



SEMANTIC OBSERVATIONS ON FLUTURA AÇKA PHRASEOLOGY (ROMANS "KUKULLAT NUK KANË ATDHE" AND " KU JE")

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Article history:	Abstract:
<p>Received: March 17th 2021 Accepted: March 30th 2021 Published: April 18th 2021</p>	<p>"Language is people's biography because in their language better than in any other material document is saved their intellectual history" This thought who belongs to Rexhep Qose gave us the first push to create our work, after we had in our hands Flutura Aça writings in prose. Language development of a nation can be observed in their literature creations, where are used all the varieties of the language and the alternated lexical registers. New linguistic views can be observed in the phraseology used by Flutura Aça in her romans "Kukullat nuk kanë atdhe" and "Ku je" who is the subject of our study.</p>

Keywords: : Lexical input, phraseological wordbook, structural semantic features, conceptual fields, grammatical structure, phraseological unit etc.

TOPICS TREATED UN OUR WORK ARE:

1. Binomial phraseology unit - linguistics feeds by pulling off a comparing observation with the phraseology dictionary of Albanian language made by the academic Jani Thomait.
2. Phraseologic units with sociolinguistic, dialectic and national character.
3. Phraseological units chosen due to their semantic structural features.
4. Submitting a wordbook of these phraseologysm used in these two romans concepted after the lexical concept fields.

METHODOLOGY:

We have focused only on synchronised analysis inside the lexicography of the literature work. In order to treat scientifically the subject we have used the inductive method of the lexicography subjects analysis who has brought us in some interesting conclusions. It is often intertwined with the deductive way because many choices are ready for theoretical treatment. Although the main method that has been throughout our work is the analytical method which has helped us to present step after step literature features. According to the tabs composed in the computer it's been ranked every phraseological unit. For each idiom there are grammatical notes. During the tabs documentation about the work in prose we had to combine the method of lexical grammatical types, grammatical and structural semantic features that are included in each of the phraseological units.

THE GOAL:

To bring a phraseological wordbof Flutura Aça with semantic observations in a social and provincial subdivision.

A. TWO WORDS ABOUT THE PROSE WRITER WE HAVE CHOSEN TO STUDY HER PHRASEOLOGY

Flutura Acka was born in the city of Elbasan in 1966. Flutura is an Albanian poetess and writer. She is graduated in Statistics at the Faculty of Economics at the University of Tirana in 1988, and in Linguistics in 2001 at the University of Elbasan. After university studies, she worked for some years as a journalist and after that as

an administrator and editor in a publishing house. She now lives in Netherlands and is a very good cognitive of foreign languages¹.

Flutura Acka is not only a prose writer but is also a poetess. Her poetry created a new pattern in verse. Her prose coexists with the human suffering. Her poetry and her novels have been published in many languages. Her prose is attracting a lot of attention abroad.

B. BINOMIAL PHRASEOLOGICAL UNIT LINGUISTIC INPUT

"Throughout the language a real writer can make miracles. The language is like an endless mine that never dries up, even if all generations gather and search for the end"² Our survey is focused on prose "Kukullat nuk kane atdhe" and "Ku je" of Flutura Acka because she has a deep knowledge not only in Albanian and foreign literature, but also in the oral literature of people. In her prose you can feel her tracking skills in Albanian word. Through her creations in prose she has pushed us to observe phraseological units used in them, because those are the interesting and diverse linguistic inputs to study, based on the saying of Dritero Agolli : "the fluid comes from the language of the people".

Literature is the fount where linguists and language itself soak their lips, just like the firm of the expression enriches the lexicon. Phraseological units are forms of expression , which are fed by popular lectures and are treated in literary works of different authors as: **isn't effected by dark thoughts, roams and puts order, stares with emptiness in his eyes, as if they are bringing sorrow, restrained silence of impatience ect.**

In the original:

nuk e sundojnë mendime të rënda, endet të vërë rregull, sheh zbrazët, si të jenë duke sjellë një pikëllim, heshtja e përmbajtur e padurimit ect.

