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Abstract

By means of this modest study, we intend to present the great influence of dialecticism and regional words in the literary norm. The object of this paper is the finding of dialectal and regional words and the evidence of the weight and importance of the words, which enrich the lexicon of the Albanian language; the study of these words whether or not they have become part of the literary norm or whether they continue to be used or not in today's spoken language.

In the corpus of dialectal and regional words taken in the study, the most difficult and decisive issue was precisely the choice of words. Sometimes they are dialectal or grammatical phonetic variants and it looks like a new lexeme, with a new meaning. But another problem was also how to determine if they were already made part of the literary norm or not. This problem was analyzed in two main directions:

- a) **in the synchronic, horizontal** section and
- b) **in the diachronic, vertical** section.

In synchronical cutting, the following main issues arise:

- 1) what was the basic principle of the selection of regional words and how did they become part of the literary norm. **Neologisms** created by **Italian borrowings** and authors will also be seen here. The

discussion regards a written period, when a dictionary of the Albanian language had not yet been created and, moreover, we did not yet have a standard language.

2) which words from the spoken popular language are not reflected in the "Dictionary of the Albanian Language"

In the diachronic section, a main issue emerges: what reflection has the literary lexicon collected found in the lexicon, has the evaluation criterion of the words changed, has the meaning changed, comparing them with the **Dictionary of Albanian Language** as well as other previous dictionaries FGJSSH 1980 [1] and FSHS [2] 2002?

The methods used in this paper are diverse, such as:

the method of analysis of theoretical sources: it was mainly used for determining the topic, collecting theoretical material, determining the bibliography, where a number of books by different authors were used such as: J. Thomaj "Lexicology of the Albanian language", R. Elsie History of Albanian literature etc.

survey: the collection of **dialect words** by means of a questionnaire, which are the words that have not been accepted in the standard language and are still used in the spoken language.

statistical method or meta-analysis for extracting the statistical results of the words in the study, with the help of the EXEL computer program.

To reach the conclusions, we have used a wide literature, which includes both **monographic studies and philological studies** by different authors such as: R. Elsie, E. Çabej, J. Thomai, P. Haxhillazi, Xh. Lloshi, B. Dema, R. Memushaj, K. Kapinova, etc., while the collection of words was performed from the works of N. Mjeda, Gj. Fishta, E. Koliki, Migjeni.

Keywords : Dialectal and regional lexicon issues in the language of northern authors, its influence on the literary norm.

The development of the standardized Albanian language

Language is the main distinguishing element of the nation. With the creation of the national state, there is a need for a language that facilitates communication between the separate parts of the country, serves as the language of science, literature and higher education, but also as a sign and national identity of the population that speaks that language . These needs could only be fulfilled by a standard language. "The standard language can be defined as a codified variant of a language that serves the multiple and complicated communication needs of a language community that has created its own national

state”[3] The formation of a unified national literary language (standard language), as the most elaborate variant of the language of the Albanian people, has been a long process, which began in the 16th-18th centuries, but its elaboration entered a new period, in the 19th century, during the National Renaissance.

In 1824, Naum Veqilharxhi started the work to create the Albanian alphabet and in 1844 and 1845, “Evetar” was published. Veqilharxhi was the first to express the goals of the Albanian National Renaissance through his treaty, the preface of the first “Evetar” and many other writings.

In the Renaissance program, the learning and cultivation of the mother tongue, efforts to enrich it and clean it from foreign and unnecessary words, occupied a central place. During this period, a wide literary, cultural and linguistic activity took place. In 1879, the “Albanian Association of Letter Printing” was created, which gave a new impetus to this activity. The first grammar books with normative goals were drawn up and the first step was taken to draw up a dictionary of the Albanian language, which is the “Dictionary of the Albanian Language” by Kostandin Kristoforidi, published after the author's death, in 1904.

During the period of the National Renaissance, it was possible to outline two literary variants of the Albanian language, the southern literary variant and the northern literary variant. Efforts were also made to bring these variants closer together and to unify the literary language. The first task that had to be chosen was uniting the alphabet. Until then, Albanian was written in several alphabets: the Latin alphabet, the Greek alphabet, the Turkish-Arabic alphabet and special alphabets. This task was solved by the Congress of Bitola, gathered on November 14 to 22, 1908, in the city of Bitola, which today is located in Macedonia. In this Congress, after many discussions, it was decided to use a new alphabet, based entirely on the Latin alphabet, complete with nine digraphs (dh, gj, ll, one, rr, sh, th, xh, zh) and with two letters with diacritical marks (ç, ë), is the alphabet that is still in use today in the Albanian language. The congress also allowed the use of the Istanbul alphabet, which was quite widespread, but time gave way to the new alphabet that was presented at the congress, i.e. today's alphabet. Another step for the unification of the Albanian literary language was made by the “Albanian Literary Commission”, which convened in Shkodër in 1916. The Commission highlighted as a fundamental task the cultivation of the Albanian literary language and the development of Albanian literature. This commission of linguists and writers, created to help in

the formation of a common literary language through the approximation of the two literary variants in use, evaluated the middle literary variant as a bridge between Tosk and Gheg dialects [4] and defined some rules for its spelling, which influenced the unification of written Albanian language. The decisions of the Albanian Literary Commission on the literary language and its spelling were later approved by the Lushnja Educational Congress (1920) and continued to be implemented until the Second World War.

After the Second World War, the work for the unification of the national literary language (standard language) and its spelling began to be organized by the Institute of Sciences. Special commissions were created for drafting spelling projects. Thus, several projects were drawn up in 1948, 1951, 1953 and 1956. Two scientific conferences were also organized in 1952 to discuss the problem of literary language. In 1967, the Institute of History and Linguistics published the new project "Albanian Spelling Rules". This project began to be implemented in the entire Albanian territory, in the Republic of Albania, in Kosovo and in Montenegro. Meanwhile, efforts to unify the literary language and its spelling were also made in Kosovo. In 1968, the Linguistic Consulate of Pristina met, which, guided by the principle "one nation-one literary language", decided that the orthography project of 1968, as soon as it was approved and took official form in the Republic of Albania, would also be applied in Kosovo. The decisions of this Consulate have been of exceptional importance for the unification of the Albanian national literary language.

After a public discussion, the project of 1967 "Albanian Language spelling rules" was presented at the Albanian Spelling Congress in Tirana, 1972. This has entered in the history of the Albanian language and culture as the Congress of the unification of the national literary language. The Albanian orthography congress, attended by delegates from all districts of Albania, from Kosovo, from Macedonia, Montenegro and from Arbëresh in Italy, after analyzing all the work performed until then for the unification of the literary language, approved a resolution, in which, among other things, it is affirmed that "the Albanian people has now a unified literary language".

The unified national literary language (standard language) was mainly based on the literary variant of the south, especially in the phonetic system, but elements of the literary variant of the north have also been integrated into it. After the Spelling Congress, a number of important works were published, that codify the standards of the standard language, such as: "Spelling of the Albanian Language" (1973), "Dictionary of Today's literary language" (1980), Dictionary of

the Albanian language (1984), Spelling Dictionary of Albanian Language (1976), Grammar of Today's Albanian Language I Morphology (1995), II Syntax (1997).

Writer's Contribution to the standard language

The vernacular constitutes the root that inexorably nourishes the written language, when it departs from the popular discourse, departs at the same time from the popular masses and risks becoming a paper language, an artificial language. The written language should not be dialectophobic. Popular discourse with all the different layers that make it up, with its natural and simple character, is destined to be a living stone where the language of literature is constantly renewed. Writers, rather than linguists, are the ones who develop and enrich the language, who expand and deepen its expressive ways. Great writers, most of whom have used a large number of words in their works, have taken care to be in permanent contact with the vernacular. A work written in dialect is by no means an artistically outdated work.

Ndre Mjeda

Ndre Mjeda (1866-1937) is a bridge that connects the Renaissance culture of the late nineteenth century with the dynamic literary creativity of the independence period. Mjeda was born on November 20, 1866 in Shkodër and, like many other Gheg writers of this time, received his education from the Jesuits. The Franciscan poet Leonardo De Martino (1830-1923) had an important influence on his education. The Society of Jesus sent the young boy Mjeda abroad for studies and specializations. At first, he spent three months in the spring of 1880 in the village of Cossé-le-Vivien near Laval in the west of France and then attended a college at the Carthusian monastery of Porta Coeli north of Valencia in Spain, where he studied literature. In 1883 we find him in Croatia, where he studies rhetoric, Latin and Italian in a Jesuit institute in Kraljevica (Porto Re in Italian) on the Dalmatian coast. From 1884 to the beginning of 1887 he trained at a college run by the Gregorian University of Rome, and in 1887 he transferred to another Gregorian college in Chieri (Chieri), southeast of Turin, where he stayed until the end of the year.

During these years, Ndre Mjeda began to write Albanian poetry, among them the well-read melancholic poem "Vaji i bylbylit", published in 1887 in the booklet "Scahiri Elierz" (Honored Poet), where he expresses his longing for his country. The poem "Vorri i Skanderbeg" is from this period. The theme of the Albanian in exile, who longs for the homeland under the Turkish yoke, was more than

usual in the literature of the Renaissance, especially in the decade after the failure of the League of Prizren. Many other poems from his pen are dedicated to such national themes. But Mjeda's poetry not only reflects the influence of the renaissance culture of the time, but also of his teacher Leonardo De Martino, the Catholic poet from Shkodra, whose beautifully elaborated poetic collection of 442 pages and in two languages *L'Arpa di un italo -albanese* (The Harp of an Italo-Albanian) was published in Venice in 1881. The influence of contemporary Italian poets is also felt in Mjeda's verse: the patriot Giosuè Carducci (1835-1907), the meditator Giovanni Pascoli, 1855-1912), the late Gabriele D'Annunzio (Gabriele D'Annunzio, 1863-1938) as well as Latin literature of classical antiquity.

