



A study of some linguistic features in “Juvenilia” by Ndre Mjeda

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Abstract

This piece of work deals with the phonetic and morphological features in Mjeda's works. To make such a distinction, these features will be compared to standard Albanian language, considering the linguistic structure in the phonetic-phonological and morphological field, which represent an all-important segment of Albanian language. Therefore, we have tried to distinguish different parts of the author's language, as well as the distinctive features or even the similarities of these paradigms that arise in the literary work of Mjeda. By constructing the corpus of this phonetic and grammar segment from the whole of Mjeda's work, we have seen that in these fields has built a variety of phonetic and grammar structures, which for the history of Albanian are of special importance, that in the full variant of the work, as far as we can investigate, we will point out in all the distinctive features. Therefore, our study aims to highlight the linguistic features, namely the author's deep knowledge toward the language, the authenticity of its use, and its mutual relationship with it.

Keywords: phonetic features; morphology features; compared; Albanian standard language; Ndre Mjeda

1. Introduction

When we study the works of Mjeda, we noticed that Mjeda possessed most of the Gheg dialects, while he was the only one of the gheg writers who possessed Tosk dialect. Also, even according to Topalli (2016) he is considered as a speech artist and a good cognitive of the language, and the linguist with great value, that we find not only words of Albanian used artistically and with elegance, but grammatical forms with special values, syntagma and phraseology that give the language of the artist's special dexterity and depth of thought, that are given in a few words. Therefore, the language of Mjeda in his works comes out quite chosen and cleansed by foreign elements, although he has known the both dialects, the dialectical basis in his works is northwest Gheg dialect. Therefore, the grammatical structure is not based on Shkodra dialects, but has a broader basis, including some forms of other dialects. However, even though his language is rich enough, the elements of Tosk are very limited. So, in the continuation of the paper we will see all the distinctive features that emerge in Mjeda's work, as well as: “Juvenilja” poems: “*Andra e Jetës*” “*Lissus*” “*Liria*” and “*Scodra*” (Mjeda, 1990).

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1.1. Literature Review

In our study it is noticed that linguistic features in Mjeda's works are usage all over the Albanian language, but are some forms used earlier that are features from the two dialectal of Albanian language.

And, according to Hamiti (2016), Mjeda is a great master of Albanian poetic art, researcher and follower of authentic culture, knowing its roots and branches. Whereas, according to Topalli (2007), referring to the poetic work, he says that to Mjeda we find not only Albanian words, used with skill and elegance, but also grammatical forms with special values, syntagm and phraseology, Topalli added that in them is found the brevity of expression, the linguistic economy, which the poet took in the dialect of his homeland and further elaborated. Another element, which according to Topalli, was that in the plural forms, any form used by the poet and in general in the Gheg dialect, can be integrated in today's Albanian language, as it has a clearer function of distinguishing the categories of number which give the language of this artist a special dexterity and depth of thought, the given in few words. Likewise, a variety of forms are found in Mjeda's work in the field of suffixes, where the poet uses for this purpose adjectives with the suffix *-shëm*, little known in today's Albanian, where there is often confusion, using participle adjectives in instead of them. Even further, according to Topalli, Mjeda is a good connoisseur and deliverer of the language, he also has many words that are not known or are little known in today's Albanian. These for us would be a fortune with a lot. And according to him, the names: “*hae*” për *ushqim*, “*ndejë*” për *banesë*, “*tramë*” për *frikë*; “*gjashtore e kacatore*” për *lloj armësh*; “*shpuer*” *pengesë*, etc.

According to Raka (2009), Mjeda patiently and passionately studied the dialects of northwestern Gegërisht and made the property of his permanent knowledge their lexical and phraseological richness. Also, Mjeda made a wide and diverse contribution, who competently studied the structure of the Albanian language in the synchronic and diachronic plane, got to know the forms of the two dialects.

