian Vocational School*") [9, P. 8], for the preparation of middle level technical staff.

In Albania this activity belongs to a phase that begins after 2-3 centuries, after 1912-1920, which is more related to the introduction of technology from abroad, especially from Italy by bringing machines, initially in agriculture, from *plows* (which replaced in small measure the *wooden plow*), *threshing*, *harvesting machines*, and gradually also in the mechanical industry in the city, mainly machineries and tools, other parts, as well: *oil factories*, *flour mills*. It should be noted that some of the names of means, tools, and processes were foreign (Italian), but also calques or formations based on foreign words. A large number were Albanian, especially those coming from special words of crafts, but also from naming the process, derived from general language, as well as crafts.

Introduction of the mechanical technology in Albania [1, P. 45] (especially processes related to *electricity, automation*, later partially to *electronics* (programming), remote control (on cranes, military vehicles), led to the implementation of technology results, albeit to a limited extent. This restriction was also influenced by the policy of isolation of monist society, and especially the policy of building everything with its own forces, which led to the break with the results of modern foreign technologies (1945-1990). Preparation of specialists in higher education in the country, which were formed on the basis of knowledge obtained also from the Soviet technical school. On this basis was created the technical terminology as a system, based mainly on formations created by calques from the Russian language and its term-forming pattern, as well as the modes of translating terms through native lexical source and corresponding term-forming patterns.

Russian term-forming models also served to create phrases that took root in numerous terminology dictionaries (there are 33 terminology series dictionaries). Here and there some Russian terms were introduced in some technical field, some of which remained, while others were dropped out of the language, replacing them with Albanian or former foreign terms in the field of mechanics. Technical texts are of particular value in the development of technical terminology.

Foreign words in Albanian

Foreign words have entered the Albanian language in the course of time up to the present day with their specific features in two main parts of the lexicon: the general and the terminological lexicon. In the general lexicon they are inserted in terms of hundreds of years of direct contact of Albanian with the languages of the invaders or neighbors, mixing with the native lexicon and formed according to the introductory language, different lexical layers. In the terminological lexicon, in terms of generally indirect and rarely direct contact with foreign languages, such layers have been formed in recent times (the last two centuries) on the periphery of the lexicon, such layers as, Italianism, Frenches, Anglicism, etc., less commonly Russians and Germanics.

Different extra-linguistic and intra-linguistic factors

The stages through which the various *extra-linguistic* and *intra-linguistic* factors have passed also have outlined the stages through which the development of these areas and related terminologies would go through. In terms of cultural factors, they were embodied in the three basic stages of the development of the education system in our country, in the low, middle and high phase.

The low level phase, which included more or less the late 18th century until the declaration of independence of Albania (1912), relates to the emergence and development of basic knowledge domains with relevant terminologies, which was conditioned at large by the spread in most of the country of Albanian lower primary schools and later until the seventh grade.

The middle level phase mainly covers the areas of knowledge with relevant terminologies, which were developed in the context of the creation of secondary education. This phase marks two major phenomena: first, the expansion of conceptual constituent units of the basic fields, which led to the expansion in quantity and quality of lexical units (terms) and secondly the creation of a range of new knowledge domains on different bases.

The high level phase, in the field of science and technology belongs to the period after the 50-s of the last century [22, P. 33-34]. It is conditioned by the levels of modern development of society. Economic factors are particularly influential (the introduction of new technologies), cultural factors (higher education, contacts with the world through foreign literature), whereas today, opening up to the world, a free market economy, etc.

Technical terms reflected in Albanian written texts

Besides being used in oral communication practice, the technical terms present the predominant actualization in written text mainly in the textbooks, which is evident from the very beginning of their creation. This started to a limited extent in the lower level textbooks and later increased to the high school level (before 1945) and to the upper level (after 1945) with the establishment of higher schools in Albania. Each of these levels has its own characteristics in terms of the proportions of *foreign terms and Albanian terms*.

At the low level the amount of technical terms has been very limited; mainly technical terms of agriculture, mechanics and construction have prevailed. The terms are elaborated by linguistic specialists and specialists as experts in Albanian and foreign languages. Foreign terms generally prevail in them, and Albanian terms in limited quantities.

At the secondary level (high-schools), especially in vocational schools, foreign terms have been introduced, maintaining a degree of equilibrium with the Albanian terms. However, it is noted that terminology is Albanian based.

At higher education level the terminology was created by specialists. In it prevail foreign terms and rarely is seen an attempt for adaption/translation in Albanian.

General principles of terminology and methods of its processing

It should be noted that Eugen Wüster, who also has been described as the father of terminology internationally, Albanian terminologists have relied on the general principles of terminology and the methods of its processing, dealt within his terminological work "*Machine tool*" [28, P. 22].

Compared to general vocabulary borrowings, already embedded in languages and sharing a common vocabulary with native vocabulary, terminology borrowings as designations of the language of science and technique, clustered in hundreds of fields of knowledge, continue to enter vast quantities of language, especially today, under the influence of the continuous emergence of concepts related to the development of modern science and technology, with the use of sophisticated facilities of new industries (computer, cellphone and any other electronic device or machine). Some foreign terms are embedded alone, as necessary elements of terminological systems (especially today: *harduer, softuer, tastierë, monitor—hardware, software, keyboards, monitors*), another part operates in terms of competition with the Albanian equivalent terms (beside *dimension* also *përmasë*, beside *mouse* also *mi*), and some do not fit into these systems because terminologists, specialists or linguists, have found or formed suitable equivalents for them, as in computing: *ruaj, përpunoj, kujtesë,— save, process, memory*, etc.