From 1887 to 1891 Mjeda taught music at the Marco Girolamo Vida College in Cremona on the Po River, city of the composer Claudio Monteverdi (1568-1645) and Antonio Stradivari (1644-1737). There and in Soresina, he continued to write poetry and at the same time devoted himself to the translation of religious literature. In 1888 Propaganda Fide in Rome published his book *Jeta e sceitit sc' Gnon Berchmans* (Life of St. John Berchmans), about a Jesuit saint from Brabant (1599-1621), and in 1892 *T' perghjemit e Zojs Bekume* (Apparition of Our Blessed Lady), translated from Spanish. Next, he would publish a translation of the Large Catechism in three volumes, the Holy History, and a biography of Saint Aloysius of Gonzaga (1568-1591).

From 1891 Mjeda studied for several years at the theological faculty of the Gregorian college in Krakow in Catholic Poland. There he became acquainted with the philological works of the Albanianologists Gustav Meyer (Gustav Meyer, 1850-1900) and Holger Pedersen (1867-1953). Mjeda's poem *Gjuha shqype*, written in December 1892, was dedicated to the Austrian linguist Majer, whose monumental work *Etymologisches Wörterbuch der albanesischen Sprache* (Etymological Dictionary of the Albanian Language) had been published the year before in Strasbourg. The works of Majer and Pedersen awakened Mjeda's interest in the history and development of the Albanian language, which would continue in later years and would turn into a help for the issue of the alphabet itself, through his work with school textbooks and studies of old Catholic authors such as Pjeter Budi (1566-1622) and Pjeter Bogdani (str. 1630-1689). In 1893 we find the poet in Gorizia on the Italian-Slovenian border, and after a year again in Kraljevica, where he taught philosophy and theology and where he served as a librarian at the Gregorian College. He was appointed

professor of logic and then of metaphysics. It is said that in 1898, a conflict broke out among the Kraljevica Jesuits, apparently over their ties to Austria-Hungary and the Vatican. The details of the scandal are not precisely known, but it is known that Ndre Mjeda was somehow involved in this conflict and was immediately expelled or resigned that year from the Jesuit Order. In 1899, with the help of his brother Lazër Mjeda, bishop of Sapa from 1896 onwards, archbishop of Prizren and archbishop of Shkodra, and especially with the help of Preng Doçi (1846-1917), the influential abbot of Mirdita and a poet himself of the national movement, Ndre Mjeda was appointed a teacher in Vig, in the mountainous province of Mirdita. He also took part in the literary society Bashkimi, which was founded that year in Shkodër, with Austro-Hungarian support from Preng Doçi, Ndoc Nikaj and Gjergj Fishta. In 1901, due to different views regarding the alphabet, Ndre and Lazër Mjeda founded another organization, the literary association Agimi, which also propagated the use of Albanian in textbooks and literature, supporting a letter system with Croatian as a model. With this alphabet, Ndre Mjeda and Anton Xanoni published a number of textbooks for Albanian schools, among them *Këndimet për shkollat e para të Shqypnisë* (Texts for the first schools of Albania), which contained a number of proses written by Mjeda. At the beginning of September 1902, Mjeda was invited to Hamburg to participate in the 13th International Congress of Orientalists, where he read a paper entitled "De pronunciatione palatalium in diversis albanicae linguae dialectis" (On the pronunciation of palatals in the different dialects of Albanian language). In 1902 he intended to "introduce a common and general spelling".

He worked out a system, which is valid for the unification of Gheg with Tosk dialects, making it easier for Gheg to read Tosk writings and vice versa, thus facilitating the relationship between the two areas. Speaking about the importance of the sound ë, Mjeda emphasizes: "One of the main differences between Gheg and Tosk is, obviously, the use of the deaf vowel ë; as it is heard a lot among the Toskans". Therefore, one of the biggest difficulties that a Tosk finds in reading the Gheg writers is the disappearance of this vowel. Regarding the phonetic and phonological value of the consonant clusters nd, mb, ng, Mjeda expressly says that "from an etymological point of view and to aid the unification of different dialects, it is necessary to write them as nd, mb. This system is not only reasonable but also scientific and valid to be used for the unification of the Albanian language. Mjeda's ardent interest in the issue of the Albanian alphabet led him, despite the problems with the Ottoman authorities, to participate in the Congress

of Bitola in 1908, where his Agimi alphabet lost ground before that of Gjergj Fishta Union.

Mjeda was a member of the Literary Commission established in Shkodër on September 1, 1916 under the Austro-Hungarian administration, and from 1920 to 1924 he was a deputy in the parliament. After the defeat of Fan Noli's June revolution and the final establishment of Zog's dictatorship at the end of 1924, he retired from politics and then worked as a parish priest in Kukël, a village between Shkodra and Shengjin. From 1930, he taught Albanian language and literature at the Jesuit college in Shkodër, where he died on August 1, 1937. Mjeda's poetry, especially his collection *Juvenilia*, Vienna 1917, stands out for its classical style and purity of language. Perhaps it is no coincidence that the title of this most outstanding work of Mjeda is the same as that of Josue Karducci's poetry volume *Iuvenilia*, published almost half a century ago. Mjeda's *Juvenilia* includes not only original poems but also adaptations from foreign poetry - by Tomaso Grossi (Tommaso Grossi, 1790-1853), Giuseppe Capparozzo (Giuseppe Capparozzo, 1802-1848), Charles Wolfe (Charles Wolfe, 1791-1823) and by Johann Wolfgang von Goethe (Johann Wolfgang von Goethe, 1749-1832). A second cycle of poems by Mjeda is dedicated to the ancient cities of Illyria: Lissus (Lezha), Scodra (Shkodra), Dyrrachium (Durrësi) and Apollonia (Pojani). But only the first two parts of this cycle could see the light of publication. Lissus, consisting of twelve sonnets, appeared in May 1921 in the Franciscan monthly *Hylli i Drites*, while Scodra was published after the author's death in 1939. It is from this period of his life that the cycle *Lirija* which consists of six sonnets, and the excellent ode *Shqypes arbnore*, first published by Fulvio Kordinjano S.J. Mjeda's poetry shows a highly elaborate language under the influence of the Italian classics of the nineteenth century and, in general, a high level of metrical perfection.

Gjergj Fishta, the voice of the nation

The greatest and most powerful figure of Albanian literature of the first half of the twentieth century is the Franciscan holy father At Gjergj Fishta (1871-1940), who more than any other writer gave an artistic expression to the inquisitive spirit of the new sovereign Albanian state. It is for the values and merits that his work personifies, that his figure is named "The National Poet of Albania" and "The Albanian Homer".

Who was Gjergj Fishta and can he keep the epithet 'national poet' half a century later? Fishta was born on October 23, 1871 in the village

of Fishtë in Zadrima, where he was baptized by the Franciscan missionary and poet Leonardo De Martino (1830-1923).

He attended the Franciscan schools in Troshan and Shkodër, where as a child he was greatly influenced by the talented De Martino and the Bosnian missionary Lovro Mihačević, who nurtured this bright boy's love for literature and his native language. In 1886, when he was fifteen years old, Fishta was sent by the Franciscans to Bosnia to become a priest, as well as many other Albanian boys. In the Franciscan seminaries and institutes in Sutjeska, Livno and Kreshevo, the young boy Gjergj studied theology, philosophy and foreign languages, especially Latin, Italian and Serbo-Croatian. During his stay in Bosnia, he came into contact with the Bosnian writer Gërga Martić (1822-1905) and the Croatian poet Silvije Strahimir Kranjčević (1865-1908), who awakened his literary talent and with whom he became friends. In 1894, Gjergj Fishta was baptized a priest and accepted into the Franciscan order. Upon returning to Albania in February of that year, he began working as a teacher at the Franciscan college in Troshan and then as a parish priest in the village of Gomsiqe. In 1899 he collaborated with Preng Doçin (1846-1917), the influential abbot of Mirdita, with the prose writer and priest Dom Ndoc Nikaj (1864-1951) and with the folklorist Pashko Bardhi (1870-1948) to found the literary society Bashkimi of Shkodra, which started working on solving the pressing issue of the Albanian alphabet.

This association greatly helped the publication of a number of textbooks in the Albanian language and the Albanian-Italian dictionary Bashkimi in 1981, still the best dictionary of the Gheg dialect. At this time, Fishta had become a leading figure of cultural and public life in northern Albania, especially in Shkodër. In 1902, Fishta was appointed director of the Franciscan school in the district of Shkodra, where he is mentioned especially for replacing Italian with Albanian for the first time as a school language. This measure had the effect of putting an end to the Italian cultural domination of the Catholics of northern Albania and gave the young Albanians studying in these schools a sense of national identity.

On November 14-22, 1908, he participated in the Congress of Bitola as a representative of the Bashkimi literary society. This congress, attended by Catholic, Orthodox and Muslim delegates from Albania and abroad, was held to finally establish an alphabet of the Albanian language, a problem studied in detail by Fishta. Moreover, it was Gjergj Fishta who was chosen by the congress to head the commission of eleven delegates, which would determine the best variant of the proposed alphabets. After three days of discussions,

Fishta and the commission decided to support two alphabets: a modified form of Sami Frashër's Istanbul alphabet which, although impractical for printing, was more widely used at the time, and a new Latin alphabet almost identical with the alphabet of Fishta's Bashkimi, in order to make the printing of books abroad more affordable.

