

THE ROLE OF FOLK PHRASEOLOGY IN THE ENRICHMENT OF LITERARY WORK (CASE: MITRUSH KUTELI)

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ABSTRACT

Mitrush Kuteli is one of the most prominent authors of Albanian literature known as a multidimensional man, but his strongest connection has been with the field of paper works. He is often evaluated by two important achievements, which distinguish him among the authors of Albanian literature of all time. Mitrush Kuteli is the creator of the Albanian modern prose and one of the most famous authors of Albanian modernity. The Kutelian narrative as a narrative process carries the constant presence of the narrator's voice, where Albanian reality appears to be broken, seen from many sides, sometimes close to the real and sometimes close to fantasy. In his narratives, the author emerges in the second plan, leaving room for the folk language, for the use of the language of folklore and especially of the folk phraseology. The folk phraseology used by Mitrush Kuteli has played an important role in enriching the literary work. Through folk phraseology he enriches everyday life, habits, rituals and Albanian traditions, using the language of truthfulness. Kuteli is among the deepest connoisseurs of this phraseology. The folk phraseology inherited from generation to generation constitutes a fundamental matter in the enrichment of the literary work, which complements and widens the literary work, by giving it meaningful, stylistic, emotional and expressive hues.

Keywords: Phraseological l units expressing: congratulations, curses, life, death, morality.

Mitrush Kuteli names his works in prose as '*rrëfime*' or '*rrëfenja*' (narrations or narratives). The essence is that Kuteli does not narrate the story itself but narrates the narration about the story. Therefore, the author assumes the role of an intermediary of the narration with the listener or reader. Frequent authorial interventions in the story, addressing to the reader, are not just a call to make the story readable, but also to give the story its own color. So the author takes a role similar to the song performer in his folk work¹.

¹ Sabri, Hamiti, *Albanian Modern Literature*, UET-Press, Tirana, 2009, pg. 359.

Referring to the theory of Zherar Zhenet, three notions can be brought up: *the narrative*, thus the oral or written law words, where an intrigue is represented, *the story*-the narration object, and *the narration*, which is the production act of confessing, which includes different technical findings, the narrative type, and the order in which history is placed².

Kuteli, categorizes his short prose by the terms “*rrëfim*” e “*rrëfenjë*” (*narration and narrative*), where narrations refer to real life, while narratives relate to fantastic fairy tales codes and, in general, to his oral formation.

The world of narratives is a world where, together with humans, animals, alive and perceivable things, exists also the invisible, which occasionally, has emerged from this world.

The popular phraseological units in Kuteli's work prove to play an important role in enriching his literary work. The language of literature is literate language, but the popular phraseological units, as well as the language itself, are a historical product and consequently developed and changed alongside the lexicon and the Albanian language in general³.

In most cases the popular phraseological units have emotional coloration, expressing also the speaker's attitude to what is mentioned. The work of Mitrush Kuteli is full of popular phraseological units that express the emotions and feelings of his characters.

The many wishes in Kuteli's work expressed through popular phraseology are:

Të ardhhtë mbarë!, Mirë së të gjejmë!, e hëngsh gëzuar!, Udhë e mbarë e u pjekshim shëndoshë!, Paç këmbën e mbarë!, Hajde, me këmbë të mbarë, Rrofshi e qofshi!, Hallall paç, Të lumtë!, Të rrofshin fëmijët!, Pleqëri të mbarë!, Paçim derën e hapur!, I sotmi na ndihmoftë!, Të marrtë të keqen!, Të hëngsha dasmën!, Të marrtë të keqen!, Gazi yt është edhe imi!, Të paçim bereqetin!

Below we give examples derived from his works, where the role of folk phraseology has influenced the enrichment of his literary work:

² Floresha, Dado, *Poetry*, Publishing House of 'Libri Universitar', Tirana, 2003, pg. 210.

³ Jani Thomai, *Phraseological Matters of Albanian Language* Tirana, 1981, pg. 51-52.