Standardization of technical terminology in Albanian

A separate problem constitutes the standardization of terminology and in *particular introduction to the process of standardization of Albanian words based on common words*, which serve as key elements in solving problems of systematization and Albanianization of terminology. Problems of standardization are closely related to the solution of general

problems of double-meanings in terminology and polysemy as harmful phenomena for terminology and in particular for technical terminology.

The phenomenon of globalization

In recent years, with the opening of Albania to the world and in particular, the penetration of the phenomenon of globalization into the field of technical terminology, English [7, P. 197-211], terms have been introduced, but mainly in the new fields of knowledge such as *computing, telemetry, genetics, biotechnology*. It should be noted, however, that in the fields of technical terminology, compared to other fields of knowledge, the *terms from English* have been introduced to a limited extent, since these terminologies are nowadays presented as formulated and consolidated lexical entities. It can be underlined that the terminology of informatics in Albanian language and especially in the field of computer science is the part where English [25, P. 98], terms are mostly met, although it has the tendency to introduce terms derived or compounded in Albanian, as well as brought from the general language such as: *fjalëkalim, pikëthyerje, faqe, mi, flamur, dritare (diskete)- password, landmark, page, mouse, flag, windows (floppy disks), etc.*

Tasks and recommendations for Albanian technical terminology

Noting the large influx of English-sourced words into Albanian, it can be said that English terms are expanding from day to day – the entering gate to foreign standard terms at all levels of discourse. Since most of the foreign elements that enter through this gate are more or less close in form and constitute common patterns of content for other languages, (*computer, monitor, display*), then these elements serve as entrance gate to other languages as well.

The Albanian technical terminology, entering this common stream, should orient the movement of its flow according to this stream, common to other languages as well, especially those serving in the field of terminology as standardization and codification models, like English, French, Italian, German, Spanish, and Russian. Albanian technical terminology used in other Albanian-speaking areas such as Kosovo and Macedonia should also be introduced in this course. This means that many problems of Albanian terminology need to be addressed and solved in the context of common problems of other languages of the world, large or small countries. This gives a new orientation to the assessment and reassessment of foreign terms in Albanian, attitude towards them, the place they occupy in relation to the Albanian terms that compete with them, adapting against them a more liberalized language policy than before. This new orientation of the linguistic policy on foreign terminology in Albanian is also related to the realization of the immediate goal of Albania's accession to the EU, where the Albanian language in this process will play its due role in raising the level on gaining the status of a language of this international body. From this point of view, it can be asserted that terminology unites nations with this special fund, foreign and common, for each country.

Conclusions

In terms of rapid development of science and technology cooperation of scientific-technical language with standard Albanian it is continuing with higher intensity than before. Particularly it is noticeable the rapid enrichment of the *technical terminology lexicon*, due to the emergence and formation of new fields and subfields of technology, such as computing, mechatronics, telemetry, the many concepts of which, on the one hand, are denoted by the denominations of the languages they come mainly from English, whereas, on the other hand, they meet their needs with the native language lexicon source (common words, being raised in terms), with its word-form tools, as well as with the activation of other layers, such as terms phrases. Thus, for example, in the field of computing, there is the introduction of the common vocabulary as *mi, dritare, flamur (mouse, window, flag)*, and beside them terms phrases, that serve to differentiate relevant concepts like: *adresë e hiperlidhjes, adresë e uebit, adresë virtuale (hyperlink address, web address, virtual address)*, etc.

Given the present state of the Albanian technical terminology, characterized by intensive developments, but unchecked, a focused institutional guidance by a Central Commission appears to be necessary, where the operation with it as a linguistic activity, needs to be on these levels: national, nationwide and international. The methodological scientific guidance will be performed by linguists, terminologist linguists, terminology specialists and computer scientists specializing in the field of computational linguistics (language engineering).

The standard and standardization of terminology today needs to be viewed in the light of new developments that our country is facing, where, as primary problems arise:

- The total and integrated inclusion of the technical terminology into the network of terminology within the country, as well as nationwide (where Albanian is the mother tongue-in Albania and Kosovo, and as a second official language-in Macedonia) and international, in relation to other terminologies, especially of large countries and primarily with English terminology, which serves as a standardization template (model) on an inter-lingual level;

- The treatment of terminology and its standard in Albanian language, which will fulfill the conditions for acquiring the status of an EU language in the near future, needs to be performed in the context of a comprehensive activity for the inclusion of Albania in this International European organization.

- 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.

Finally, the drafting of a coordinated plan seems necessary, for the technical terminology with the three basic Centers dealing with terminology in Tirana, Pristina and Skopje, as well as International Terminology Centers (Infoterm, Vienna, etc.) [22, P. 302].

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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РОЛЬ ВЛИЯНИЯ ДИСЦИПЛИНЫ ПЕРЕВОДА НА ОБУЧЕНИЕ АНГЛИЙСКОМУ ЯЗЫКУ: ПРИМЕР В СРЕДНЕЙ ШКОЛЕ «САМИ ФРАШЕРИ» ПРИШТИНА

Научная статья

Плана Ф.*

Юго-восточный Европейский Университет, Тетово, Республика Северная Македония

* Корреспондирующий автор (fisnike_p[at]hotmail.com)

Аннотация

В данной работе изучено введение дисциплины перевода в качестве инструмента изучения Английского языка, а также то, как данная дисциплина влияет на процесс изучения. Цель исследования состоит в определении различий в классах, занимающихся по стандартному учебнику и классах, где представлена дисциплина перевода. Эмпирическое исследование было проведено в двух группах старших классов средней школы с использованием качественного подхода к сбору данных. Виллиген-Синемус [14] делит студентов, изучающих дисциплину перевода на основные группы, одна из которых обучает переводу в качестве профессиональной практики, а другая группа — студенты, практикующие перевод в классе второго языка. В данном исследовании рассмотрена последняя группа, та, в которой студенты не являются профессиональными пользователями Английского языка. Было выявлено, что привязка заданий по переводу к общему учебному плану, определяемому государством, возможна и ведет к повышению результативности изучения языка для большинства учащихся.