In October 1913, almost a year after the declaration of independence in Vlorë, Fishta founded and began publishing the Franciscan monthly " *Hylli i Dritës* ", which was dedicated to the literature, politics, folklore and history. With the exception of the turbulent years of the First World War and the years immediately after it, 1915-1920, as well as the early years of Ahmet Zogu's dictatorship, 1925-1929, this highly influential and literary journal appeared regularly until July 1944 and helped for the development of the Gheg culture of the North just as Faik Konica's Albania magazine in Brussels had aided in the development of the Tosk culture of the South. From December 5, 1916 to November 1918, Fishta published the Shkodra newspaper " *Posta e Shqypniës* ", a political and cultural newspaper, subsidized by Austria-Hungary.

In the same year, together with Luigj Gurakuqi (1879-1925), Ndre Mjeda (1866-1937) and Mati Logorecin (1867-1941), Fishta played a leading role in the Albanian Literary Commission, set up by the Austro-Hungarians at the suggestion of the consul of general August Ritter von Kral (1859-1918), to decide on the issue of the official use of spelling as well as to promote the publication of textbooks in the Albanian language. After some discussions, the Commission rightly decided to use the central dialect of Elbasan as a neutral compromise for the literary language. This decision was quite contrary to the wishes of Gjergj Fishta, for whom the Shkodra dialect was the most suitable. Fishta hoped that North Albanian Koine would soon serve as the literary norm for the entire country, just as Dante's language had served as a guide for literary Italian. During all these years, Fishta continued to teach and direct the Franciscan school in Shkodër, under the name Collegium Illyricum (Illyrian College) from 1921, which had become the main educational institution in northern Albania. Now he was also a figure of authority in the Albanian literature.

In August 1919, Gjergj Fishta was the general secretary of the Albanian delegation that participated in the Peace Conference in Paris and, in this capacity, he was asked by the head of the delegation, Monsignor Luigj Bumçi (1872-1945), to participate in a notable commission so he would be sent to the United States to take care of the interests of the new Albanian state. There he visited Boston, New York and Washington. In 1921, Fishta represented Shkodra in the

Albanian parliament and was elected in August of that year as its deputy chairman. The talent in oratory greatly elevated him in his duties as a political personality or as a cleric. In the following years, he participated in the Balkan conferences in Athens (1930), Sofia (1931) and Bucharest (1932) before retiring from public life to devote his remaining years to the Franciscan order and his writings.

From 1935 to 1938 he held the function of the provincial of all the Albanian Franciscans. These years, the most productive years of his life, were spent in seclusion in the quiet of the Franciscan assembly in Shkodër, in its hall, church and garden full of roses, where Fishta sat in the shade and engaged in his poetry. As the national poet of his generation, Gjergj Fishta has been honored with diplomas, prizes and various titles, both at home and abroad. He received the Austro-Hungarian Ritterkreuz in 1911, was decorated by Pope Pius XI with the Al Merito award in 1925, was awarded the prestigious Phoenix medal by the Greek government, was honored with the title of Lector Jubilatus Honoris Causae by the Franciscan order, and became a regular member of the Italian Academy of Sciences and Arts in 1939. He died in Shkodër on December 30, 1940. Although Gjergj Fishta is the author of a total of thirty-seven literary publications, his name is indelibly linked to a single work, one of the most amazing creations in the entire history of Albanian literature "Lahuta E Malcís", Shkodër 1937. It is a historical epic poem with 15,613 verses that focuses on the struggle for autonomy and independence and, in particular, the events of the history of north Albania from 1858 to 1913. This literary masterpiece was originally written between 1902 and 1909, then reworked by the author over a period of thirty years. It is the first contribution in the Albanian language for the world literature. In 1902, Fishta was sent to a small village to temporarily replace the local parish priest. There he met and befriended the elderly villager Marash Ucinnga Hoti, whom he would later immortalize in verse. In the evenings they spent together, Marash Uci told the young priest about the heroic battles between the Albanian and Montenegrin highlanders, in particular about the famous battle on the bridge of Rrzhanica, where Marash Uci himself had participated. The first parts of "Lahuta e malcís", with the title "Te ura e Rrzhanicës ", was published in Zadar in 1905 and 1907, and then republished in an extended version in 1912, 1923, 1931 and 1933. The final edition of the work in thirty songs was presented in Shkodër in 1937 in celebration of the twenty-fifth anniversary of the declaration of independence of Albania. Despite the success of "Lahuta e malcís" and the outstanding personality of the author, this work and others by Gjergj Fishta were banned after the

Second World War when the communists came to power. However, this epic poem, reprinted in Rome in 1958, in Ljubljana in 1990 and in Rome in 1991, is also available in German and Italian translations. In its historical proportions, "Lahuta e malcís" begins with the border clashes between the tribes of Hoti and Gruda and their equally strict Montenegrin neighbors in 1858. The core of the work (songs 6-25) is devoted to the events of 1878-1880, related to the Congress of Berlin, which lent Albanian borderline territories to Montenegro and led to the creation of the League of Prizren to protect Albanian lands.

Migjeni

Migjeni (1911-1938), acronym of Millosh Gjergj Nikolë, gave rise to the contemporary Albanian poetry. Migjeni was born in Shkodër on October 13, 1911. His father, Gjergj Nikolla (1872-1924), came from an orthodox family from Dibra and owned a bar cafe in Shkodër. Migjeni attended the Serbian Orthodox primary school in Shkodër, and from 1923 to 1925 a school in Tivar on the Montenegrin coast, where her older sister Lenka had moved. In the fall of 1925, fourteen-year-old Migjeni won a scholarship to attend the high school of Manastir in Macedonia. This ethnically diverse city, not far from the border with Greece, must have somehow attracted the young Albanian from distant Shkodra, because there he met not only Albanians from different parts of the Balkans, but also Macedonian, Serbian, Armenian students, Turkish and Greek. Being of Slavic origin, he did not close himself within nationalist borders, but would become one of the few Albanian authors who would connect the two sides of the cultural gap, which divided and is dividing Albanians and Serbs. In Manastir he studied Old Church Slavic, Russian, Greek, Latin and French.

After finishing school in 1927, he attended the Orthodox Seminary of St. John the Theologian, also in Manastir, where despite all the health problems that arose, he continued his studies until June 1932. Migjeni read every book he could get his hands on, especially Russian literature, Serbian and French, which he enjoyed more than theology. The years in Manastir confronted him with the East-West polarization, on the one hand, with the Slavic spirit of 'Holy Mother' Russia and the South Slavs, which he encountered in the works of Fyodor Dostoyevsky, Ivan Turgenev, Leo Tolstoy, Nikolai Gogol and Maxim Gorky and on the other hand, with authors of social criticism of the West, from Jean Jacques Rousseau, Friedrich Schiller, Stendhal and Emile Zola to Epton Sinclair, Jack London and Ben Traven. Upon returning to Shkodër in 1932 after failing to win a scholarship to study

in the 'Wonderful West', Migjeni decided to start the teaching career instead of becoming a priest, for which he had studied. On April 23, 1933, he was appointed a teacher of the Albanian language in a school in the village of Vrakë with a Montenegrin population, a few kilometers from Shkodra. At this time he begins to write poems and sketches in prose, which reflect the life and anxiety of an intellectual on the rise, of a country that was and remains the most backward region in Europe.

He wrote his first prose in May 1934. It was " Sokrat i vuejtun apo derr i kënaqun ", which was published in the magazine "Illyria", under the acronym of Migjen. In the summer of 1935, the twenty-three-year-old Migjeni fell seriously ill from tuberculosis, which he had previously contracted. He went to Athens in July for a cure against this disease which was a widespread epidemic in the marshy coastal lowlands of Albania at the time. He returned to Shkodër without any improvement. In the autumn of 1935, he moved for a year to a school in the city of Shkodra and, again in the magazine "Illyria", he began to publish his first poems that made an era. In a letter dated January 12, 1936, written to Skënder Luarasi (1900-1982) in Tirana, Migjeni announced, "I am ready to release my songs to the press. Since you, when you were here, promised me that you would take it over by talking with a publisher, like with Gutenberg for example, I am now reminding you that now I am ready." Two days later, Migjeni was granted the transfer he had requested to the mountainous area of Puka, and on April 18, 1936, he started work as the headmaster of a school which he found to be in horrible conditions. The clean mountain air was good for their health, but the poverty and misery of the mountain population in and around Puka was much worse than that of the plains dwellers. After eighteen difficult months in the mountains, tuberculosis took hold, the poet decided to end his career as a teacher and writer and seek medical treatment in Turin, where his sister, Ollga, was a mathematics student. On December 20, 1937, he left Shkodra and arrived in Turin before Christmas. He hoped that, after recovering, he would pursue studies at the Faculty of Arts. But the solution to cure tuberculosis would be found too late for Migjeni, precisely after a decade. After five months in the sanatorium San Luigi near Turin, Migjeni was transferred to the Valdesian hospital in Torre Pellice, where he died on August 26, 1938. His death at the age of twenty-six was a tragic loss for contemporary Albanian literature. Migjeni wrote about twenty-four prose sketches, published in magazines mainly from the spring of 1934 to the spring of 1938. They range from one to five pages, so they are too short to be narratives or

stories. These sketches, which from a literary point of view cannot all be called great works of art, reflect Migjeni's main ideological preoccupations: misery and suffering. He raises his voice against the hunger, misery and injustice that reigns around him accusing with deep anger and sarcasm. The 'heroes' of these sketches, the most convincing among which are probably " Një refren i qytetit tem", "Moll' endalueme", "A do qymyr, zotni"?, "Luli i vocërr", "Bukuria që vret" and "Puthja e cubit", are beggars, petty thieves who are caught stealing something to eat, humiliated women, prostitutes and suffering babies. On December 31, 1936, Migjeni also completed a manuscript entitled "Novelat e qytetit të veriut" (Novels of the northern city), which remained unpublished. In addition to the number of sketches we have mentioned, it contained five longer stories (up to twenty-five pages), again on the theme of misery. Among them, there are "Illyria", "Studenti në shtëpi", a story with an autobiographical impulse about an Albanian student who returns from abroad and has to come to terms with the inhuman and immoral character of traditional social values, " Historia e njenës nga ato", the lamentable career of a prostitute, and " "Bukën tonë të përditshme falna sot" a classic Migjenian tale of scarcity and hunger.