Gëzuar, o miq, e mirë se na erdhtë, u paça hua për gëzim⁴. I paçim uratën⁵. Jua shpërblefshim më dasmë!⁶. Ta hëngshim dasmën!⁷. Të lumtë goja, o vëlla, e me shëndet!⁸. Të bëftë mirë!⁹. Të paçim sa malet, e mira e nderi mos t'u heqtë nga dera¹⁰.

E paçim një qind e një mot¹¹. Ku pimë pifshim, ku hamë hëngshim¹². Zoti na dhëntë të mirat¹³. Qoftë për mirë!¹⁴. Hej, zot, që je një-që të mos e prish zemrën se nuk më mori në luftë¹⁵. A më rrofshi e miresejugjeta, o burra¹⁶. Të paçim sa malet që na fole në gjuhën tonë¹⁷. As urdhëro e mirë se na erdhe¹⁸. Të lumtë goja o trim¹⁹. Ju lumtë goja, o bandillë, se ma nxorët mallin e shqipes e se kënduat këtë këngë²⁰. Zoti u a dhëntë-na u trashëgofshin e na u mplakshin!²¹. Edhe e uroi t'i trashëgohet gazi e t'i shtohet fara sa yjt e qiellit e sa rër e detit²².

Kuteli being brought up in an environment where the folklore was still alive, received not only the inspiration but also the motives that made up this folklore, mentioning that: "My my narrations are the reflection of the stories of the elders, and not the reflection of some written literature."²³ Greetings, congratulations, debts, oaths, curses, ect., have an important place in the structure of Kuteli's stories.

⁴ Mitrush Kuteli, the narrative *April Nigh*, pg. 15.

⁵ Mitrush Kuteli, the narrative *April Nigh*, pg. 8.

⁶ Mitrush Kuteli, the narrative *April Nigh*, pg. 9.

⁷ Mitrush Kuteli, the narrative *April Nigh*, pg. 9.

⁸ Mitrush Kuteli, the narrative *April Nigh*, pg 9.

⁹ Mitrush Kuteli, the narrative *April Nigh*, pg 9.

¹⁰ Mitrush Kuteli, the narrative *April Nigh*, pg 10

¹¹ Mitrush Kuteli, the narrative *April Nigh*, pg 10.

¹² Mitrush Kuteli, the narrative *April Nigh*, pg 10.

¹³ Mitrush Kuteli, the narrative *April Nigh*, pg 15.

¹⁴ Mitrush Kuteli, the narrative *April Nigh*, pg 17.

¹⁵ Mitrush Kuteli, the narrative *April Nigh*, pg 23.

¹⁶ Mitrush Kuteli, the narrative *April Nigh*, pg 38.

¹⁷ Mitrush Kuteli, the narrative *April Nigh*, pg 38

¹⁸ Mitrush Kuteli, the narrative *April Nigh*, pg 38.

¹⁹ Mitrush Kuteli, the narrative *April Nigh*, pg 39.

²⁰ Mitrush Kuteli, the narrative *April Nigh*, pg 41.

²¹ Mitrush Kuteli, the narrative *Me, Çuli and Marina*, pg. 167.

²² Mitrush Kuteli, *Night of the month of May*, pg. 228.

²³ The memoire and "Hylli i Dritës", nr. 3-4/1994, pg. 62

I pastë syri, kush e ka të keq!²⁴. E djegshin dhe e shkretofshin si na dogji e na shkretoi²⁵. Rrafsh si shiniku në lëmë²⁶. Natë si ajo mos ardh të kurrë në botë²⁷.

The recurring theme of of Kuteli's creativity is the existence of the old world in the West and the insecurity from the warnings for the dawning of a new era²⁸, reflecting the aspects of everyday life.

Kuteli's Prose reactivates some of the popular folk tradition, which give a distinctive feature to the artistic narration of the writer and the character. The ballad style of discourse, the result of synchronizing the rhythm of dialogue and narration with the rhythm of ballads, is characteristic not only for ballads recited in prose (Old Albanian Tales), but also for other folkloric narratives (Rinë Katerinëza) and so on²⁹.