1. SOME THEORETICAL CONCEPTS PHRASEOLOGICAL UNITS

Phraseological units are an important part of the language. The concept of linguistic phraseology, in the field of phraseology, in Albanian language is a highly discussed topic by scholars. In this part we will treat the features of linguistic phraseology based on the aspects of shape and content, two aspects that can be noticed at "Leksikologjia e gjuhës shqipe" written by academic Jani THOMAITI who emphasizes : "in order to use properly phraseological units it is essential to know well every aspect of them: content, shape, lexical-grammatical category, stylistic-emotional values , origin, syntagmatic connections" etc³.

In phraseology, as in many linguistic fields are used different terms for the same category like phraseological unit, idiom or stable phrases⁴. Initially it is necessary to emphasize the definition phraseological unit is a linguistic unit with self-evident meaning, made by two or more marker words, with limbs and stable construction, historically created for a long time, which has the value of a single word, which is reproduced and functions in lecture as a ready and indivisible unit"⁵ So the main criterion for the phraseological units is the consistency and figurativeness like these units that we have encountered in the novels we have studied: **shaked his head, raises the hand, a huge burden, a mess ect.**

In the original:

shkundi kokën, ngre dorën, barrë e madhe, lëmsh e li ect.

2. PHRASEOLOGICAL UNITS AND PROVERBS

Some scholars treat proverbs as a part of linguistic phraseology. Jani Thomai and many others treat them as "literary phraseology". Proverbs are defined as expressions, which are structurally organised as sentences and have a real and closed statement. They express a complete and figurative thought and are a good lesson of popular wisdom.

a) Figurativeness and structural stability bring the phraseological units closer to the proverbs: We also have such in our novels as : **traped in the snare of death, let the water fall in stream, don't step on a rotten board, put the world under his feet, separated the sugar from the alum ect.**

In the original:

e zënë në kurthin e vdekjes, e la ujin të bjerë në currila, mos shkel në dërrasë të kalbur, i vuri botën nën këmbë, ndau shapin nga sheqeri ect.

b) Unlike phraseological units , proverbs always have sentence structure; come in the form of tips, their limbs always have direct meaning and do not lose their independence, so they have a plane of meaning: **as tear the dreams for the tomorrow, browse anxious, -does not have nerves, neither blood and flesh, dressed with the robe of the devoted, wearing that sticky mask, frowned eyebrows ect.**

¹ https://sq.wikipedia.org/wiki/Flutura_A%C3%A7ka

² *Gjuha jonë (1986), 1, f. 6*

³ *J.Thomai (2006), Leksikologjia e gjuhës shqipe, Toena, f.210.*

⁴ *J.Thomai (2006), Leksikologjia e gjuhës shqipe, Toena, f.235*

⁵ *J.Thomai, Çështje të frazeologjisë së gjuhës shqipe, Akademia e Shkencave të Shqipërisë, Instituti i Gjuhësisë dhe i Letërsisë, Tiranë, f.17.*

In the original:

shqephte ëndërrat për të nesërmen, shfletoi në ankth, as mish, as nerv, as gjak, i veshur me mantelin e të devotshmit, veshur atë maskë ngjitëse, vetulla të ngrysur ect.

3. LINGUISTIC FEEDS

Flutura Aça builds phraseological units throughout the subject of the native language after the known phraseological structural forms. In a unit built by her we have the unification of tools, phraseological structures with new meanings within the contexts and situations in the novel.