Результаты показывают увеличение знаний и использования языка в «экспериментальном» классе по сравнению с «предметным» классом.

Ключевые слова: перевод, экспериментальные классы, классы тематических книг, второй язык.

THE IMPACT OF TRANSLATION IN ENGLISH LANGUAGE LEARNING: A CASE STUDY IN THE UPPER HIGH SCHOOL "SAMI FRASHËRI" PRISHTINA

Research article

Pllana F.*

South East European University, Tetovo, Republic of Northern Macedonia

* Corresponding author (fisnike_p[at]hotmail.com)

Abstract

Introducing students to translation as a tool for learning the English language, and defining how the implementation of this tool affects the learning process within the classroom, comprises the significance of this paper. The goal of the study was to define the differences of a course-book based classroom and an experimental translation classroom. This empirical research was conducted with two upper high school classrooms using the qualitative approach of collecting data. Willigen-Sinemus [14] divides translation students into two major groups, one being students who learn translation as a professional practice and the other group, students who practice translation in a second-language classroom. The students of this study belong to the latter group and are not professional users of English. Relating translation tasks with the general syllabus defined by the state is possible and resulted in a higher productivity for the majority of students.

The results show an increase of knowledge and language use in the “experimental” classroom when compared to the “course-book” based classroom.

Keywords: translation, experimental classroom, course book classroom, second language.

Problem formulation

The central research problem presented here is whether students will acquire more English language knowledge if they are faced with translation techniques compared to the students who are presented only with the syllabus assigned by the education system, comprising no translation techniques. Based on Islami's [8] research, the majority of respondents, when asked how they would like to change their classrooms, answered that they want to incorporate new practice-based activities always trying to move away from the usual form of theoretical classes. Practically, Kosovan classes are still more theory based. This paper aims to introduce students to translation as a learning tool for English, enable students to practice and try translation, define the main differences the introduction of translation makes in learning English within the classroom.

The relevance of the topic

The results aspired to be obtained after this research will mirror the development, if any, of skills with students learning English as a second language. The study is conducted in an upper high school for eight weeks. Students at this stage are proficient users of English; therefore translation and its methods are not hard to grasp. On the contrary they are a tool for reaching higher levels of language skills.

The importance of this research lies in proving the benefits of using translation in every English classroom. Djelloul and Neddar [2017, P. 16] have presented a new wave of thought stating that their "*findings confirmed the effectiveness of translation in explaining new vocabulary, developing students' cognitive skills and extending students' background knowledge as well as their linguistic competence*" [2]. This, among other reasons, is the root of the impersonal initiative to dig deeper into the field of translation and its effectiveness in student learning.

This diploma paper focuses on the benefits of implementing translation in the English classroom as a way of learning and acquiring better language skills. This research will have to answer the following questions:

- Do students' English Language skills develop through learning translation?
- How can teachers define the student's level of learning when translation comes into play?

Research hypothesis

This paper has three hypotheses:

- Introducing translation in the regular English classroom would prepare students better for their future professional careers.
- Students' learning process will be more effective if they are challenged with translation tasks.
- Students will gain individual and group work skills and they will be able to deal with different materials.

Corpus of the study

This study has used books on translation and online scientific papers as its basic corpus.

Methodology and procedures

The methodology section of this paper consist of a detailed explanation of how the research was done. An explanation of the participants and how they were selected will be presented along with the methods and activities used during the research.

Participants

The research aimed two groups of upper high school students. After the Upper-High School "Sami Frashëri" Prishtina was chosen, a permission from the Department of Education of the Municipality of Prishtina had to be taken. After the positive answer the research procedures started. The level of the students was decided to be twelve graders. The reason this group was chosen was because their level of English was upper-intermediate and they, according to their age and grade, were provided with enough knowledge to comprehend the material that was chosen to be present. Two classes were chosen randomly, one becoming the "*course-book based class*" and the second the "*experimental class*". The research was conducted in April and May (2019), meeting each class once a week for forty-five minutes.

Fifty-six students participated in this research, age seventeen to eighteen. The "*course-book based class*" had twenty-six students in total and the "*experimental class*" thirty. These students attended the same upper high School for three years, they all come from Kosova and live in Prishtina. Based on their grades, most of the students were high achievers.

Research instruments

Test was utilized as research tool in both groups of students. Pre-test was used to have a clear vision of the language level of students whereas a post-test was administered in order to see the changes, if any, of the language level of students.

Method and Procedure

This research was carried out by the empirical method by employing the researcher in the teaching process in order to then examine the results of the action research and present it as a case study with upper high school students. Action research is the type of research in which the teacher, through disciplines, aims to make changes resolving around a posed problem [6].

The reason why the study was experimental was that it was considered as the most suitable way of examining whether translation affects the process of learning. With the "*course-book based class*", nothing besides the prescribed syllabus was practiced. The lessons were mostly a combination of grammar and vocabulary exercises. The classes were taught and mentored by a professional teacher with twenty years of experience. During this period of the research the classes were a combination of the researcher's and the teacher's teaching.