Migjeni had a promising start as a prose writer, especially in handling new themes with an artistic and unmasking force unseen until then. His work is light years away from the national romanticism that had prevailed for so many decades in Albanian literature. But his untimely death finally cut this promise for the future in half. Migjeni also had all the prerequisites to be a great poet: penetrating power, pessimistic depressive nature and repressed sexuality. Although the creativity in poetry is not more voluminous than that in prose, his success in the field of poetry is more visible. Migjeni's only volume of poetry, "Vargjet e lira", Tirana 1944, was created over a three-year period, from 1933 to 1935. A first edition of this small but revolutionary collection, totaling thirty-five poems, was printed in the printing house "Gutenberg" in Tirana in 1936, but it was immediately banned by the authorities and never circulated. The second edition in 1944, undertaken by Kostaq Cipo (1892-1952) and the poet's sister Ollga, had better luck. However, he is missing two poems, "Parathanja e parathanjeve" and "Blasphemy", which the publisher Ismail Mal'Osmani thought could insult the church. Meanwhile, the 1944 edition included eight more poems, written by the author after the first edition had gone to the press.

The main theme of the book " Vargjet e lira ", as well as Migjeni's prose, is misery and suffering. It is the poetry of despair and keen

social awareness. While previous generations of poets had sung of the beauty of the Albanian mountains and the high traditions of the nation, Migjeni was the first to see the harsh reality of life, the shocking level of misery, poverty and disease that he saw all around. He was a poet of despair who saw no way out, who had no hope, because only death could end this suffering. "Vuej bashkë me fëminë të cilët prindi nuk ja bleu lojnën, vuej bashkë me të riun që digjet n'erotizëm, vuej me pesdhetëvjeçarin që mbytet n'apatinë e jetës, vuej me plakun që dridhet nga friga e vdekjes, vuej me bujkun që lufton me tokë, vuej me puntorin të cilin hekuri e ndrydh, vuej me të sëmundët të gjithë sëmundjeve të krejt botës... Vuej me njeriun"! ("Suffer with the child whose parent did not buy him the game, suffer with the young man who burns in eroticism, suffer with the fifty-year-old who drowns in the apathy of life, suffer with the old man who trembles from the fear of death, suffer with the farmer who fights with the earth, suffer with the worker whom the iron oppresses, suffer with the sick of all the diseases of the whole world... Suffer with the man"!).

Typical of suffering and the futility of human endeavor for Migjeni is *Rezignata*, a poem in the longest cycle. Migjeni's religious education and training as an Orthodox priest seems to have been completely counterproductive, for he neither harbored any inclination toward religion nor any warm feeling toward the organized church. God for Migjeni was nothing but a giant with granite fists that crushes the will of man. Evidence of disgust for God and the church is found in the two poems not included in the 1944 edition, "Parathanja e parathanjeve", with the desperate cry "Perëndi! Ku je? ("God! Where are you?"), "Blasfemi", and "Më dogji rinija" ("My youth burned me"). Passion and lust are everywhere present in Migjeni's poetry, but equally present is the spectrum of physical intimacy reflected in the form of worry and disgust. The fact that Migjeni died so young makes the critical assessment of his work difficult. Although generally adored, Migjeni has not been without criticism. Some have been disappointed by his prose, but the range of his poetry is not enough to give us the right to call him a universal poet. Arshi Pipa has also questioned the poet's mastery of the Albanian language, when he says: "Born Albanian in a family with Slavic origins, then educated in a Slavic cultural environment, he again had contact with Albania and the Albanian language and culture as an adult".

The language he spoke at home was Serbo-Croatian, while he learned Russian at the seminary. He did not know Albanian well. His writings are full of spelling mistakes, even quite basic, while his syntax is far from the typical Albanian syntax. What stands for Italo Svevo's

Italian stands even more strongly for Migjen's Albanian. Post-war Stalinist critics in Albania without going into depth have declared Migjeni the forerunner of socialist realism, although they have not been able to analyze many aspects of his life and work, especially his Schopenhauerian pessimism, sympathy for the West, his pressed sexuality, and the Nietzschean element, especially visible in the poem "Trajta e mbinjeriut", which for "convenience" was left out of some editions of his poetry after the war. While such critics have been happy to look at Migjeni as a child of pre-liberated Albania of Zogist regime, they feel pain when they clearly see that the poet's "unsung songs", after forty-six years of the dictatorship of the proletariat, are still more current than ever.

Ernest Koliqi

Ernest Koliqi (1903-1975) was born in Shkodër on May 20, 1903, and completed his schooling at the Arçe Jesuit College in the city of Brescia in Lombardy, where he got to know Italian culture and literature and where he first began to write poems, short stories and Italian comedy. In Bergamo, he and his classmates founded a weekly student newspaper called "Noi, giovani" (We, the young), where his first poems appeared. With the formation of the new regent government of Albania headed by Sulejman Pashë Delvina (1884-1932) and with the apparent return of stability to the country with the Congress of Lushnja (January 28-31, 1920), the young Ernesti returned to Shkodër to rediscover, even to relearn, the native language and culture of childhood in a newly independent country. His teacher, Monsignor Luigj Bumçi (1872-1945), who had been the head of the Albanian delegation at the Paris Peace Conference in 1919, introduced Ernest to some of the main supporters of a new generation in Shkodra culture: Kolë Thaçi (1886-1941), Kolë Kamsi (1886-1960), Lazër Shantoja (1892-1945) and Karl Gurakuqi (1895-1971).

After the devastation of the First World War, Albania was in great need for knowledge, and for this purpose Koliqi decided to open a newspaper. Thus, together with Anton Harapi (1888-1946) and Nush Topalli, he founded the weekly opusory "Ora e Maleve", the first issue of which appeared in Shkodër on April 15, 1923. "Ora e Maleve" was an organ of the Democratic Catholic Party which with the support of the Catholic clergy had won the elections in Shkodër. This periodical, although short-lived, spread widely in Shkodër and beyond. The following year, after he had gained some experience and as a young poet among the most popular political and literary figures of the time such as Gjergj Fishta (1871-1940), Luigj Gurakuqi (1879-

1925), Mid'hat Frashëri (1880-1949) and Fan Noli (1882-1965), Ernest Koliqi published a dramatic poem entitled " Kushtrimi i Skanderbeut", Tirana 1924. It contains a series of odes to the national hero of Albania and other great figures of the past, created according to the tradition of Renaissance literature.

Albania's political and economic life continued to be entangled even in the early twenties. In December 1924, the conservative landowner Ahmet Zogu (1895-1961) took power in a coup d'état, forcing Koliqi and many other prominent intellectuals to emigrate. Koliqi fled to Yugoslavia, where he was interned in Tuzla, in northeastern Bosnia. He lived a total of five years in exile in Yugoslavia, three of them in Tuzla, where he spent most of his time with the heads of the tribes of the Albanian highlands of the north, who were also in exile. From them he learned a lot about ancient customs, oral literature and the heroic features of their living. These years would have a profound impact on his later academic and literary career. From 1930 to 1933 he was a teacher in a commercial school in Vlora and in the state gymnasium in Shkodër, until he was forced, again due to political circumstances, to flee for Italy. The stable Jesuit formation enabled Ernest Koliqi to serve as a cultural mediator between Italy and Albania.

Afterwards, he would play a key role in the transmission of Albanian culture to the Italian public by publishing, in addition to a number of study articles on historical and literary issues, the monographs as well: " Poesia popolare albanese ", Florence 1957 (Albanian folk poetry) , "Antologia della lirica albanese", Milan 1963 (Anthology of Albanian lyrics), and "Saggi di letteratura albanese", Florence 1972 (Text for Albanian literature). By the mid-thirties he was engaged in the transmission of culture in the opposite direction. He had published a rather rich anthology, in two volumes, of Italian poetry, with the title "Great Poets of Italy", Tirana 1932, 1936, to introduce the new generation of Albanian intellectuals, eager to discover the world, with Italian literature. The first volume contained the beautiful translations of Koliqi of the classics: Dante Alighieri (1265-1321), Francesco Petrarca (1304-1374), Ludovico Ariosto (1474-1533) and Torquato Tasso (1544-1595) while the second volume, with an equally high level, contained translations of poets of the 17th and 18th centuries: Giuseppe Parini (1729-1799), Vincenzo Monti (1754-1828), Ugo Foscolo (1778-1827) and Alessandro Manzoni (1785-1873) . At the age of thirty, Koliqi enrolled at the University of Padova in 1933. After five years of studies, under the linguist Carlo Tagliavini (Carlo Tagliavini, 1903-1983) and working as a lecturer of the Albanian language at that university, he defended the thesis " Epica popolare

albanese " in 1937 (Albanian folk epic). Even though he worked in Padua, he did not sever ties with Albania and collaborated with the editors of the prominent cultural weekly "Illyria", which began to be published in Tirana on March 4, 1934. At that time Koliqi was a well-known Albanologist, perhaps the main specialist of Albanian studies in Italy.

In 1939, while the clouds of war were gathering over Europe, he was appointed to the chair of Albanian language and literature at the University of Rome, which was at the heart of Mussolini's new Mediterranean empire. Koliqi's strong feelings of love for Italy and Italian culture, especially for poets such as Xhosue Karduçi (1835-1907), Xhovani Pascoli (1855-1912) and Gabriele d'Annuncio (1863-1938), may have pushed him to accept the expansionist aims of fascist Italy. Although there were few Albanian writers, such as Vangjel Koça (1900-1943) and Vasil Alarupi (1908-1977), who became true supporters of fascism, some others, although generally against the foreign intervention in Albanian affairs, saw some advantage at the tutelage of Italy.