In the lexicon of the writer's two prose we have phraseological units with exciting-expressive connotation. The linguistic feeds inside phraseological units, in these two novels can be noticed in the new notions created by them. So we will focus on the semantic building of phraseological units and their linguistic feeds in these two novels.

a) We have phraseological units that contain lexical elements, that might have archaic style as: **ndjeu ngazëllim, ngallëzimi i gurgullonte përtej kraharorit, atij gjoksi të ngushtë e të mbushur me heshtje, i kishte mbetur një kujtesë e largët, veç erës së thukët prej burri etc.**

b) The author expresses the emotions and attitudes achieved through phraseological units that contain in their structure an adjective such as: **lëvarë të zgjatur, sjellja ime e ftohtë, një mjegull e njëmendtë, afri e ndërgegjshme, psikologjia kanunore, mendime të rrëmujta, rradha e gjatë e mendimeve, drejtpeshim mendor, rrugë të përjargura, me vështrim të akullt, me zë të dridhur, gojë e shfrenuar, erë të shëndetshme, dialog trazues, sy kureshtarë, shikim jashtëgjuhësor, kureshtje sfilitëse, etc.**

c) We have encountered partial or prepositional adjectives, which preserve the nuances of the verbs from which they come and do not carry emotional connotations, but in the contexts that have been used the figuration of the whole phraseological unit exceeds the limits of the ordinary. We note that in novels there are a variety of units (idioms) with the comparative conjunction as. Such are: var krahët shkujdesur **si arabeskat e çelëta**, shuhet vakët **si nënkresa e vakët**, dëgjohej **si një jehonë e këndëshme, si akrobatët e cirkut** etc. Comparison is the foundation of the means of expression in these phraseological units not only with the comparative means as, but also with the preposition "with" as: të endet **si një hënë e çuditshme**, dyndet ngathët **me një dhunë të shurdhët**, zvenit fuqinë **me ritualin e ekzekutuar**, dënosa **me furinë ujore**, e folura e tij **si xhelatinë vulgariteti të huazuar**, etc.

C) PHRASEOLOGICAL UNITS ACCORDING TO SEMANTIC-STRUCTURAL FEATURES IN THE TWO NOVELS "KUKULLAT NUK KANE ATDHE" AND "KU JE"

1. CONCEPTUAL MOTIVATION

In idioms the presence of motivation is not noticed as a distinguishing feature of phraseological units. The consistency and the scale of motivation of the phraseological units is different, so the limbs of the phraseological unit lose their semantic independence and the whole meaning comes from the semantic fusion of the phraseological phrase. Conceptual metaphors are those that form the connection between the phraseological unit and its figurative meaning and thus limit the way people use the phraseological units, or form their own images in the mind. Consequently, the metaphorical motivation of phraseological units is essential in conceptual structures and not between the meanings of the words that make up the phraseological unit, which means that phraseological units are products of the conceptual system.

We are bringing the following examples to be clearer. The phraseological unit "të sjell në mend" can be motivated only if we manage to discover a connection between the limbs "bring" that in albanian is "sjell" and "mind" that in albanian is "mend" with the figurative referent "remember/ think" (albanian language are "kujtoj/mendoj"). It is clear that the connection between the limbs of the phraseological unit and its figurative referents is not arbitrary, but based on active metaphorical sketches that create the connection between the source and target fields that form the largest part of human experiences. For example: **të sjell ndër mend – kujtoj, in english-**"remember", **mendoj-** in english "think", **e dalë mendsh-çmendur-** in english "out of her mind", **lëmsh e li- ngatërron;** in english "messes", **u bë def - u mërzit-** in english "got bored".

2. METONYMY EXPLAINS THE MEANING OF PHRASEOLOGICAL UNITS

It is the means of connecting the units that form a given conceptual structure. The connection between the limbs of a unit and its figurative referents has to do with experiences. These experiences can help us to find differences or different meanings for phraseological units of limbs together or separately. Knowledge is not enough to find the meaning of the phraseological unit. Examples: **Filthy city, to give the face of all politics, appeared in his thoughts, to give memories, to have a voice, to express what he thinks etc.**

In the original:

Qytet i ndyer, për të dhënë fytyrën e të gjithë politikës, iu shfaqën në mendime, për të dhënë kujtimet, do të ketë zë, për të shprehur atë që mendon.

3. PHRASEOLOGY IS A FEATURE OF FLUTURA ACKA'S DISCOURSE IN PROSE. In Aça this use is dense. In her novels she takes Western models and brings them as idiomatic models of Albanian. The use of idiomatic phrases, according to Koliqi, "makes writing boring". The use of the phraseological unit in Aça is distinguished precisely by this originality of her relation to the idiom /phraseology. The word is not in its humus.