The "*experimental class*" had to translate different pieces of texts which were chosen by the researcher and always differed in style. A brief presentation of translation and its types was done in the second class, by drawing a table of the division of translation into human and machine and their subtypes, taken from Gërmizaj's "Translation Theory in the Classroom" (2005). Texts for translation were taken from the textbook (Headway, upper-intermediate) and by other sources provided by the researcher. Texts differed in style and the reason was to present students to different constructions of sentences and thus getting them exposed to a variety of vocabulary. The types of texts used were: sentences using particular grammar tenses, poems, news reports, and letters to friends.

In the first class the students were given a placement test to assess their English language proficiency level. The first part of the test was reading comprehension. The text comprised a text and ten questions related to it. Part two of the test was writing task with ten questions with four alternatives, where only one option was correct. This procedure was the same for the two classes. Since at times identifying only the level of the students' knowledge is not sufficient, the "experimental class" was given a short translation text additionally. The purpose of this extra test was to check how students can translate in order to decide regarding the materials to precede in the future.

The following classes with the "*course-book based class*" were taught by the researcher and the teacher, always based on the syllabus, using only the textbook. The class was always willing to participate in discussions, debates and activities. The time distribution between the teacher and the researcher has chronologically changed. With each class, the researcher took more minutes to teach which ended up with teaching the last class completely without the teacher. The last class was a test to check whether the knowledge of students has risen or remained the same. The test results and their comparison are presented in the data analysis section.

The "*experimental class*" was a distribution of the teacher teaching little of her intended syllabus, and the researcher taking up most of the class with translation tasks. The students showed seriousness and curiosity while translating, especially in the ways of constructing sentences, certain phrases and when dealing with poetry on rhymes. The classes became each time more interesting and students seemed to enjoy them. The way the translation tasks were performed was that after giving a short text to translate, the students were asked to read their versions aloud. After each translation task, a discussion followed, mentioning the differences between versions and the struggles the students faced, if there were any. Most of the times, the translated texts were taken by the researcher for further analysis. The last class was the same as the "*course-book based class*", but again just

like in the first test, this class was given a text to translate to check the student's level of progress. The results are shown in the data analysis section.

Outcomes

The goal of making one's students learn and understand everything they need to know in order to use the language as a tool for the future is quite a challenging task for teachers. To make this task easier and more practical, teachers can introduce translation in the classroom, this way students will be independent learners and will develop more. The introduction of translation during this empirical research has shown that the experimental class has increased in language proficiency compared with the course book based classroom. Due to time constraints this increase was small but significant in proving that translation impacts language learning.

Literature review

There will always be struggles in translation, be it done by professionals or students, however it is more significant for students. When translating from the second language into the mother tongue, students face difficulties of making the correct lexical choice [14]. Besides struggles, students gain different skills. Owen [12] states that besides increase in learner awareness, students acquire pragmatic skills and understand the effects language devices have. This among other things, increases language learning and understanding. Duff [4] claims that benefits of translation include being more accurate, flexible and clear in the language. All those being skills one needs in language communication.

The teachers' aim is to always make the classroom comprehensible, and it is possible even while using translation. If the translation class is a combination of learning and fun activities for the target students, and is related to life experiences, there is no difficulty in teaching it [9]. One should never forget that translation has a purpose and a target audience [11]. Through this reminder, the teacher and its students will always be aware of the changes happening in the society, as the translators should be constantly knowledgeable of the social issues around them. Not only do students learn translation as a practice, they learn multiple things at the same time, one of them being quite significant: culture. Linguistic and cultural awareness is risen during translation teaching [13].

There exist controversy research that translation should not be used in classrooms. When students try to distinguish languages in their brain, there is the possibility of mixing them. Translation is not the best method for testing language skills since it makes students keep the native language in mind [10]. Since students, who learn English as a L2, are not native thinkers of that language, they will constantly be supported by their mother tongue thoughts and this, according to some researchers, is bad for language learning. Elmgrab [5] claims that students' mistakes are a source for the teacher on identifying the gaps in the used teaching methodology. This identification is a "must have" in every classroom, as teaching is a profession which always has to upgrade. Djelloul and Neddar [3] state that translation does not involve all four language skills, them being speaking, listening, reading and writing. Every English teacher is concerned about teaching all skills within the classroom, however translation does not include speaking and listening. It could be argued that translation does not have to be involved in every classroom but still be part of the curricula, this way translation could be used for its benefits, and excluded for its drawbacks.

This research was conducted using action research as its method of gaining data. Action research is a practice where the organizers and participants have almost equal weight of solving the stated problem [1, P. 4]. This is mostly done through stating and analyzing the problem and then constructing a stable plan to solve it. The reason why even participants affect the result is that through observing the process, the researcher detects what works and what does not. Action research has the potential of teaching theory and practice at the same time [2, P. 220]. In the case of translation, explanations of what translation is and how it should be done are automatically transferred and can be observed through the translated text. If students are taught how to translate a poem, they can use that knowledge in practice. Iliev, Dimov and Atanasoska [7] state that "pupils as action researchers" affect the involvement of all the participants. This way, the teacher is aware of the students' perception and can easily change the teaching methodology in the benefit of the lesson.

Research

Teaching English as a second language is important and can be difficult for teachers. Translating involves a lot of individual thought, work and practice but besides being individual it can include group work and discussions. The revision process can be done individually or in group, either way the students learn how to work in both scenarios. During eight weeks, a class of students preceded with the intended syllabus, while the other class will be introduced with translation methods. Students were given a test at first just to check on their level of understanding and comprehension and one at the end of the study to see the effects of each methodology. Challenges of the students were documented and analyzed. The translation tasks were different each time always keeping the level of students in mind. As a way of not making the classroom boring, the students were presented with discussions, listening tasks and they were not aware that everything was focused on translation.

Findings

This empirical research has brought up some data, which will be presented below.