By accepting the function of the Minister of Education from 1939 to 1941, to the surprise of a wide range of the population, the author helped to publish an important anthology of Albanian literature in two volumes, "Shkrimtarët shqiptarë" "Albanian Writers", Tirana 1941, edited by Namik Ressuli (1908-1985) and Karl Gurakuqi, a publication for which the best researchers of the time worked, and which has not been surpassed even to this day. In July 1940, he founded and directed the literary and artistic monthly "Shkëndija" in Tirana. Under Koliqi's leadership as a minister, Albanian-language schools, which had been outlawed under Serbian rule, were opened for the first time in Kosovo, which was reunited with Albania during the years of war. Koliqi also helped open a high school in Pristina and to send students from Kosovo on scholarships to Italy and Austria. Likewise, Koliqi tried to save from the hands of the Nazis Norbert Joklin (1877-1942), the prominent Austrian Albanologist of Jewish origin, by offering him a job as a teacher in Albania. From 1942 to 1943, Koliqi was the head of the newly formed "Institute of Albanian Studies" in Tirana, the forerunner of the Academy of Sciences. In 1943, on the eve of the end of the Mussolini empire, he succeeded Terenc Toçin (1880-1945) as the head of the Fascist High Council in Tirana, a position that, of course, was not well received by the victorious communist forces that 'liberated' Tirana in November 1944. After the defeat of fascism, Koliqi managed to escape back to Italy, where he lived until he died on January 15, 1975.

Even in these last years of his life, he was quite active in the field of literature and culture. In Rome, Ernest Koliqi published the well-known literary periodical "Shêjzat / Le Plèiadi", from 1957 to 1973. Shêjzat was at that time the main literary magazine in the Albanian language. This magazine not only followed the contemporary literary developments in the Albanian-speaking world but also became a tribune of Albanian literature and continued to protect the literary heritage of pre-war authors.

For the first time, Ernest Koliqi made a name for himself as a prose writer with the collection "Hija e maleve" ("The Shadow of the Mountains"), Zadar 1929, with twelve stories about the life in Shkodër and in the highlands of northern Albania. The more or less realistic treatment and psychological analysis of human characters was not so well received by the popular writers of the time, a good part of whom were still languishing in the sentimentality of national romance. However, the book sold and was well received by the mass of readers. "Hija e maleve" contains short stories revolving around the central theme of 'East meets West', the clash of traditional highland customs such as arranged marriages and tribal feuds with contemporary Western ideas and values.

Although less autobiographical than Migjeni's narrative "Studenti në shtëpi", these narratives are a direct reflection of the dilemma that Koliqi fell into, just like most of the Shkodra intellectuals who had studied abroad in the twenties and thirties and after had returned to the harsh country of northern Albania. At the beginning of the tragic story "Gjaku" ("Blood"), the idealistic boy and teacher Doda asks the question: "Is there anything more wonderful in this world than bringing a nation immersed in the darkness of ignorance to civilization"? but he himself is constrained by his devotion to his family, to put his honor in place and take revenge for his brother's murder. Other stories speak, for example, of a popular musician, who uses his talent to make a Shkodra girl fall in love with him; for a murder and blood feud among the mountain tribes; about the dancer from Dukagjin transformed by the spirits of the mountain into a beautiful maiden, who then disappoints her lover; for a pursuit by gendarmes, mixed with obligations and promises according to the kanun; for supernatural magic of an illegal; as well as for Skanderbeg. The spirits of the mountains are always in the minds of the northern tribes and give many stories a breath of the supernatural.

"Tregtar flamujsh" ("The Flag Merchant"), Tirana 1935, Koliq's second collection of stories, presents themes similar to those of the first

collection. The narrative in this volume with sixteen stories is more powerful, while the insight into the psychology of the characters sometimes reminds us of the Sicilian author Luigi Pirandello (Luigi Pirandello, 1876-1936), whose work Koliqi was undoubtedly familiar with. The stories in the "Merchant of Flags" volume are generally considered to be the best of Albanian prose in the pre-war period.

A quarter of a century later, Koliqi also published a short novel, "Shija e buka se mbrûme", Rome 1960. This 173-page work revives the theme of longing for the homeland of Albanian emigrants in the United States. This novel, with obvious political undertones, was unknown in Albania for a long time. Koliqi's literary creativity is by no means limited to prose. Albanian writers who have not been teased by the poetic muse are rare.

"Gjurmata e stinve", Tirana 1933, is a collection of poems written by Koliqi during the years of exile in Yugoslavia. With this collection, the poet philosophically returns to his hometown, Shkodra, with the emotions of the different seasons of nature, interweaving the form of Albanian folk poetry with Western European symbolism. "Symfonija e shqipevet", Tirana 1941, is a poem on historical and national themes written in the form of prose, reminiscent of his previous work "Kushtrimi i Skanderbeut". For this work, we also have an English translation: "Symphony of Eagles", Rome 1972. Koliqi's last poetic volume entitled "Kangjelet e Rilindjes", Rome 1959, was written again in his dialect, in elaborate Greek, and was published with an Italian translation. Since the Second World War, Ernest Koliqi has been judged more strongly for his political activity than for his literary and cultural achievements.

He is one of the many writers of the period that needs to be re-evaluated. Contemporary critics in Albania, having spent half a century of Enverism themselves, must see with great sensitivity and understanding the compromises that writers and intellectuals have often been forced to make under extremist regimes. As a personality of literature and culture, Ernest Koliqi was and remains very important, especially for his role in the development of the prose of northern Albania. Literary creativity in Greek reached its peak in the early 1940s in every respect, both in the style used, in the thematic range, in content and in volume. In this aspect, the publisher, prose writer and researcher Ernest Koliqi has a great merit. The Northern Albanian dialect as an elaborate literary tool, and especially the Shkodra culture in general, had reached a modest golden age, but that would immediately end with the end of the Second World War.

Issues of the lexicon of the Albanian language, its historical evolution

The Albanian language is one of the oldest languages of the Balkans. It has already been definitively proven that it constitutes a special branch of the Indo-European language family, but as Eqerem Çabej writes, it has no "kinship" relationship with any of the languages of this family, despite the similarity in the grammatical system, in the lexicon it has a "sisterhood" relationship " with them.

When we talk about the Albanian language, we certainly don't see historical, earthly, social, etc. borders. The Albanian language consists of a wealth of means of expression, from the complete phonetic, grammatical, lexical, word-forming, and stylistic system, which has served as the linguistic agreement between Albanians everywhere in the world since the period of the formation of the Albanian population until our days. Part of this great unit is today's Albanian language, which starts from the period of our national renaissance and continues until today. As it is known, today's Albanian language has certain initial historical boundaries.

Eqerem Çabej, Selman Riza, Idriz Ajeti, etc. have done studies about some features of the development of the Albanian lexicon over the centuries, according to the evidence provided by the written works. as have done other foreign Albanian analogs Gustav Majeri, Norbert Jokli, etc. The history of the written language, which is easier to follow step by step, also serves in one direction to explain the current state of the Albanian language. We are briefly mentioning some characteristics of the Albanian language from the lexical point of view in different periods of development.

In the 16th-17th centuries, as it appears in the works of old authors (Gjon Buzuku, Pjetër Budi, Frang Bardhi, Pjetër Bogdan, Lekë Matrënga, Gjon Kazazi, etc.), the Albanian language appears to be elaborated and rich in vocabulary. In their work, we find old Albanian words and expressions. These authors took care to keep the vocabulary of our language clean, to bring to light "old and forgotten words", as Pjetër Bogdani says, so that our language does not "become stupid and bastardized". In Frang Bardhi's "Latin-Albanian Dictionary" (1635) we find some words, which perhaps today seem like new formations; kërkues, këshilltar, kopështar, letërare, luftëtare, ndërrues, ndigjues, shitës, shpenzues (searcher, adviser, gardener, writer, fighter, changer, listener, seller, spender...) But it should not be thought that the lexicon of the old authors is entirely Albanian, there are also early borrowings from Greek, Latin, etc.

It is the Albanian lexicon that marks family ties: father, son, wife, granddaughter, sister, mother, brother...; the lexicon that marks

objects and phenomena of nature, of the way of life, some names of animals and work tools: hail, ram, sheep, sun, day, goat, night, earth, cloud... etc. Some borrowings from other languages have occurred, especially from Latin, because these authors translated and adapted religious works and thus they had to use foreign terms that were missing in Albanian at that time. A good part of these foreign words had already entered the Albanian language. In particular, Pjeter Bogdani has a richer vocabulary because the author, in the religious works he translated, also dealt with various non-religious issues. Therefore, he had to use a broader terminology for the various scientific disciplines, such as literature, geography, geology, astronomy, etc., terms that were missing in the Albanian language of that time. Terms such as allegory, analogy, grammar, genesis, history, cosmography, mathematics, meteor, monarchy, original, parable, and poet. Thus, the old authors have enriched the Albanian lexicon with international words, which have already been acquired by Albanian, and made part of its lexicon.

Although the Ottoman conquerors had almost a century in our country, Turkish words are not numerous in the language of our authors of the 16th -17th centuries. In Gjon Buzuku's "Meshari" there are quite a few words of Turkish origin: cohë, dolloma, kallauz, tepsi; in the work of Pjeter Budi: cohë, pazar, raki, shend, terezi...; in the dictionary of Frang Bardhi and especially in the works of Pjetër Bogdani, we have more Turkish words: bahçe, haci, hazar, hambar, harac, ibrik, kadi, kasap, kazan, konak, ode, okë, top, pasha, sanxhak... In all the writings of old authors, we find Turkish terms, especially in the field of administration, feudal system, cuisine, urbanism, etc. The lexicon of old authors has Slavic words as well: ças, udob...; Greek words are rarer (except in the international lexicon).