The unit "ma ka pru shpirtin në fyt" (as well as many other units) the context is idiomatic. Seeing this group we understand that in the author's prose is felt the vertical enrichment, many semantic transformations, which leads into the birth of new meanings, of the nuances of semantic connotation. Such are: **nuk e njeh mëshirën; lë në dorë; s'ka nguti; nuk ka durim; nuk u hyjnë në punë; dyndet ngathët; t'ia zvenitë fuqinë,** " etc.

4. We think that the way Aça animates different phraseologies is of study interest. In her novels, in many cases we encounter several phraseological units within a single sentence, such as: **SENTENCE 1.** A thin mist of thoughts dims the design of the buildings beyond my window and its coldness probably numbs during the walk those few people who have rushed out this morning that the thought of calm and rest has dulled my mind, which as weakened by a veritable fog with fragility onwards, works at a Sunday pace, if Sunday for people has any pace other than their daily routine.

In the original:

Një mjegull e hollë mendimesh shfiguron dizajnin e ndërtesave përtej dritares sime dhe ftohja e saj mbase mpin në ecje ata të pakët njerëz që këtë mëngjes kanë kandisur të dalin shpejt se mendimi i qetësisë dhe i pushimit e ka topitur mendjen time, që si e mekur nga një mjegull e njëmendtë me thjermësinë tutje, punon me një ritëm të diele, nëse e diela për njerëzit ka ndonjë ritëm ndryshe nga përdita e tyre.

SENTENCE 2. A thin mist of thoughts dims the design of the buildings beyond my window and its coldness probably numbs during the walk those few people who have rushed out this morning that the thought of calm and rest has dulled my mind, which as weakened by a veritable fog with fragility onwards, works at a Sunday pace, if Sunday for people has any pace other than their daily routine.

In the original;

E ngathur nga të vrarët e mendjes si në një natë dimri nëpër ldtin e padukshmërisë jashtë, lëshohem në sofa, me duart në kokë, e me frikë në sy, a thua se nuk më mjaftoi nata për t'i bërë të padobishme shqisat, trupin dhe mendjen që nuk më lë të qetë të shtriqem e të kthehem përmbys mbi relievin e mendimeve, var krahët shkujdesur, pasi graviteti im varet vetëm nga gishtërinjtë që rrëmojnë në shtrojerën e kuqërremtë të mendimeve përshkuar nga një modelim arabeskash të çelëta.

PHRASEOLOGICAL UNITS FOR SENTENCE NR.1

- 1.Thin mist of thoughts / thoughtful
2. Dims the design of the buildings/ ruin
3. Coldness numbs during the walk/ frozen
4. Have rushed out/ they are walking
5. The thought of calm and rest/ day off
6. Works at a Sunday pace/ slowly

In the original:

1. Mjegull e hollë mendimesh/ mendueshëm
2. Shfiguron dizajnin e ndërtesave/ prish
3. Ftoma mpin në ecje/ e akullt
4. Kanë kandisur të dalin shpejt/ po ecin
5. Mendimi i qetësisë dhe i pushimit/ ditë pushimi
6. Punon me një ritëm të diele/ ngadalë

PHRASEOLOGICAL UNITS FOR SENTENCE NR. 2

- 1.By the slain of the mind / wonder
2. Winter night / long night
3. Lie on the sofa/ sit
4. With my hands on my head/ terrified
5. With fear in my eyes/ scared
6. Mind that do not leave me alone/ disturbed
7. To nestle and turn upside down/ to relax
8. Over the relief of thoughts/ memories
9. Hang my arms carelessly/ hit
10. Dig into the reddish bed of thoughts/ remember
11. Light coloured arabesques/ sadness

In the original:

1. Nga të vrarët e mendjes/ mendohem
2. Natë dimri/ e gjatë
3. lëshohem në sofa / ulem
4. me duart në kokë/ e tmerruar
5. e me frikë në sy/ e frikësuar