The data for this research were collected using two tests, one at the beginning of the research and one at the end. The test comprised from two parts in the course-book based classroom, them being: reading-comprehension and writing, and one more section for the experimental class, that being translation. The reason of adding translation to the experimental class was on the first test to check their language level, and at the second test, to check whether they have upgraded or not. Below, five Figures are to be found. Each figure will be discussed, and outstanding features will be pointed out.

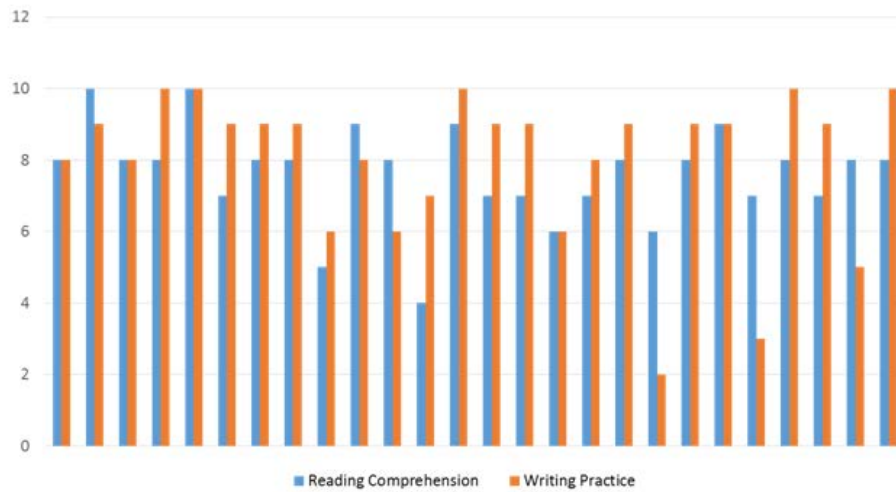


Figure 1 – Test results of the first Reading Comprehension and Writing Practice Test in the "course-book based" classroom

As can be seen in Figure 1, overall students’ score in the reading comprehension test in the course-book based classroom was high. Only one student scored 40%, and two students the maximum of 100%. Other students stayed in the average lines where a percentage of 80 has been scored among eleven students. As far as writing practice is concerned, the percentages are higher. Five students scored the maximum while only one student scored 20%, this being the lowest of them. Approximately, the same students who scored high in one test, did so in the other too, marking themselves as "good students". This result has given me a clear vision of the students’ language level, as it helped me to plan the following classes.



Figure 2 – Test results of the second Reading Comprehension and Writing Practice Test in the "course-book based" classroom

When looking at Figure 2 a noteworthy result becomes apparent. The students have scored the maximum points of the writing test leading to a total percentage of 99.5. However, the reading comprehension test has decreased (66.6%) when compared to the first test (76.1%).

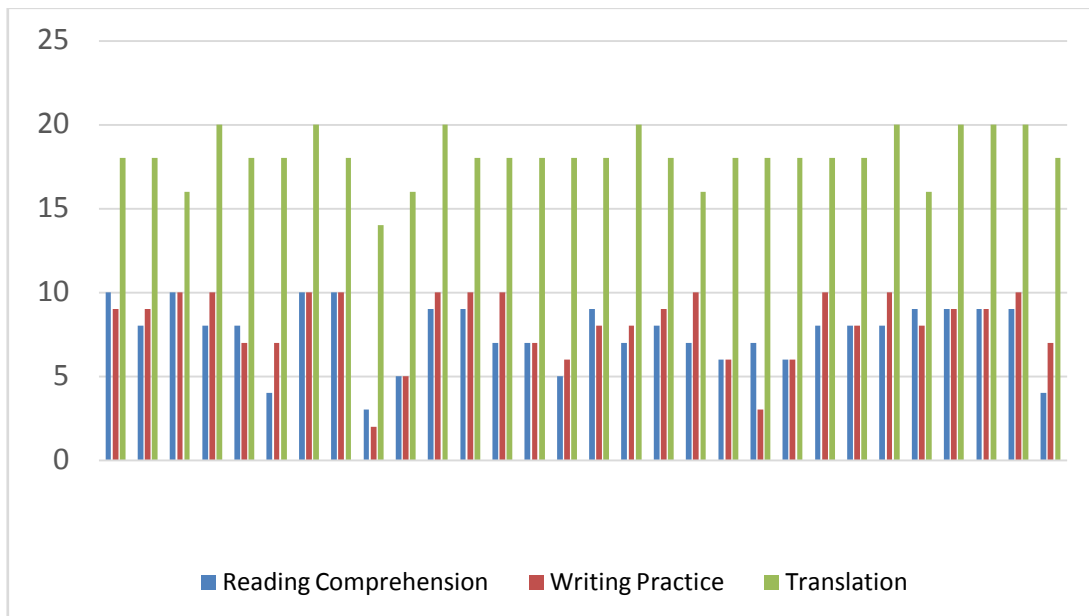


Figure 3 – Test results of the first Reading Comprehension, Writing Practice and Translation Test in the "experimental" classroom

As can be seen in Figure 3, there are three sections of evaluation. The first two, the same as in the course-book based classroom and the third one a translation test. The translation evaluation was done by using a self-made rubric (shown in the Appendix), with which the first and the second translation test was checked. Interestingly, the reading comprehension test has the same results in the course book based classroom and the experimental classroom that being a 76%. However, they slightly differ in the writing test with only a difference of 2% higher in the experimental classroom.



Figure 4 – Test results of the second Reading Comprehension, Writing Practice and Translation Test in the "experimental" classroom

As shown in Figure 4, a huge increase has been scored compared to the first test, especially in the writing and translation section. Taking under consideration that students have been faced with different translation texts during the lessons, and a new one in the test, a considerable number of students have scored the maximum points. 33% have scored 90%, and no lower percentage was present. The writing test scores have identically the same percentage as the first test, that being 81%. The reading comprehension test has the almost the same results as in the first one.