Kështu i ka hije jetës: të punosh si rob e të rrosh si zot³⁰. Buka nuk shkelet, se të zë sytë³¹. E ruanim plumbin si syt' e ballit³². Të punosh si rob e të rrosh si zot³³. Qeni rronte më mirë, sepse qeni s'kish zemrën e të zot!³⁴. Nat' e ditë qante sytë e këmbët, në vend që të hajë me lugë floriri³⁵. Vetëm dheri nuk rrëfen ç'ka brenda³⁶. Nuk di sa herë e ndërron lëkurën gjarpri e sa herë e ndërron qimen ujku, por e di se ne kishim ndërruar tri lëkurë³⁷. Raki në gaze, raki në helme e gjithë raki midis helmeve e gazeve³⁸. Sorra sorrës

²⁴ Mitrush Kuteli, the narrative *A Wisp of the life of Theofil Kostorit*, pg. 68.

²⁵ Mitrush Kuteli, the narrative *A Wisp of the life of Theofil Kostorit*, pg. 113.

²⁶ Mitrush Kuteli, the narrative *The Uprising for a Bogey*, pg. 200.

²⁷ Mitrush Kuteli, the narrative *Night of the Third Autumn*, pg. 155.

²⁸ Alfred Uçi, *The five great ones of the Albanian literature in the optics of a re-read*, Publishing House 'Vatra', Skopje, 2003, pg. 146.

²⁹ Jorgo Bulo, *The type of folk Narrations in Albanian prose and dialectical idioms*, in: "Philological Studies", nr. 12, Albanian Science Academy, The Institute of Linguistics and Literature, Tirana, 1998, pg. 106.

³⁰ Mitrush Kuteli, the narrative *Night of the Third Autumn*, pg. 116.

³¹ Mitrush Kuteli, the narrative *Night of the Third Autumn*, pg. 123.

³² Mitrush Kuteli, the narrative *April Nigh*, pg. 16.

³³ Mitrush Kuteli, the narrative *Night of the Third Autumn*, pg. 115.

³⁴ Mitrush Kuteli, the narrative *The Wealthy Person who was Very Poor* pg. 217.

³⁵ Mitrush Kuteli, the narrative *The Wealthy Person who was Very Poor* pg. 217.

³⁶ Mitrush Kuteli, the narrative *The Wealthy Person who was Very Poor* pg. 218.

³⁷ Mitrush Kuteli, the narrative *I Decided to Emigrate* f. 237.

³⁸ Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 266.

s'ia nxjerr sytë, e shoshari s'e gënjen shosharë³⁹. Helmi sjell gazë e gazi tjatër gaz⁴⁰. Gjarpri s'i rrëfen këmbët!⁴¹.

Fjala sjell fjalën, kupa kupën, gazi gazin⁴². Një fshat që duket, s'do kallauz⁴³. In Kuteli's narrative stories, the Present tense is missing, and mostly prevails the Perfect tense, the Present tense is only used in its historical form. When the author identifies himself with the storyteller, he remembers forgotten events, which distance you from the present, taking place long time ago, being narrated by people, some of who are no longer alive: "A question popped up in my mind: - Where could our Argjir be, Argjir Vlonjati? "- This is how narrations from the past start⁴⁴. Kuteli creates stories with bogeys and ghosts, with grotesque hyperboles and fabulous fiction, with prejudice and superstition. Many of his stories end with the natural death of their heroes. But there is no despair or pessimism in them, because even death is conceived with that worldview, which folklore and popular wisdom carries. Death is seen by the writer not only as a conclusion, as the end of life, but also as a point of natural necessity, of the biological continuity, as a moment connected with the next moment, as indispensable as the birth that revives life. Birth and death are for the writer two normal moments of life. It is not by chance that Kuteli's heroes seek natural death themselves or wait for it without fear because they feel that they have lived their lives, have done their duty and have to leave in time to avoid being burdened. The same way departs from life also Papu Tira, who "worked as a man, sang like a bird and made people laugh and by doing good deeds rested in peace." Even Ago Jakupi, when feeling death was near, said, "Now I will rest, because I am tired and my eyes are blurry. And he lay down on the mat, on the cloth of death, made by his own hands. And then, as fast the lightning strikes and fades, Ago Jakupi closed his eyes. This conception of death does not come from the church theology but from popular wisdom⁴⁵. *Në gaze prit të të ftojnë, në helme grehu e shko vetë⁴⁶.*