6. mendjen që nuk më lë të qetë/ e shqetësuar
7. të shtriqem e të kthehem përmbys/ qetësohem
8. mbi relievën e mendimeve/ kujtimet
9. var krahët shkujdesur/ godas
10. rrëmojnë në shtrijerën e kuqërremtë të mendimeve/ kujtoj
11. arabeskash të çelëta/ të trishta

In sentence 1 we found 6 contextual and stable phraseological units, while in sentence 2 we encountered 11 phraseological units where I hang my arms, it does not leave me alone, I turn upside down, I dig in thoughts, with fear in my eyes, with hands on my head, winter night, **in the original: ku var krahët, nuk më lë të qetë, kthehem përmbys, rrëmojnë në mendime, me frikë në sy, me duar në kokë, natë dimri** are stable phraseological units and we also find them in the Phraseological Dictionary of Professor Jani Thomai, while the other units are contextual creations of the author.

D) PHRASEOLOGICAL UNITS ACCORDING TO LEXICAL- GRAMMATICAL VALUE IN THE TWO NOVELS OF FLUTURA AÇKA

The phraseological units used by F. Acka can be grouped according to their lexical-grammatical value and specifically in: verbal phraseological units, adverbial phraseological units, adjective phraseological units.

1.THE GROUP OF VERBAL PHRASEOLOGIES

a). The obvious tendency is felt for many verbs, its phraseological equivalent, in which there is an indirect marker of action, with a meaning that has at its base a metaphorical essence obtained through metaphor, and, as such, with special expressive power. There are many similar units, such as: **thought for a moment, slapped in the face, had put his hands on his head, had fallen in love, changes side, blurry, gets away, goes deeper, has strong opinion, needs to be smart for this, stood in his feet, not be ashamed, filled the cup, had ended it, had found solution, she would rush into doing something, without thinking, listens, antiquity screams with the throat of the future, does not say it openly, -crossed them out, -block ears with hands, night is falling, jumped outside, wandering, understand, try to focus; you can see the rainbow, be one for each other, - the mountain fell on his head, would get angry, is deaf on his ear, tires his mind, looked him right in the eye etc.**

In the original:

u mat një çast, përplasi në fytyrë, kishtë vënë duart në kokë, kishtë rënë në dashuri, ndërron ngjyrë, turbullt, bën tutje, ngejë krye, shkon më thellë, ka penë të fortë, do shumë mund për këtë, mbahej në këmbë, të nxjerrë jashtë vetes trupin, mbushi kupën, i kishtë dhënë fund, kishtë gjetur një zgjidhje, padija apo nxitimi ecin më shpejt se gjuha e saj, ia vë veshin, ulëret me fytyrën e së ardhmes, nuk e thotë hapur, u vuri kryq, zërë veshët me duar, nata po bie, kërceu jashtë, sillemi rrotull, merren vesh, përpoq të përqëndrohej, ti arrin të shohësh ylberin, të mbaj hopa, bëhen njësh pas njëri tjetrit, ka dalë hatullash, i ra mali mbi krye, i vinte gjaku në krye, i rrëshqiti vendi, këput e sos, këput e mbaro, kullot sytë, është shurdh nga një vesh, sa çon miza në krah, i ngjit dorën, lodh mendjen, ka dalë pune, e shikonin në kokërr të etc.

Verbal phraseological units by construction represent a variety of structures, starting from stable two-limbed to multi-limbed clauses, from sentence-shaped constructions to those structures that are close to proverbs:

b). VERBAL PHRASEOLOGICAL UNITS EXPRESSED WITH STABLE TWO-LIMBED LUSTERS

laugh to myself / smile; hurts memory / grieves; to let yourself down/ surrender; I lie down on the sofa / sit down; vibrates on my skin / feel; lie down / sleep; echoes / speaks; shortened the days / died; became miserable/got sad; removed a shadow / was not afraid; raises his hands / surrenders; pay attention / listen; fills with breath / calms down; wandered eyes / looked; clumsy / lazy; appears one day/ arrives etc.