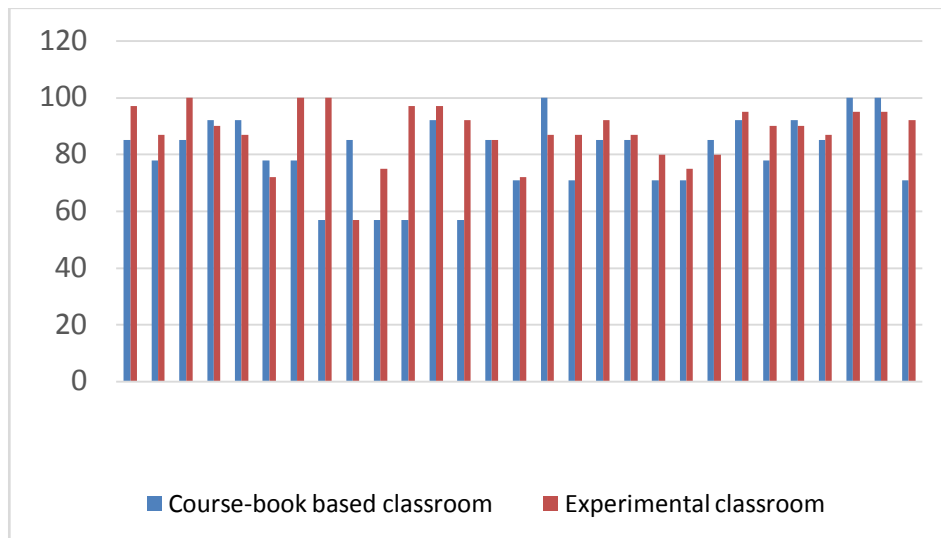


Figure 5 – Comparison of the end test results of the course-book based classroom and the experimental classroom

To sum up, students' language knowledge has increased during these two months. The course-book based classroom has a total percentage of 81.74% correct answers, while the experimental classroom scored 87.23%. However, the course-book based classroom scored higher in the writing test when compared to the experimental class. Not only did the experimental class outscore the course-book based classroom in the reading comprehension test, it also gained new knowledge regarding translation and its methods.

Discussion

As stated above, this diploma paper revolves around two major questions, whether students develop their language skills through learning translation and how can teachers define the student's level of learning when translation comes into play. These two questions have been answered successfully and are presented below. This discussion section contains the students' language development and defining the students' level of learning.

Language development

Overall, the experimental class has advanced in skills when compared to the course-book based classroom. The results state this, and I as the researcher herself state it as well. Besides the test done at the beginning and at the end of this study, a lot of translation materials have been translated by the students. These texts were in alignment with the students' English level and were mostly quite productive. The texts were mostly short and taken from the internet. Short news reports, letters to friends and a poem were translated during this experiment. Students were quite excited and did all their required classwork. The first news report took the students twenty minutes of their time as they were not used to translating. With the same text length, the last news report took only twelve minutes of the students' time. First sign of development: speed.

Even though there is never a one to one match of words while translating, the closest possible meaning can be attained. Judging from the first translated texts, the students were not confident in choosing the words they thought were the correct counterpart of the source text. The process took them longer, and they asked more questions. After some weeks, the time needed for the texts gradually dropped and the questions were less frequent.

Defining the student's level of learning

When this question was first stated, the researcher was curious to know how this would be possible. According to the students' level of participation, their speed and correctness in translation, it can be stated that they have evolved in their translation skills. The results speak for themselves, the experimental class has scored higher than the course-book based class in the last test. The course-book based classroom has dealt only with the syllabus, in which grammar was one of the main components. This is the reason why the course-book based classroom has scored more in the writing practice test than the experimental classroom since the writing practice test was grammar centered. However, even when comparing the reading comprehension tests of the two classes, the experimental class has scored higher.

Week after week, the translation tasks seemed easier for the students, since they got used to translating texts and it became a task of pleasure. The presentation of the translation table with the subdivisions and types of translation affected the students' knowledge and curiosity. Students were not aware that different types of translation exist, and that there are rules one has to follow in order to produce a good translation. After this explanation, students had a clearer sight of what is translation and could easily distinguish the text types I presented to them.

Conclusion

This eight week experiment has brought out a lot of results. The empirical research was conducted in the "Sami Frashëri" Prishtina upper high school and the sample was 57 students. The two classes, one called the course-book based classroom and the other the experimental classroom, were part of my diploma paper research for eight weeks and have proved all my hypothesis. The process of the translation class was mostly like this: the researcher distributing the texts for translation and the students translating. In the meantime, I constantly checked the students and their translations. The results state that the experimental class has leveled up the students' language skills. This is proved by the test results as well as the speed of translation during the classes. The course-book based classroom has developed in their writing practice. During the period of the experiment, the syllabus contained a lot of grammar explanations and practices. This has strengthened the students' grammar level and is the reason of the high results in the writing practice test.

Limitations

Even though this research has fulfilled its goals and answered its questions, there were some blockages and struggles. The intended time period of the held classes was eight weeks, however because of some state holidays, not all the classes were held. All in all, approximately six weeks were the total of the classes held during this empirical research. The total number of the classes would have been higher, however I had to get an allowance from the Educational Department to do this research. This document delayed the process for two weeks. As a form of lasting this research, I asked the director of the school to allow me to have extra classes with the experimental class and the textbook based class, but this request was declined. Besides these, the process was quite pleasing and I encountered no problems.