Elbete, njerëz jemi: vjen dita që edhe vdesim, se vdekjen e kemi borxh, po buka është bukë⁴⁷. Luftë pa vdekje, e bukë pa thërrime s'ka si bëhet⁴⁸. E sa e hidhur qenka vdekja në

³⁹ Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 269.

⁴⁰ Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 271.

⁴¹ Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 276.

⁴² Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 277.

⁴³ Mitrush Kuteli, the narrative *My Village Drinks Raki*, pg. 280.

⁴⁴ Alfred Uçi, *The five great ones of the Albanian literature in the optics of a re-read*, Naim Frashëri, Gjergj Fishta, Faik Konica, Mitrush Kuteli, Migjeni, Votra, Skopje, 2003, pg. 149.

⁴⁵ Alfred Uçi, *The five great ones of the Albanian Literature in the optics of a re-read*, 'Vatra', Skopje, 2003, pg. 151.

⁴⁶ Mitrush Kuteli, the narrative *April Nigh*, pg. 6.

⁴⁷ Mitrush Kuteli, the narrative *Night of the Third Autumn*, pg. 121.

derë, kur je plak!⁴⁹. Që u bë prej kohe baltë e pluhur⁵⁰. Del natën e sjell vdekje nëpër të mjerën shpësëri⁵¹. What really catches your attention while reading one of Kuteli's narratives is the naturalness of expression, and immediately afterwards, discovery leads to endless linguistic riches which served to Kuteli as a first-hand material for the conception of the work of art. A language that is derived from local linguistic riches, but that has no limitations in reading and enjoying the work of art from the receptor as the use of language as in a masterpiece leads to the perception of the work as absolute freedom and in this sense the writing loses reception as a single or narrowly local writing. The artistic truth in literature is achieved through numerous means and ways, according to the features of time and through them is formed and starts to exist its history. Kuteli gave us a special variant of this truth, by using borrowed tools from folklore.⁵² Including expressions like: Për këtë bukë e më zëntë sytë!, Për këtë dhe e më kalbtë!, Për atë gur!, Vër dorën në zemër! etc. Për këtë bukë e më zëntë sytë⁵³. Amanete që s'i tret dheri!⁵⁴. Aman e më qafsh!⁵⁵. Se e kish amanet, i shkreti⁵⁶. Këtë ua lë amanet si gur mulliri⁵⁷. Ja, për këtë zjarr e më djegtë!⁵⁸.

⁴⁸ Mitrush Kuteli, the narrative *April Nigh*, pg. 18.

⁴⁹ Mitrush Kuteli, the narrative *How Jakup found the way to God* pg. 52.

⁵⁰ Mitrush Kuteli, the narrative *How Jakup found the way to God* pg. 53.

⁵¹ Mitrush Kuteli, the narrative *Night of June*, pg. 80.

⁵² Alfred Uçi, *The five great ones of the Albanian Literature in the optics of a re-read*, 'Vatra', Skopje, 2003, pg. 154.

⁵³ Mitrush Kuteli, the narrative *April Nigh*, pg. 16.

⁵⁴ Mitrush Kuteli, the narrative *April Nigh*, pg. 16.

⁵⁵ Mitrush Kuteli, the narrative *April Nigh*, pg. 24.

⁵⁶ Mitrush Kuteli, the narrative *April Nigh*, pg. 26.

⁵⁷ Mitrush Kuteli, the narrative *How Jakup found the way to God* pg. 66.

⁵⁸ Mitrush Kuteli, the narrative *Papu Tira*, pg. 194.