In the original:

gesh me vete/ buzëqesh; plagos kujtesën/ hidhërohet; të lësh veten/ dorëzohesh; lëshohem në sofa/ ulem; më vibron në lëkurë/ ndiej; shtriqem përmbys/ fle; bën një jehonë/ flet; i shkurtoi ditët/ vdiq; u bë def/ u mërzi; largoi një hije/ nuk u tremb; ngre duart/ dorëzohet; vëri veshin/ dëgjoje; mbushet me frymë/ qetësohet; endi sytë/ vështroi; çapet ngathët/ përton, ia beh një ditë/ mbërrin ect.

c). PHRASEOLOGICAL VERBAL UNITS EXPRESSED WITH STABLE MULTI-LIMBED CLUSTERS

hang arms carelessly / let go; invade my amorphous rest / appear; take form more easily /are shaped; puts a question mark/ ask ; puts an exclamation mark / be surprised; I have never killed my mind / I do not think; put his ears to the fur/he doesn't want to hear; wanders eyes around/ watched everywhere; is taking them out of her life / abandoned them; had nothing to do with them /did not accept them; hangs his arms mindless / died; keeping his head back /was scared.

In the original:

var krahët shkujdesur/ lëshohem; i mësyjnë prehjes sime amorfe/ shfaqen; marrin formë më lehtë/ formësohen; i vë një pikëpyetje/ pyes; i vë një pikëçuditëse/ habitem; nuk e kam vrrarë ndonjëherë

mendjen/ nuk mendoj; shtie veshët në lesh, nuk do te dëgjojë; endi sytë rreth e rrotull/ pa kudo; po i nxjerr nga jeta e saj/ i braktisi; nuk kishte lidhje me ato/ nuk i pranonte; var krahët pa mend/ , vdiq; mbante kokën prapa/ frikësohej ect.

d) VERBAL PHRASEOLOGICAL UNITS EXPRESSED WITH SENTENCE STRUCTURE

It has been lost in her skull / confused; had been stumbling through the wiped streets / walked a lot; sparkles slowly the dark / does not shine; a boredom crack slowly drips / gets bored; raises half an ear / tries to follow; To bring out all that kind of merchandise / had a lot of goods; Stepped on a minefield / were ready for war; Keep the pain private / endure the pain; roamed in memory inventory / remembered everything.

In the original:

I ka humbur në kafkën e saj/ turbullohet; kishte qenë duke u çapitur nëpër rrugët e fshira/ brodhi shumë; xixëllon ngathët nëpër terr/ nuk ndriçon; një e çarë mërzie pikon ngadalë/ mërzitet; ngreh një gjysmë veshi / përpiket të ndjekë; Të nxirte gjithë atë plojë malli/ kishte mall të madh; Shkelte mbi një fushë me mina/ ishin gati për luftë; Mbante private dhimbjen me duresë/ duronte dhimbjen; u topit në inventarin e kujtesës / kujtoi gjithçka, etc.

e). VERBAL PHRASEOLOGICAL UNITS THAT ARE CLOSE TO PROVERBS

He let the water fall in stream; eco again through the skull; do not step on the rotten board; separates the alum from the sugar / stays; They made the fly as if it was a buffalo; swears; sweating went to the bottom of his back / he got tired; tie the word in the throat / prevents you from speaking; antiquity roars with the throat of the future, get up priest so the imam can sit, made his mind buttermilk/confused him ;broke the word of God, plunged himself again into the sob, cursed be the impudent; the land belongs to him who works it; can lead the tongue to a bad tooth, etc.

In the original:

E la ujin t'i bjerre në currila; e bëri eko sërish nëpër kafkë, mos shkel në dërrasë të kalbur, E ndan shapin nga sheqeri/ qëndron; E bënin mizën buall; E vë në be/ betohet; i shkonin djersët në fund të shpinës/ lodhej, ta lidh fjalën në fyt/ të pengon të flasësh; lashtësia ulëret me fytin e së ardhmes, ngriu prift të ulet hoxha, ia bëri mendjen dhallë, çajnë fjalën e Perëndisë, e zhyti veten sërish në dënesë, mallkuar qofshin të pafytyrësishmit; toka i takon atij që e punon; mund t'ia çojë gjuhën te dhëmbi i prishur, etc.