Appendix

Table 1 – Translation rubric

Criteria	Ratings	Points	
Lexical choice	4 points The lexical choice of words in the translation is correct.	2 points The lexical choice of words is not always correct, however the text makes sense.	4
Grammatical structure	4 points The text is translated good using correct English grammar.	2 points The text is translated using Albanian grammar.	4
Cohesion	4 points The text is cohesive and makes sense.	2 points The text has flaws and creates confusion to the reader.	4
Coherence	4 points The text ‘flows’.	2 points The text has flaws and creates confusion to the reader.	4
Naturalness	4 points The text is not recognized as a translated text, but sounds English.	2 points The text has flaws and does not sound English.	4
Total points: 20			

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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DOI: <https://doi.org/10.18454/RULB.2019.20.4.1>**СЕМАНТИЧЕСКИЕ ПОЛЯ В ПРЕДЕЛАХ КОНЦЕПТУАЛЬНОГО ПОЛЯ «ОСМОТР МЕСТА ПРЕСТУПЛЕНИЯ»: СЕМАНТИКА, НОМИНАЦИЯ, РЕФЕРЕНЦИЯ**

Научная статья

Шашкова В.Н.*

ORCID: 0000-0003-0977-3061,

Орловский юридический институт МВД России имени В.В. Лукьянова, Орел, Россия

* Корреспондирующий автор (valentina.shash[at]mail.ru)

Аннотация

Статья посвящена рассмотрению семантических полей, отражающих концептуальное поле «Crime Scene Examination» в английском языке, при внимании к возможностям классификации номинативных единиц на основании функционально-ролевого принципа, к типовым механизмам номинации, проявляющимся в номинативных единицах, используемых для описания референтной области «Осмотр места преступления» и связанных с особенностями референции. В качестве дифференциальных параметров этого кластера лексики выделены строгое обозначение содержания и характера процессуальных действий, однозначное выражение юридических понятий, функциональная направленность номинации, широта тематического покрытия референтной области, использование устойчивых синтаксических структур, типизированность словообразовательных моделей, константность употребления, перформативность употребления. Среди основных механизмов номинации выделены уточнение сигнификативного значения посредством введения лексической единицы, метонимия, а также конверсия.

Ключевые слова: номинативная единица, концептуальное поле, семантическое поле, референтная область, функционально-ролевой принцип, механизмы номинации.

THE SEMANTIC FIELDS WITHIN THE CONCEPTUAL FIELD "CRIME SCENE EXAMINATION": SEMANTICS, NOMINATION, REFERENCE

Research article

Shashkova V.N.*

ORCID: 0000-0003-0977-3061,

Orel Law Institute of the Ministry of the Interior of Russia named after V.V. Lukyanov, Orel, Russia

* Corresponding author (valentina.shash[at]mail.ru)

Abstract

The article is devoted to the consideration of the semantic fields in English that reflect the conceptual field "Crime Scene Examination", with attention to the possibilities of classifying nominative units based on the functional role principle, typical nomination mechanisms that appear in nominative units used to describe the reference zone "Crime Scene Examination" and related features of reference. As the differential parameters of this lexical cluster, strict designation of the content and nature of procedural actions, an unambiguous expression of legal concepts, the functional orientation of the nomination, the breadth of the thematic repertoire of the reference zone, the repetitive use of syntactic structures, the use of typified word-formation models, the constancy of use, and its performativity are highlighted. Specification of the significative meaning by introducing a lexical unit, metonymy, and also conversion are elicited as the dominant nomination mechanisms.

Keywords: nominative unit, conceptual field, semantic field, reference zone, functional role principle, nomination mechanism.

Introduction

In the study, we approach the issue of classifying nominative units used to describe the reference zone "Crime scene examination" from the perspective of several approaches.

The first principle that underlies the study is the principle of categorization of vocabulary related to a specific reference zone [4]. The basis of this principle is actually a cognitive approach. That is why the term cognitive linguistics, namely the "conceptual field", was chosen as the main term in the study.

We proceed from the fact that a conceptual field reflects generalized ideas about a reference zone, including typical models of behavior of actors in this area. A conceptual field is materialized with the help of the linguistic category of a semantic field, which is understood as a combination of meanings correlated with a certain area of reality and the language means of their expression.

In this sense, the conceptual field "Crime Scene Examination" can incorporate different semantic fields represented by nominative units in different languages if there are no differences in the crime scene search prescribed by the criminal procedure legislation of the countries in question.

Thus, we carry out the categorization of lexical units, relying on knowledge models (static and dynamic), which are embedded in our consciousness by experience. Among the many models of knowledge representation recognized in cognitive linguistics, which include frames, scenarios, schemes, situational models, we selected the proposition as the main model.

The most important premise of our study, which will be its fundamental postulate, is that the proposition is understood in accordance with the concept of J. Anderson [10], that is, as some model of reflection of reality, which can be represented by a subject-predicate language structure.

Further, inside the field and micro-fields, pointed out based on cognitive models of knowledge, we rely on the functional role principle of classification of nominative units. According to the functional role principle, the classification of nominative units that form the semantic field is carried out with regard to the functional roles of the actors in the studied field of communication, namely the Criminal Procedure Law and procedural actions of crime scene examination.

The functional role principle laid down by the research of Ch. Fillmore [5], [6], the reference role grammar of R. van Valin and W. Foley [1], as well as frame semantics [3] is based on the categorization of lexical units that form the semantic field, relying on the functional roles of actors in a certain area of communication.