Another layer of the lexicon with the writings of the authors of the 16th-17th centuries is composed of the new words created by them. They enriched the Albanian lexicon with many words created from the source of the language itself or from calques, using several ways of forming new words. Thus, neuter abstract nouns have been formed from quality adjectives: të mirët, të padijtunit, shkruemit (good, ignorant, writing...); abstract nouns of quality with the suffix -i or -ni: deshmijeni, dhuni, kërthinjeni, parabijeni; abstract quality nouns with the suffix -ri: bashkari, përngjashmëri (commonality, similarity...); compound nouns: dijekeqi. As you can see, our old authors have created words with the source of our language and according to the laws of its development. But a good part of neologisms remained limited in their works and did not have a long

life. Among those that did not come into use, there are words that are beautiful and well-formed, that can be revived, at least with special functions and styles: dredhje "cyclone", hijezë "umbrella", humboj "falls to the bottom" ", ndoroj "administer", peshksujë "pool", përmjalt "sweeten"; comfort" etc. In the vocabulary of old authors we also find words that we don't use today, old words that have a different meaning or a limited regional use: me u grishune "we called" (to all the old authors), me gjegjune "I hear" ' (today in Dibër and among the Arberesh of Italy), gjellë "life", gjellinj "live", krip "hair".

In the 18th century, Albanian was written not only in the North, but also in other parts of Albania. Many bilingual dictionaries were published, which represented to a large extent the lexicon of the Albanian language. New creations constitute a special group of words in the lexicon of the works of 18th-century authors. Teodor Haxhifilipi created many neologisms, becoming a forerunner of the writers of the 19th century, only that many of their neologisms did not find a place in the Albanian lexicon. Eighteenth-century authors tended to use as few foreign words as possible. Even from this tendency, they are the forerunners of the Renaissance. But the group of Bejtexhinj [5], Nezmi Frakulla, Hasan Zyko Kamberi, etc., whose writings are full of orientalisms, to the extent that the content is obscured, should be singled out here. This does not mean that Albanian at that time was poor in the lexicon, but Bejtexhinjte, under the influence of education, culture, and the languages of the East, used many orientalisms everywhere. The tradition of cleaning the Albanian lexicon from foreign words and enriching it with words created from its own word base developed further in the 19th-20th century.

Innovator writers and activists of the 19th century, fueled by love for the country, the language and for the national culture, proud of Albanian culture, worked with flesh and soul for the cultivation of the mother tongue. In addition to the organization and development of the national movement for independence, our patriots raised the national culture and the best traditions of our people and worked diligently for the spread of Albanian writing. Our revivalists wanted to achieve a double goal by spreading Albanian writing: to strengthen Albanians' national consciousness for unity and to show the world that Albanians are a separate nation, with their own special language, with ancient and rich personal culture. The writers of the 19th century brought to light many beautiful words of popular speech, and showed the breadth and expressive ability of our language. Kostandin Kristoforidhi worked for several years to collect the undiscovered

treasure of the Albanian language in different regions and compiled a dictionary. Naim Frashëri, Jeronim de Rada, Andon Zako Çajupi, etc., found in the language of the people inexhaustible sources of words and expressions, as well as opportunities for new creations. They tried to extract words of foreign origin from Albanian. Cleansing the Albanian language of foreign words brought forward the need to replace them with words created from the Albanian word base. On the other hand, the very breadth of the works of our authors required a richer vocabulary of words that expressed different shades of thought.

After the Declaration of Independence in 1912, in accordance with the new social, economic, political, and cultural conditions, the Albanian language saw other developments and movements, mainly in the lexicon. In various fields of linguistic activity and by certain social strata, new designations began to be used. Meanwhile, the Renaissance tradition of cleaning the language of unnecessary foreign words was not followed with the same force. In the 20th century, words from Neo-Latin languages, French and Italian entered the Albanian language, mostly in the field of terminology. In these years, words from English also began to enter, as loanwords or as calques. For some intellectuals, foreign words began to become fashionable, seeing them as words of culture and civilization. During the 1930s, Italianism were also added to the language, especially in the field of technology, agriculture, industry, art, etc. With the fascist occupation, when Italian was also taught in school, the flow of words from this language increased greatly. But the efforts of the patriots for the purification of our language were not rare, and L. Guraguqi, A. Xhuvani, etc. stand out here.

The second half of the 20th century up to our day constitutes a dynamic period of development, purification, and enrichment of the lexicon of the Albanian language during the great economic, political, social and cultural changes in our country, which required a much more lexical and semantic wealth, much more than previous periods, words and meanings to express even the finest nuances of thought, to meet the requirements of production, education, culture, science, art, etc. At this time, importance was placed on the replacement of many unnecessary foreign words with words created from Albanian word base. New words have been created to express new concepts, in addition to borrowing from other languages when this was necessary. Thus, the Albanian lexicon has expanded considerably.

Meanwhile, in these last fifteen years, as a result of major socio-political changes and new developments in the economy, the democratization of life, and the opening of the country to relations

with the world, the Albanian lexicon experienced a vigorous internal movement in several layers of it. The dominant phenomenon has been the generalization of Albanian words from popular language sources and the creation of new words, but also the introduction of many foreign words, some, of course, justified according to the fields and new concepts, while many others are unnecessary, due to fading care for the preservation of the purity of our language and for the protection of the Albanian word, without denying a certain linguistic "snobbery" that appeared, mainly in intellectual social strata, in the fields of political-social, official-administrative, publicistic activities, etc. .

In conclusion, we can reiterate that the lexicon of today's Albanian language summarizes all the words that serve us to get along, for relationships in common life. This lexicon includes very old words, of Indo-European origin or from other languages, words that have been preserved over the centuries in the life of our people and those that were created and came into use according to needs, words that arose during social development, economic, cultural and mental of the Albanian people in different historical periods. "The lexicon of today's Albanian includes words of the common layer as well as dialectal and regional words, words limited in use in certain areas, whether these are written or spoken." [6]

Dialectal and regional lexicon

The dialectal lexicon is limited by territorial discourses, it is the lexicon of a dialect or a special speech, which covers a limited territory. The two dialects of our language are close in the first place, because they have the same majority of words. Also, they give and take from each other. Also, the borrowings that actively happen as well as the words that are created, become the property of both dialects and this brings them closer. All this common part of the lexicon of the two dialects constitutes the lexical and inter-dialect layer of Albanian language. The lexical, phraseological and semantic units of this layer, even when they have a dialectal or regional source, are not used only in limited regions/provinces, they are no longer dialectalisms or regionalisms. They belong to the common Albanian language. Thus, the words *amtar*, *bishtuk*, *bjerr*, *bjeshkë*, etc.,... cannot be called regional words, regardless of their original origin.

Dialectal or regional words are those words that are used only in one dialect or in a specific speech, that are not used in the other dialect or in other speech. Thus, in the dialects of the north: *me bujtë*, *tarnagop*, *turrë*, etc. In the south we have: *kaçkë*, *gjiton*, etc. The

words or their meanings can be dialectal or regional. We have dialect words when in the other dialect it is not used at all because there is another word for the same concept: çikë "girl", gastare "glasses" etc.

Dialecticisms and regionalisms must be seen from another angle, whether for them, there is another common word in Albanian, for example: in the south, kumbullore/ in the north, molla t'arta = common, tomato. In these cases, it is easier to set the general standard rate. It is different with those dialectal or regional words which do not have a common synonym, but a word in a dialect or another, in this case one of them is taken as a common norm, while the other remains limited to the dialect or in the common talk.

Words that have phonetic differences according to dialectal or regional pronunciation are dialectal or regional phonetic variants: çube "kaçube" etc. Even borrowings from other languages, when they are introduced here only in a dialect or in a speech, such as gjiton (from Greek), komshi (from Turkish), which are known and used only in the dialects of the North, are dialecticism or regionalisms. Dialectal and regional words are always distinguished in opposition to the lexical norm of our standard language because they stand outside the boundaries of the unified and general language. However, as has been said before, the lexical, dialectal and regional fund is an inexhaustible source for enriching the lexicon of the standard language with words and meanings. Thus, the words of dialectal origin have been generalized and become the property of the standard language: almise, i aftë, anije, gogël, etc.

Dialectal and regional words are encountered in dialect discourse, in speech and in popular oral literature.