Even further, according to Raka (2009), is that Mjeda supported the opinion that in the unified base of the Albanian language should be found the common elements that appeared in the two variants of Albanian in their basic dialects. He instructed his students to give up Shkodra and to choose and take lexical and phraseological elements from the dialects of Gheg and even Tosk Albanian. This clearly shows that Mjeda was not a localist, but went towards the interests that had a national character.

This was an important value of his activity. If we carefully analyze the works of Mjeda's, which according to Raka (2009) created before the beginning of the work of the Albanian Literary Commission of Shkodra, it can be seen that the linguistic structure of these works is not based on the dialects of Gropa e Shkodër, but had a broader base. However, in his works very few forms of the dialects of the Tosk Albanian dialect appear.

According to Raka (2009), it is that Shkodra and the dialects of northern Gheg in general had not yet begun the interdialectal interaction with the various dialects of Tosk Albanian. The lexical and phraseological elements of Tosk Albanian appear quite limited in the works of Mjeda, and after the completion of the Albanian Literary Commission of Shkodra, but also the approach of the two dialects of Albanian in the phonetic and grammatical structure is clearly seen in all works of Mjeda. Since according to Beci (1995) the dialects of northern Gheg, like all dialects of Gheg, are spoken with a free accent, such as: *Russian, Italian, German, English*, etc.

According to Gurakuqi (1982) his language is quite chosen and cleansed of foreign elements. He chose popular words and expressions from the various dialects of Gheg but nevertheless used the lexical and phraseological richness of the dialects of northwestern Gheg more, because he knew this

wealth best. From what has been said so far, as well as from the forms that appear in our article, it turns out that the dialectal basis in the works of Mjeda is undoubtedly Gheg and more specifically northern Gheg.

According to Gurakuqi (1982), Mjeda wrote a rich and accurate language according to some of its own criteria, in the work of its graphic presentation. To enter into a detailed analysis of his language, according to Gurakuqi, is that although Mjeda had great theoretical knowledge and arguments in his literary work did not make so much effort to write a more unified northern dialect.

So, according to him, he writes: *bylbyl for bilbil, çilë for çelë, tui and tuj for tue, tine for you, kryeti for kokë*. Also, he used *e-in* characteristic of the Shkodra sub-dialect instead of *-ë*. According to Topallit (2016), claiming for Mjeda that his language is quite rich, he has a rare and very rich vocabulary.

Therefore, according to Beci (1993) it is the merit of the author and other scholars who brought interesting data on the changes of the main phenomena that distinguish two dialects of Albanian. As well, according to Vinca (2016) the poet's conscience does not accept the division into province, dialect, etc. For Mjeda, the Albanian language is one of the greatest values of the nation and one of its strongest integrating factors, as: *Geg 'e Toskë, Malci, jallija, Janë nji komb, m'u da s'duron / Fund maje nji a Shqypnija / E nji gjuhë t'gjithë na bashkon*.

1.2. Research questions

The questions to be answered in this current study are as following:

- With what forms go out changes of sounds?
- What is the main use of the falling and additions of the sounds?
- What are the uses of nouns to Mjeda's works?
- What are the uses of adjectives in the selected corpus?
- What are the most frequent uses of pronouns in Mjeda's work?
- What kind of meanings does the submit of short form *â*?

2. Method

For the realization for this research will be used: the method of analysis, the quantitative method of collected data and the qualitative method of in interpretation of the pertinent data, as well as the comparison method in some cases. The linguistics features will be supported in the analysis and interpretation of the collected data for Mjeda' works.

2.1. Collection of data and analysis

In this paper we have extracted data regarding the linguistic features in the work: "*Juvenilia*". According to our corpus the distinguishing features that emerge to Mjeda are in the field of phonetic and morphology.

Therefore, the analysis of the data together with the findings and results of this research are based on our corpus taken directly from the works of Mjeda.

3. Results and Discussions

3.1. Phonetic and Phonological Features

3.1.1. Nasal vowels

Nasal vowels are not inherited, as the Indo-European language did not have such phonemes. Since, according to Topalli (2007) they were created during the internal development of Albanian.