Accordingly, in its most general form, such an approach can be represented through a series of questions: *Who? What is he doing? What is the object of the action? / What is the action directed at? What are the characteristics of the facility? What are the circumstances of the action? What is the result of the action? What are the characteristics of the result? / What is the assessment of the result?* [7, P. 168-169], [8, P. 193-194]. Of course, the general scheme may vary depending on the sphere of communication and the reference zone.

The third principle in presenting the conceptual organization of the semantic field is onomasiological, which is associated with the identification of the mechanisms of nomination.

The lexical material for the analysis was the cluster of nominative units predetermined by the logic of operational-investigative actions during the preliminary investigation aimed at crime scene examination. We considered it possible to turn to the nomination of certain aspects of the activities of employees of internal affairs bodies at the stage of crime scene examination as part of the preliminary investigation, on the one hand, and to the referential properties of nominative units, as well as to nomination mechanisms that manifest themselves in English, on the other hand.

Results

In the course of our work, we created an interlanguage glossary, including interlanguage synonyms and functional-semantic analogues in Russian and English used to describe the reference zone "Crime Scene Examination".

With reference to the fundamental principles outlined, we identified the following micro-clusters of nominative units in the semantic field under study: participants in the crime scene examination; main actions of police officers at the crime scene; technical means used during the examination of the crime scene; crime scene preservation; crime scene search; crime scene registration; gathering evidence at the crime scene; preservation and packaging of evidence; labeling and documentation of evidence; transportation of evidence; report on the results.

The analysis that was carried out further included the identification of differential characteristics of the nomination related to the activities of the police officer at the stage of crime scene examination.

The features found in the nominative units within the analyzed field "Crime Scene Examination" in the micro-fields mentioned above include the following parameters:

1) a strict designation of the area, certain aspects, content and nature of the action of criminal procedure law: *to preserve the integrity of evidence; to maintain the chain of custody; to ensure the integrity of evidence (terminological synonymy); "Square" illuminator; a magnifying glass; fingerprints powders; columnar brush; photogrammetry; lasergrammetry;*

2) accurate and unambiguous expression of legal concepts (often using terminologically fixed units typical of regulatory legal acts and frequently having analogues in the professional speech of an employee of internal affairs agencies): *prima facie evidence; forensic exhibits (cf. material evidence, physical evidence); legal framework;*

3) the functional orientation of the nomination, which is manifested in the correlation of mental concepts stored in our minds with the language system and the choice of adequate means of describing the studied area of reality (namely, examination of the crime scene) in accordance with the pragmatic functions of the participants in communicative interaction: *to go out to a crime scene; to secure the crime scene with the crime-scene tape; to examine / to search / to observe / to inspect / to survey a crime scene; to conduct general observation of the crime scene; to tag the evidence; to tag the traces; take evidence, to take pictures of the evidence / the traces; to photograph the evidence; to collect physical evidence; to retrieve physical evidence; to recover physical evidence, etc. ;*

4) semantic diversity, manifested in the breadth of "the thematic repertoire" [P.52] of the reference zone (in the case of our study, we are talking about a wide "thematic repertoire", predetermined by various circumstances of the crime, which we illustrate by nominative units from different microfields: *a unique case identifier; evidence recovery plan; the perishable material; hand written notes; voice recorded notes; to reduce the possibility of cross contamination; to make plaster casts; to swab blood stains; operational staff; operative group; an expert witness in traceology;*

5) the repetitive use of syntactic structures within the complex nominative units: *the identity of the witness; the signature of the author; transportation arrangements; a unique identifying mark;*

6) typified word-formation models with the dominance of the affixation method: *justification; preservation; observation; contamination;*

7) the constancy of use, due to the high level of canonization and formalities of interaction in the field of preliminary investigation, which in turn determines automatism in use;

8) performativity, manifested in the prescription of specific actions in a particular situation at the stage of the preliminary investigation: *to cordon off a crime scene; to tag the evidence; to take pictures of the evidence; to retrieve the evidence; to bag the evidence.*

Among the nomination mechanisms the list of which is outlined in [9, P. 143] we have elicited the following ones:

1. Specification of significant meaning by introducing a descriptive lexical item into the complex nominative unit: *voice recorded notes; hand written notes; still photography.*

2. Metonymic transfer: *the recovery of forensic exhibits; transportation of the recovered evidence.*

3. Conversion: *to reconstruct the happening; working with micro-objects at the scene; carrying out static and dynamic inspection of the place of fire, establishing the source and cause of fire, ways of spreading fire, selecting and packing physical*

evidence of various nature. As can be seen from the examples, verbal nouns and gerunds are the most typical type of the semantic-syntactic transformation of meaning.

Conclusion

The study is based on the categorization of a fragment of reality associated with the procedural actions of a law enforcement officer at the stage of preliminary investigation while examining the crime scene, therefore, we recognize the use of a mechanism for categorizing lexical material based on models of reality situations stored in the mind. In fact, the functional role approach to the study of vocabulary, which proved to be effective, is based on the cognitive method, respectively, a priori, we recognize the fundamental provisions of this approach in our work.

The analysis of the nomination tendencies used to describe the reference zone "Crime Scene Investigation" in English allowed us to identify common features of the studied lexical subsystem. These include strict designation of the content and nature of procedural actions, an unambiguous expression of legal concepts, the functional orientation of the nomination, the breadth of the thematic repertoire of the reference zone, the repetitive use of syntactic structures, the use of typified word-formation models, the constancy of use, and its performativity are highlighted. Among nomination mechanisms the most frequently used is the semantic one, namely, specification of significant meaning by means of introducing a descriptive lexical item. Metonymic transfer is typically used to render the idea of transfer of the meaning from the process onto the result. The semantic-syntactic mechanism is that of conversion which manifests itself most frequently in verbal nouns and gerunds.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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