These words are also used in fiction, when the subject requires it, to typify a character or a certain social environment. When words are described as dialectal or regional, it must be made clear what is meant: the source of the dialect, their current state outside the limits of the standard language, or the use of such values in artistic literature. These are different degrees of acquisition of the regional lexicon, which the language constantly acquires according to its needs. The dialectal and regional lexicon of the Albanian language has been tracked, collected and published in dialectal or regional lexicon dictionaries, in explanatory dictionaries, in magazines, etc. "It has also been studied to discover its values and pave the way for widespread use." [7]

Words that have been accepted in the dictionary of standard Albanian Language

Based on the material collected from several works of authors such as: Mjeda, Fishta, Migjeni, Koliqi, it is concluded that in a total of approximately 690 words, more than half are accepted in the dictionary of standard Albanian. Those words, which bring a complementary lexical, semantic and stylistic element, have become the property of the standard language. Thus, they have been accepted in standard Albanian according to the following chart:

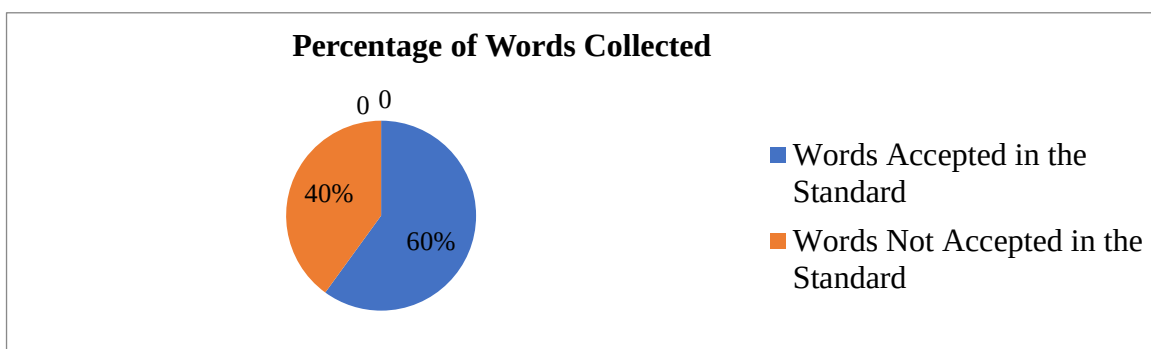
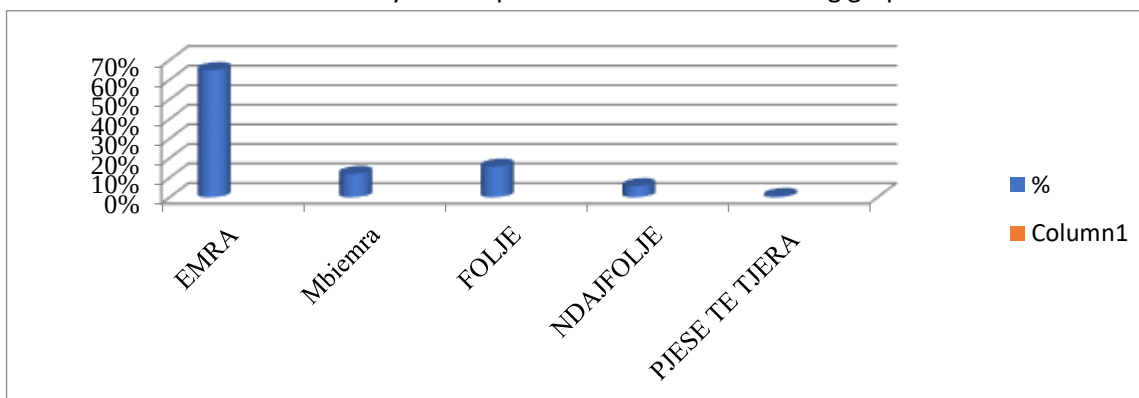


Figure 1 The following grammatical categories are accepted in the standard: nouns, adjectives, verbs, adverbs, pronouns, exclamations, etc. Their density can be presented as in the following graph:



Figurë 2

Nouns

Mainly nouns have been accepted, which are related to:

a) nouns with a concrete meaning, related to the nature and livelihood of the working people, to agriculture, animal husbandry, etc. such as: jetesa, angari, caruqe, carani, duvak, doke, dollma, furkë, fërlik, fuzhnje, gastare, havani, muranë, shek, shakull, telatin, turr, tërfurq, kopanë, kartuç, kular, zhgun, çini, çardak, fultere, gajtan,

kotull, avullore, amëti, ahuri, bire, bishtuk, bëz, bohçe; parts of the body: kërçik, kollçikë, parzme, rrëcok, rradake, rrashtë, etc., natural phenomenona: boke, curril, curri, gërxfeli, grazhd, glinë, hulli, krep, karpa, log, mriz, rrege, rrëmore, suvale, shteg, shullë, zabel, bjeshkë, grunore, ograjë, sukë; animals, plants: bolle, berr, gjok, kaçubet, kacadre, kaçirubë, kaçubë, kërcu, magjar, meçka, zekth, beg, çetinë, cung, grigjë, grethi, krënde, krizantemë, etc.

b) Names of the abstract lexicon: degame, erz, fitme, gajret, gjëmë, gjasë, kopalla, kamat, moh, ofshe, pasha, qokë, rrokullia, sahan, tube, amë, ahtët, apoteozë, akord, buzëmbremje, bend, burbuj, cok, duhi, duhmë, hair, kalesa, kompromis, kut, uzdaje, etc.

c) Names related to history, war, etc. such as: asqer, agzot, batore, birucë, bejleg, dushman, frëngji, harbi, kaush, mejdan, nizam, timar, zhavellë, vezme, gazep, etc.

d) Names of people, family leaders, etc.: axhami, braci, katallan, kërthi, loke, probatin, buqari, camërdhok, emtë, ferishte, gabel, hyri, hajn, igumen, kasnec, shishman, etc.

Adjectives

There have been mainly used adjectives such as:

a) adjectives that are formed with the suffix - shëm.

"These types of adjectives maintain a direct connection with the lexical meaning of the corresponding verb. The feature marked by the adjective can only be related to a certain meaning of the verb, which constitutes its productive subject" such as: i kobshëm, i lakmueshëm, i përltoshëm, i turrshëm, i thekshëm, etc.;[8]

b) adjectives that are formed from the participle of verbs (these adjectives have a passive meaning, they give the feature of the result of the action expressed by the verb, which makes up the word-forming subject) such as: i ligështuar, i çartur, i çmeritur, i dalldisur, i mekur, i molisur, i nëmur, i okupuar, i praruar, i soditur, i sosur, i shpulpuar etc.;

c) adjectives that are formed as contextual composites for literature: dëmsjellës, epshkapërthyes, tragjikomike, zemërdhembshëm etc.;

d) adjectives that are borrowed from Italian language: melankolik, i okupuar, pompoz, delirant, i bruztë, etc.;

e) adjectives which are mainly qualitative (these adjectives name properties or qualities that resonate directly with the senses or that are only thinkable, imaginable) such as biramel, çufrak, gratçore,

gërgëlac, katallan, kërthi, i vobektë, i ligët, anak, bajate, bleroshe, camërdhok, i epërm, i ngratë, i ndragtë, përdorake, rrotullore, i rremë, shpotar, teveqel, i vranët, zemërdhembshmi, zverdhake, pullali, etc.

The collected lexical material rejects the wrong opinion, that the discourse of the people is characterized by the concrete lexicon from words that mark the most common objects and manifestations of everyday life, therefore it is narrow and poor. The truth is that the totality of collected words includes large layers of abstract words, from the spiritual world and various relationships, words that mark features and actions, subtle nuances of thoughts and the most different emotional colors, with a variety of semantic meanings.

Verbs

a) verbs that name actions that the subject performs or undergoes, such as: çapoj, davaris, gërvall, kukat, ndrag, ngujoj, plandos, rys, skapulloy, zatet, zdryp, kalamend, korit, konstatoj, këndell, kastigoj, kqyr, kallëzoj, ligështoj, avit, bëzaj, birrem, but, cunjoj, çart, dikoj, dihat, ekzaltoj, urëtoj, fshaj, falem, faroj, galdoj, has, mësyj, ngas, ngurroj, ndryj, përpiloy, rreshk, ravigoj, rropos, rrok, rejë, sos, shpik, çel, grilloj, kij, kthjell, kapërthehem;

b) singular verbs or verbal expressions that name atmospheric, natural phenomena or verbs that name actions characteristic of animals and therefore, are used only in the third person such as: agullon (mëngjesi), farfurit (dega etj) gurrion (përroi), mugullon (bari), pingëron (zogu, zana) etj.; passive verb: veton.

c) borrowed verbs from Italian language: konstatoj, dëlir, ekzaltoj, galdoj, përpiloy;

Adverbs

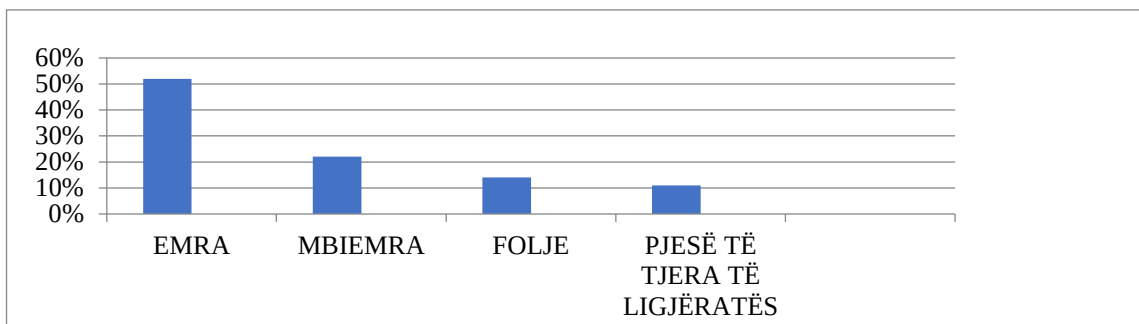
Adverbs occupy a smaller place compared to other parts of the speech and are found, mainly in the below variants:

a) defining adverbs that name the feature of an action expressed by the verb as well as the degree of intensity of this action or a feature: ligësisht, hovahov, palmuç, ani, fare, dyst, orok prore, paq etc.;

b) circumstantial adverbs that name the circumstances in which the action expressed by the verb is performed (se) voni, kundruall, kurrikah, këtuipari, kund, këtejpari, gjithkah, herherëra, ngjat, rreth e rreth, rrethas, atypari etc.