Vowels can also be pronounced with a lowered velum, allowing air to pass through the nose. As a phonetic process in Mjeda's works, the nasal vowels are present. Here are some examples that identify with the diacritical sign before the nasal consonants, such as: *vënd* (place), *zêmra* (heart), *sêndet* (things), *zânin* (voice), *hâna* (moon) etc. The group of vowels-ue is very used, such *grue* (woman), *duer* (hands), *dishrue* (wish), *muej* (months), *pajtue* (agreement), *vajtue* (lamentation), *mue* (me), *punue* (working). Meanwhile –ye and –ie are not very used such: *krye* (head), *dielli* (sun), *qielli* (sky), etc.

3.1.2. Labial vowels

Vocals that are close to the labial consonants may be affected by them and return to labial vowels i > y: *bilbil* > *bylbyl* (birds); *shqipe* > *shqype* (Albanian); *Shqipëri* > *Shqypni* (Albania); for example: *Je molis i ziu bylbyl* (meaning the bird is very tired); *S â dielli i Shqypnis* (meaning- as big as sun of Albania); *O lejlek, ku Shqypja ndihet* (wader, when the albanian language is heard).

3.1.3. Groups of consonants

Group of consonants in most cases in Mjeda's works consonants groups are preserved, such: *mb*, *nd*, *ng*, e.g.: *kamba* (foot), *shendet* (health), *kuvend* (convention), *kangë* (song), *anderr* (dream), *katundi* (village), etc.

3.1.4. Modifications of sounds in Mjeda's works

- a) Assimilation- According to Dodi (2004) assimilation is a general term in phonetics for the process by which a speech sound becomes similar or identical to a neighboring sound. In the
- b) opposite process, dissimilation, sounds become less similar to one another. This phonetic phenomenon is present in Mjeda's works, which have entire distance assimilation, such as: *dëshmitar*- *dishmitar* (witness); *mbulon*-*mbëlon* (covers).
- c) Disimilation- In linguistics, dissimilation is a phenomenon where two sounds in a given word or phrase become less similar to each other over time. This can apply to sounds that were originally identical, or sounds that were originally similar. Two sounds of the same or similar to phonetic features, sometimes in the works of Mjeda also become different, such as: *gjtet* < *qytet* (city).
- d) Metathesis- One of the changes that takes place in the pronunciation of words is the linguistic phenomenon called metathesis. The transposition of sounds or letters in a word, or (occasionally) of whole words or syllables; the result of such a transposition Dodi (2004: 153). Replacing the sounds we encountered only in this example, such as: *Nen njat tokë qi ta shklet kâmba* (meaning- under that earth that you walk).
- e) Elision- In phonetics and phonology, elision is the omission of a sound (a phoneme) in speech. Elision is common in casual conversation. More specifically, elision may refer to the omission of an unstressed vowel, consonant, or syllable. This omission is often indicated in print by an apostrophe. The decline of the non stressed bottom vowel of a word before another vowel of the next word is very present in Mjeda's works, such as: *Dit' e natë rrij tui prigiue*; *T'zezat t'tuja s kan mbarim*; *Jo, s'do t' m' shifni kurr atje*; *Mal e fushë si n'kohë t' at-hershme?*; *M'u largue prei asish qi mrriten*; *E, n'at muzg qi vjen pa shkas*. This phonetic

phenomenon has a profound use in all of Mjeda's works. Although in the speaking falling of this position is almost a phonetic rule, in the orthography of the Albanian, this phenomenon is only reflected in a few cases.

3.1.5. Additions of Sounds

a) Prosthesis - The sounds that are added at the beginning of the word have a wide spread in the works of Mjeda, such as: *ylli* > *hylli* (star); *arusha* > *harusha* (bear); *ato* > *njato*; *ashtu* > *njashtu* (right), etc. E.g. *Hyjzët qi shndrisin* (meaning shining star) *p.sh.: Njiky vorr i dijte sparit; E pves tui kjamun eren e kronin; Rrebtë qindroj i jati e diq.*

b) Epenthesis - Adding the sounds to the body of the word is a phenomenon that in the work of Mjeda there is a lesser use such as *Kish shkue motin si prëndvera; E shikjon një dritë t'venitun.*

c) Epithesis - The addition of sounds at the end of the word is quite common in Mjeda's works e.g.: *zjarr* > *zjarm* (fire); *prind* > *prindt* (parent); *njeri* > *njerinë* (human); *kurr* > *kurrnji* (never); *teje* > *tejet* from you; *duhi* > *duhië* (storm); *pleqni* > *pleqnië* (eld); *ti* > *tinë* (you), etc.

3.1.6. The falling of the sounds

a) Apheresis - The fall of a sound or whole group at the beginning of the word in Mjeda's works has less use, such as: *Rrebtë qindroj i jati e diq; Buloj mbarë neper kopshtet t'em.*

b) Syncope - The falling of a sound or a group of sounds in Mjeda's works is a frequent phonetic phenomenon, which we have found many examples, such as: *shtëpi* > *shpi* home; *fëmijë* > *fmi* child; *zotëron* > *zotnon* possess; *vëllezërit* > *vllaznit* brothers, etc.

c) Apocope - In Mjeda's works, there are also such words that their sound falls to the end of the word or even of a whole group, such as: *Kish ta shof një herë; Një lellëk dikur kam pasë; Me ndo'j fëmij' tu' e kalamendun.*

3.2. The Nominal System

3.2.1. The use of nouns in Ndre Mjeda's works

The nominal system in Mjeda's works language are preserved some interesting features, which in many other languages are the result of the historical development of the language. In this part we will only see some of the major distinguishing features of the names:

- The main features of some of today's male names, which in Mjeda's works, in the definite article of the name are that they emerge as female names, such as: *gjytet-ja* (city); *qiell-a* (sky), *prind-ja* (parent).

- Some of today's feminine names, in the definite article of the nominal appear as masculine names, as well: *dëshiri* (wish), *kështjell* (castle), *nusi* (bride).

- Some of nowadays feminine names that come out with the group of sounds as: *-ër, -ël, -ur* *motër* sister, *flutur* butterfly, in the works of Mjeda also receive the end vowel *-ë*, si: *motrë* (sister), *zemrë* (heart), etc.

-The nouns that in indefinite article finish with consonant *k, g* take the ending *-u*, meanwhile nouns that finish with consonant *h*, take the ending *-i* such: *plehi* (fertilizer), *krahi* (arm).

- In the Mjeda's work is also present the old form of accusative *-në*: *zâ-zânë* (sound); *nierí-nierinë* (human). This form is not used in standard Albanian language. According to Raka (2006) most of these evolutions are closely related to the development of morphologically phonetic phonemes: the

disappearance of final vowels which have conditioned numerous changes within the noun system and in the general plan of the morphological system.

Whereas, according to Memushaj (2012) in terms of phonemic changes, one must understand the phonetic or morphological circumstances that cause and maintain these changes. By conditioning we will understand the dependence of phonemic changes on certain phonetic or morphological conditions, ie their explanation with phonetic or morphological factors. Thus e.g. the deafening of vocals consonants occurs under certain conditions, precisely when these are found at the end or in the body of the word before a dull consonant and before the consonant - *n*.

3.2.2. The use of Adjectives

In the work of Ndre Mjeda are present two kind of adjectives, articulated and non articulated. Even there are no big differences between them but they differ from the structural type, the grammatical indicators and partly the end of the topic. Some of the distinctive features of adjectives;

- Articulated adjectives formed with the parts of the verbs, with the suffix *-un*: *i shtangun* (stunned), *i panjohun* (unknown), etc.

- Some adjectives are created by past participle which end with vowels such as: *i shndritë* (bright), *t'shterngueme* (tight), *t'lulzueme* (blossomed), *t'vorfnueme* (poor).