Words not accepted in the standard language

The words, which are not accepted in the standard language, occupy a significant place and belong to different parts of the speech. The graph below, represents the percentages of the different parts of the discourse:



Figurë 3

Nouns

A number of names that belong to different areas of life have not been accepted, such as:

a) regional words: ahë, ahmarrës, arkapia, drandofile, dullij, dugaj, nadjë, putiri, etc.;

b) Turkish borrowings: aferim, byber, çerpet, hali, qull, karm, mekame, etc. This also includes those words that end with the suffix -xhi, such as: dedermahxhi, ehengexhi, postaxhi, etc. . This suffix is a remnant of the Turkish language and in most cases it has been replaced by the suffix -tar;

c) historical names: arenzi, pyrg, pajade, pedane, lëtinë, hyqymet, etc.;

d) Italian borrowings: definacion, fantom, inkarnacion, lavaro, etc. .

Adjectives

a) adjectives borrowed from Italian as follows:

ekstravagant, preçz, delikt, azurta (i e), lavruar (i, e)etc.;

b) adjectives with the suffix -xhi such as: dedermahxhi, ehengexhi, etc.;

c) unaccepted forms of adjectives as follows:

i burguem (in the standard the form i burgosur (imprisoned) is accepted; the ending -ue is often replaced by -uar, i.e. in this case we would have i burguar, which we don't. The accepted variant is actually the verb burgo(s) and the adjective i burgosur);

bumbulliore (adjective derived from the onomatopoeia bu bu);

i unshëm (from the word uni and suffix -shem a special characteristic for the northern dialect, is formed the adjective i unshëm, while in the standard is accepted the form i uritur from uri);

i paqtë (in the standard the form paqësor paqe+ sor is accepted);

i njinjishëm (in the standard the form i njëtrajtshëm is accepted)
etc. .

Verbs

a) verbs that express actions, which are performed or fall onto the person carrying the action, such as: delikoj, dërmish, dath, dheshk, dhambçoj, idhnoj, inspiroj, jes, lecoj, leçit, mbshel etc.;

b) passive verb: bërlyk, hullet, lartushtojn, përshtojn etj.

c) verbs borrowed from the Italian language such as: impozoi, inspiroi etj.

Other parts of the discourse

a) adverbs: anames, fitefit, gjatëmot, kurrherë, kaiher, këndynaj, mje, mjes, megjës, ndara, nemose, njeti, pramur etj.;

b) pronouns: asish, gjithkënd, gjithkafja etj.;

c) particles: anima etj.;

d) exclamations: deh, cok etj.

Words that have undergone movement in dictionaries

Dictionaries accept popular words and expressions from all dialects, even loanwords that are commonly used in spoken and written language. Until linguists find a word that matches the loanword, they take the loanword for granted. In some later dictionaries, some of these dialectal or regional words are thought to be no longer used and removed from the dictionary, thus reducing the number of words. But the drafting of a dictionary as one can understand, is not done behind closed doors. Words are collected in the spoken areana and it is right there that it is proven whether these words continue to exist or not, while they may simply pass as old words, as archaisms or historicism.

Another vast amount of words have been removed or accepted back into different dictionaries. By comparing the "Dictionary of the Albanian Language" 2006, the "Dictionary of Today's Albanian Language" 2002 with the "Dictionary of Today's Albanian Language" 1980, we managed to come across some words that have undergone movement:

Ahmarrës -i msc.pl. -it, that is repaid for an evil, for a violence, for a crime, or for an injustice, for an insult, for a rebuke or criticism, etc.. See FGJSSH p. 13

Bajagi adv coll. 1. In quantity or in a sufficient manner, as much as it is necessary, as much as it is enough, etc. 2. Coll. In a sensitive or visible way. 3.përd. predicate suffice. See FGJSSH p. 83

Baxhi -a p. pl -(të) old. Coll. - used to respectfully call an old woman. See FGJSSH p. 118

Bërlyk/et vetv -(u)- ur., gnaws on the ground and bellows (cattle). See FGJSSH p. 136

Delirant -e adj. Lit.1. someone who talks rambling 2. Figurative enthusiastic, flamboyant. See FGJSSH p. 178

Ekzalt/oj kal. -ova, -uar lit. 1. Elevate, elevate someone to the rank of 2. Praise greatly. See FGJSSH p. 242

Erët/oj kal. -ova, -uar fill with smell, stink. See FGJSSH p. 434

Fatkob -e adj. Even as a noun, adjective unlucky person, with bad luck, figurative). See FGJSSH p. 264, p.323

Flanikth -a msc.pl -a,-at bird cage; chicken coop. See FGJSSH p. 484, p. 343

Fluid -e adj 1. That can flow 2. Lit. Unfixed, changeable. See FGJSSH p. 284

Goped/ër -ra fem. pl -ra, -rat. military., old, cannonball used to throw balls that was filled from the top. See FGJSSH p. 565, p. 398

Hiti/a fem.pl -(të) region. 1 haste, 2. Zeal. See FGJSSH p. 398, p. 687

Idhnak -e, adj or idhnar, -e 1. He who is quick to anger holds a grudge, hot-tempered, carried away and harsh. 2. Figurative, impetuous, irresistible 3. Fig., cold, bitter, harsh, fierce. See FGJSSH p. 710

Igumen -i msc.pl, -ë(t) the head of monks of an Orthodox monastery. See FGJSSH p. 399, p.710

Kacuk adv cross-legged. See FGJSSH p. 755

Kallçikë -t msc. pl socks. See FGJSSH p. 851, p. 505

Kasnec -im. pl ë(t) old 1. announcer 2. one who opens or advertises with excitement an idea or a work of someone else; herald. See FGJSSH p. 444, p. 795

Kullm (i)-ë adj, in the color of honey, turn them into yellow.

Okupuar (i, e) adj. occupied. See FGJSSH p. 718

Patalo/k -ku msc.pl. -qe, -qet region. flat place, large square where duels were usually fought. See FGJSSH p. 1385, p. 943

Probatin -i msc. pl -ë, -ët ethnogr blood-brothers. See FGJSSH p. 1551, p. 846

Prozh/ëm-i msc.pl -e, -et small forest, grove, covert. See FGJSSH p. 1561

Rub/ë -a p. pl.-a, -at krahin scarf, big headscarp. See FGJSSH p. 1673

Shimshir -i msc.pl. -ë, -ët bot evergreen shrub with yellow wood. See FGJSSH p. 1843, p.1012

Skapall/on non trans.v. III, -oi, -uar sharp cracking noise (when something breaks immediately). See FGJSSH p. 968

Stamastik -u msc.pl -ë(t) resulting from the crossing of two species or two closely related hybrid races, illegitimate child, child born from the union of two different races. See FGJSSH p. 1795, p. 1210

Vërgjiltë (t) adj resourceful; nimble boy. See FGJSSH p. 1182, p. 2158

Vet/on passive. -oi, -uar regio. The lightning striking. See FGJSSH p. 2149, p. 1178

Yrysh adv jerk, momentum. See FGJSSH p. 2205, p. 1490

CONCLUSIONS

The Literary language does not only receives from dialects and colloquialisms, but also influences them, nourishes and expands them in the lexicon, while the words it receives are subjected to its own system, processed, developed further into meanings, into new formations, in emotional expressive values. In the literary norm, always taking in consideration the "Dictionary of the Albanian Language" 2006, more than half of the old words from the author's lexicon such as Mjeda, Fishta, Migjeni and Koliqi have been accepted. This shows that the regional and dialect lexicon constitutes an inexhaustible source for the enrichment of the lexicon. A large number of nouns, adjectives (qualitatives), adverbs, participles, exclamations, pronouns have been accepted, affecting all parts of the speech, starting from an early period that are thought to be words of the Albanian autochthonous fund such as the word drom- road, which is thought to come from Greek.

Unaccepted words are, mostly complete regionalisms, used in a wider scope than just the Shkodra dialect. The authors had the responsibility to present the northern dialect as a whole, with all its forms. They contradict the literary norm due to nasality or rotatism. In some cases, they are also borrowed from Slavic or appear as Italianisms, Turkisms, etc. Such words, according to the literary norm, are twice limited both as dialects and as borrowings, but they can be old words as well as mentioned above. In the studied lexicon, we encountered antonyms never seen before not created by other authors in fiction, such as ngatërrimtar-zhgateërrimtar. This means that dialect words can serve to form new words.

The second half of the 20th century until today constitutes a dynamic period of development, the purification and enrichment of the lexicon

of the Albanian language due to the great economic, political, social and cultural changes that our country went through, changes which required a lexical wealth of much greater semantic than previous periods. They were looking for words and meanings to express even the finest nuances of thought, to meet the requirements of production, education, culture, science, art, etc. At this time, it was insisted in the first place on the replacement of many unnecessary foreign words with words created from the Albanian words base. New words have been created to express new concepts, in addition to borrowing from other languages when this was necessary. Thus, the Albanian lexicon has expanded considerably.

In conclusion, we can reiterate that the lexicon of today's Albanian language summarizes all the words that serve us to get along, for relationships in common life. This lexicon includes very old words, of Indo-European origin or from other languages, words that have been preserved over the centuries in the life of our people and those that were created and came into use according to needs, words that arose during social development, economic, cultural and mental of the Albanian people in different historical periods.

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4. **Tosk** (definite Albanian form: toskërishtja) is the southern group of dialects of the Albanian language, spoken by the ethnographic group known as Tosks. The line of demarcation between Tosk and Gheg (the northern variety) is the Shkumbin River. Tosk is the basis of the standard Albanian language.
5. The **Bejtexhinj** (in Albanian sing. bejtexhi, pl. bejtexhinj; from Turkish: beyte meaning "poem"), were popular bards of the Muslim tradition, literally meaning "couplet makers".^[1] It means the same in the Albanian literature,^[2] firstly muslim poets, that engaged in beit poetry.^[3] This genre of literature created in Albania in the 18th century that prevailed in different cities of what is now Albania, Kosovo, Chameria as well as in religious centers.
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