- Adjectives with special expressive values such as: *E tambli, bardh si borë* (white as snow); *Zi nder petka e në ftyrë*; *Shurdh' a vendi* (the place is deaf).

- Nominal syntagms formed by a noun or non articulated adjective such as: *nan-zeza, nan-shkreta, nan-lokja* noun collocations formed with noun *mother*.

- Author creations: *rrjedha qetore, rrjedhë damtore, djelmëni ushtore, flakë shkrumuese, hanë drapnore, kohna qytetnore, giuhë vajtore*, etc. According to Gjinari (1970) to adjectives almost not see dialectal changes in our language.

3.3. The use of Pronouns in the creativity of Mjeda

The pronoun is a changeable part of the speech, which obviously in the works of Mjeda comes out of the variety rather than the names and adjectives. Therefore, in our paper we will see the distinctive format of each pronoun.

3.3.1. The Personal Pronouns

In the form of personal pronouns, there are few differences between those used in Mjeda's work and standard Albanian. The singular pronouns of the nominal form for the first person in Mjeda's works come out in two forms, *I* (un), e.g.: *Edhe un n'kopshtije t'mija*; the form *une* (I), as: *Une atëherna per gjith nade*. So, *I* (un), this form according to Bokshit (2004), this is the most used in Geg dialect. When it comes to the issue of source or age, the form of *-u* becomes older, and the other two are new ones, one used in Mjeda, and the other is used in today's standard Albanian (Ajeti, 1983). In the dative and casual accusative case it comes out of the formations: *mue* (me), while in the ablative comes the form of the *meje* me. In the use of personal pronoun second person singular, along the pronoun *ti* (you), as: *Ti kurrnji kangë s ja këndove*, comes out the dialectal form *tine*, as: *Njashtë tine rri tui shfrye*. In dativ and accusative case comes the form *tý*, as: *Per ta vetun therore un tý t'kjosha*. Meanwhile in ablative case this pronoun appears as: *teje*, such: *Shperndau rreth téje miradina e hire; Mbas tejet, shqype burrat fluturuene*. According to Jashari & Kryeziu (2011) the form of the first two persons, in the singular and the plural, do not have the category of gender. Whereas, third person pronouns have the category of gender, even the number.

The personal pronoun of the singular third person and the demonstrative singular pronoun that shows spiritual or distant things it appears in the form *aj* (*he*) for the masculine and *ajo* (*she*) for feminine as: *Aj diq, o zot, per mbas detyres*; meanwhile for feminine case we have: *E ajó s kish pae*. The pronoun of the first person plural comes in two cases *né* and *na* (*we*), such: *Tu bâ rrugë né e nesre shkote; Na pa êmen kerkund*. Personal pronoun of the second person plural comes as *ju* (*you*), same as nowadays Albanian language. Personal pronoun of the third person plural *atá* (*they*) masculine as: *E atá u hidhshin si harusha* and *ató* feminine. Pronouns of the two persons plural are combined in three combinations: (*un/ mue/ meje*- I, Me); (*ti/ tý/ teje* -You); (*nâ/ ne/ nesh*. We,Us); (*ju/ jue/ jush* You plural), and third person plural (*atá/ ato/ atyne/ aso/ asish*, they, them).

3.3.2. The use of short forms

The use of short forms, even in Mjeda's work, occupy a special place, and have a profound use throughout his work, we see that some short form differ from phonetic changes and some also receive apostroph, which in today's Albanian are without apostrophe, such as: *Bylbyl, zêmren m'a copton; T'a ka shkatrrue skyfteri*. In the Mjeda's work appears the short form, as: *â*, e.g. *Â giuha e shqyptarit; Gjama e jote â porsi ankimi*; so *Â* short case of the present, third person: *is*. According to Kostallari & Lafe (1984) the short forms are, always unstressed. They serve to express the straight or oblique opposite and are used alone or in conjunction with full forms.

3.3.3. Reflexive pronoun

As reflexive pronoun in Mjeda's work appears *védi, vetvédi*-myself e.g. *Tui sjellun krahnin këndote me védi; I thotë vedit me za pak; E disprohet me vetvédi* that according to Ajeti (1983) we have the tight dentals *-t* into *-d*. With reflexive pronoun is related by the origin also the word *itself*, with the value of a identifying pronoun. So this pronoun according to (Agalliu, Demiraj, Dhrimo, Hysa, Lafe, Likaj, 2002) is used more to strengthen the subject, which can be expressed by a single pronoun from one of the three persons in singular plural, with a demonstrative pronoun or a noun. So with this function we find it in our corpus, that the function of the subject is performed by the pronoun *vetë* (*itself*): *Kish t'a shof një here aj vetë; Une vetë me njat fatzi; Qi ti vetë di*, etc.

3.3.4. Demonstrative pronouns

In the work of Ndre Mjeda demonstrative pronouns are use in some dialectical cases. Thus, while using the pronouns demonstrative pronouns are noticed concretely: forms with different distinctions of phonetic character, such as: *aj* (*he*), *ajó* (*she*), *ky* (*this*), *kjo* (*këjo*), *këta*, *kto* (*those*)/ *k'to/ kët*, etc. In Mjeda's work, the demonstrative pronouns have a dense use, some older forms are noticed in some pronouns, but there is no case when they are the same as the standard Albanian, as: *Ky diell, që këta shifet; Këjo tokë e jona; Por prep këjo, si diell pa hije; Per k'to vënde, k'to krahina; Ndoshta n'Dri ke laë ata fletë; Nder kto vënde*, etj. Distinctive features of demonstrative pronouns, such as: *njat, njikto, njato, njajo, njaj*, si p.sh.: *Diq n'njat vorr a mbëlue; Njajó shpitë qi sa herë xori; Njëpër fushë te njatij vorrit; Njiky vorr i dite*. Thus, according to Ajeti (1985), pronouns that guard one's prosthesis are in use in Shkodra.

3.3.5. Possesive Pronouns

In Mjeda's work we find many possessive pronouns who have a profound use in the work, such: *puna e jote, vaji i jyt; t'bijt t'tu, krahë t'uej; tokë e jona; ndertesat të túja*. Possesive pronouns in the first person have these forms: *im-ême/ e mië- e mija, ynë-jonë, tânë-tonë*. Second person *yt* (*jyt*)- *jote, e tú- e tua, t'uej-túja*. Third person *i tij- e tij, i sajë- e sajë, i vet- e vet/t'veta*. The form of plural possessive pronouns in the work of the author in both persons came as: *im- e mië, ynë-tânë, e ême- e mija, yt/jyt-tú, jote-tua, juej-t'uej*. Also, Albanian literary language preserves masculine such: *yt, ynë,*

tan, *your*. The first person plural *yne* (our) in genitive-dative case is in form as: *tinë*, meanwhile in accusative *tânë*, and ablative *sinë*. These forms according to Demirajt (1988) that: *tinë*, *sinë*, *tanë*, *tinëve*, *sinësh* are replaced with homonym forms as: *tonë*, meanwhile *sanë* and *sonësh* are replaced with forms *sonë* and *tona*. Changes of the phonetic and morphological (analogical) character that have undergone some forms of these possessives, comparing with today's standard Albanian the element of pronouns pronounced, as noted in its various forms, we find that some forms early are preserved of some possessive pronouns, which are also used by Mjeda. To facilitate the understanding of the various forms of this paradigm, the author has also given the paradigm of demonstrators (without deictic prefix), these possessive pronouns the author called definite pronouns (Mjeda, 1934: 26).

3.3.6. Interrogative Pronoun

Interrogative Pronouns in Mjeda's work are rarely used, compared with other pronouns that are more used. Within our corpus, interrogative pronouns come out with these forms, such as: *kush*-(*who*), *ç'*, *çfar* (*what*'), *çka*-(*what*), *sa* (*how*), *se* (*how*). The pronoun *ç'*, which has no grammatical category, has only one form, whatever function he performs: *Ç'ka do të të fali sod nana?* And in some cases it also comes out with the form *ça* e.g. *Thuei... por ça?* Interrogative pronoun *çfar'*-(*what*) which has the same function as as interrogative pronoun *ç'*. In this pronoun Mjeda doesn't use the end vowel *-ë* e.g.: *Por e ndjen, çfar' emni ka?* The possessive pronouns have a fairly large density of use. And, according to Badallaj (2001) their diverse forms are undoubtedly of great interest for dialectology.

3.3.7. Relative Pronouns

Relative pronoun in Mjeda's work is very used, such as: *Nji prrue qi veret* ; *N'at erë qi nep zymyli*. According Memushaj (2011) relativ pronoun *që* (that) preferably used in the teaching of speaking, while the pronoun *i cili* (*which*) is used more in writing. As for the relative pronoun *që* (*that*), of the author comes with the vowel *-i*. According to Bokshit (2004), this form has been used in most of Geg and our old authors, as well as in Mjeda work: *I nji femrë qi vetun mbet; Njato vënde qi t'i kânde*.

3.3.8. Indefinite Pronouns

This group of these pronouns, in Mjeda's work come out the same, both for the meaning content and the construction type, and only a few indefinite pronouns are noticed in dialectical form. Thus, the parts for the formation of these pronouns can stay ahead, even behind the pronominal elements or other parts of speech Ajeti (1983). In the work of Mjeda are used indefinitie pronouns such: *gjith*, *kerkush*, *kurgjasend*, *kurrnji*, *tjetrë*, *ndo'j askund*, *ç'do*, *gjá*, *gjithska*, *gjithkan*, *t'tana*, *gjithkendin*, (*always*, *never*, *nowhere*, *everything*). Indefinitie pronouns formed with the element *ndo*, such: *Me ndo'j fëmië tu'e kalamendun*. So we see that this form of author comes out differently, so the author uses the phonem 'j, which in Albanian today we have *nje* (one), like: *ndonje* (anyone). Indefinite pronouns formed by element *as* (*that*) comes from the negative element *as-not*: *E n'at shpië askurr s'u trême*. Pronouns formed with the elements: *gjith* (*always*), *tjetër* (*next*); *Gjithkush* (*everyone*); *Se a tui çue ni tjetrë érë*. Types of pronouns is shown in table 1 and figure 1 shows the use of pronouns in the work Juvenilia by Mjeda.

Table 1. Types of pronouns in work *Juvenilia* by Ndre Mjeda

Personal Pronouns	Reflexive Pronouns	Possessive Pronouns	Demonstrative Pronouns	Interragative Pronouns	Relative Pronouns	Indefinite Pronouns
Un-7/une (I) -2 tine-5 ti (you)-30	vedi/veti-20 vetvedi-3	im-ême (my)-2 e mia/e mija-6	ky/ këjo (this)-15 këta/kto (those)-7	kush (who)-7 ça (what)-5	qi (that)-170	gjith (all)-21 askush (nobody)-2

aj-8/ ai (he)-1	veta-23	ynë/jonë (our)-4	njat/njato-13	kerkush-4
ajo/ajo (she)-2	(myself)	tânë- ton-6	njikto-1	kerkund-2
né/ na (we)-3		yt(jyt)-7/ jote-7	njaj-7	gjithkush-4
ju - (you)-19		e tuej-4/tu-3	njiky-2	gjithkend-2
ata/ato (they)-2		t'ëm-15/tim-2	njajo-1	(everyone)
mue (me)-26		tand (your own)-18	njatij	
		saj (its)-6	këto-2/ kësaj-2	
		t'vet (to own)-16	këtij-2	
		tyne (their)-1		

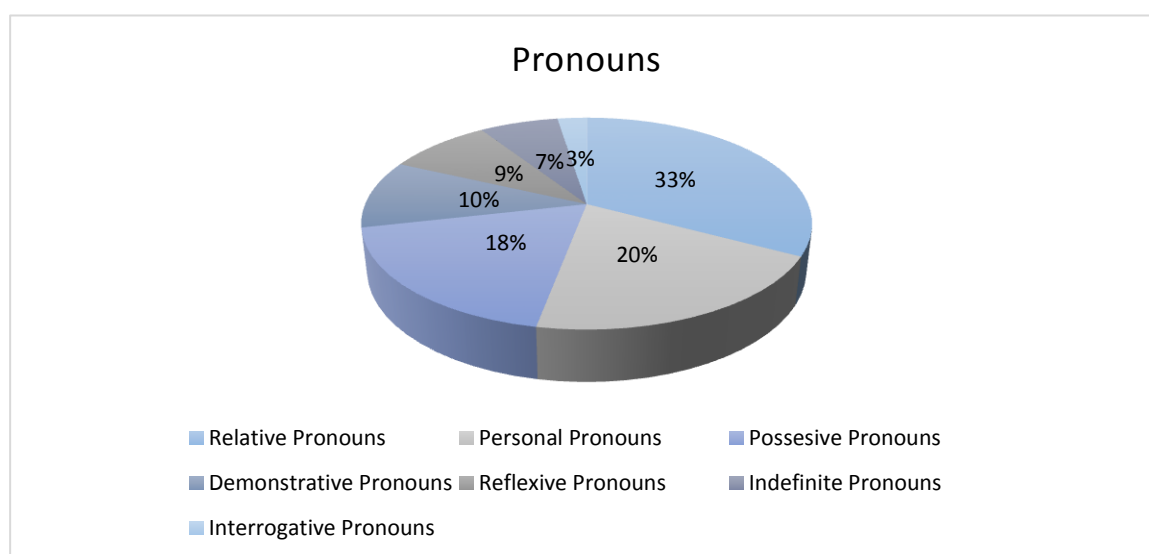


Figure 1. The number of use of pronouns in the work *Juvenlia* by Mjeda

4. Conclusions

Based on the whole matter of this work, according to the study of these features in Mjeda's works, we see that in the phonetic aspect, the narration of vowels appears to us, the nasal vowel *â*, is very used in all the works of Mjeda. Also, in the phonetic aspect, consonant groups are preserved, such as: *mb*, *nd*, *ng*, and as far as sound supplements are concerned, the epithesis has a more intense use than the prosthesis and epenthesis. And, in the fall of the sounds, the most common phenomenon in all of Mjeda's works is the apocopa, which has the sound declines in the middle of the word. In the other feature we have encountered in Mjeda's works is that he uses the vowel *-y* instead of *-i*.

In the morphological aspect, the gender of some names does not appear the same as the standard Albanian, so some names in Mjeda's works form the dialectal forms. As well as some of today's feminine names, in Mjeda's works emerge as masculine names. Then, uses the ablative case, which comes in standard Albanian. While, as for the adjectives, we come up with some distinctive features compared to today's standard Albanian. So, adjectives with special expressive values, nominal syntagms from a name and surname. Likewise, pronouns are quite varied compared to standard Albanian. Based on our analysis, we can say that pronouns have a dense use in Mjeda's work. According to our statistics, the relative pronoun has been used the most 172 times, while the personal pronouns 105 times, the possessive pronouns have been used 96 times, the demonstrative pronouns 54 times, the possessive pronouns 46 times, as well as the indefinite pronouns 35 times. As for their forms some are used in dialectal form and some in straight literary form. The personal pronoun of first

and second person come in dialectal form. The feature of demonstrative pronouns is to preserve the prosthesis *nj-* the frequent occurrence of Mjeda in all his works. So this phenomenon is a feature of the dialect of Shkodra. His language is sufficiently chosen and cleansed by foreign elements. He chose popular words and expressions from different Geg speeches, but anyhow the lexical and phraseological prosperity of northwestern Geg dialect more because he knew this wealth best. So this paper highlighted the important linguistic features that the poet used in his own language, which witness a particular, lasting and rich form, giving the text great linguistic value.

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