2. THE GROUP OF ADJECTIVE PHRASEOLOGIES ALONG WITH THEM IN ACKA'S PROSE WE ALSO ENCOUNTER ADJECTIVE PHRASEOLOGICAL UNITS The examples we have brought are the most typical cases, because adjective phraseologies with the structure noun + adjective in prose, are numerous. She has used different structural types in her literary work:

a) UNITS STARTING WITH THE COMPARATIVE CONJUNCTION AS OR LIKE:

As faded from a fog / covered; like rain in summer / rare; as nail into the flesh / painful; like a witch horse / fast; as a rushed childhood / careless ; like a concrete monster / very evil and strong; as a sledgehammer noise/ sonorous ; like the whirlwind of the old time/ faded ; as a pinching worm/ abrasive etc.

In the original:

Si e mekur nga një mjegull/ e mbuluar; si shiu në verë/ i rrallë; si thoi në mish/ i dhimbshëm; si kalë shtrigash/ i shpejtë; si fëmijëri e nxituar/ i pakujdesshëm; si një përbindësh betoni/ shumë i keq e i fortë; si zhurmë vareje/ kumbuese; si vërtima e kohës së plakur/ e mekur; si krimb cimbisës/ gërryes, etc..

b). STRUCTURES THAT START WITH THE PREPOSITION WITH (me)

with fear in the eyes / coward; with a golden heart / kind-hearted; with brain in the head/ careful; with a voice like metal / quarrelsome; with iron bones/ strong ; with concrete imitations/ capricious ; with violated silence / unheard; with an exhausting curiosity / non-curious , etc.

In the original:

me frikë në sy/ frikacak; me zemër ari/ zemërmirë; me mend në krye/ i kujdesshëm; me zërin e metaltë/ grindavec; me eshtra të hekurta/ i fortë; me imitime të betonta/ kapriçoz; me heshtje të dhunuar/ të padëgjua; me një kureshtje sflitëse/ jo kureshtare, etc.

c). STRUCTURES CONSISTING OF TWO VERBS

Does and undoes the echo of the mind / lost; leaves and gets traces of taste / dissatisfied; give and take with body and soul / tireless; enters and leaves without permission/ uneducated; does not know mercy / ruthless; knit and untie the thread / unrestrained etc..

In the original:

Bën dhe zhbën ekon e mendjes/i përhumbur; Lë dhe merr gjurmën e shijes/ i pakënaqur; hiqte e merrte me trup e me shpirt/ i palodhur; hyn e del pa leje/ i paedukuar; nuk e di dhe njeh mëshirën/ i pamëshirshëm; thurin e shthurin perin/ të papërmbajtshme, etc..

The numerous phraseological uses of Aça prove not only the large number but also the new semantic nuances encountered in many well-known phraseologies, which also carry in their content well-known phraseologies. Any other meaning that is added to the semantic structure of a phraseology in some way is a new phraseology.

C. THE GROUP OF ADVERBIAL PHRASEOLOGIES

One of the richest types of linguistic phraseologies is the adverbial one. Adverbial phraseologies of Albanian language are equivalent to one-word adverbial units, because they, just like one-word adverbial units, show notions of time, manner, etc., i.e. notions of the quality of the actions or the circumstances in which those actions are performed. This also conditions their grammatical characteristics: they complement the verbs, verbal nouns and nodal parts, with which they are related, and consequently in syntax they perform certain functions, of complementaries, of the mode and of the circumstance. We will examine these in the language of Aça's work. Phraseologisms with an adverbial function of Albanian language are divided into two major groups: phraseologies with external (syntagmatic) expressed connections and phraseologies with external (syntagmatic) unexpressed connections.

Group of adverbial phraseologies with external (syntagmatic) unexpressed connections This group is relatively broad, but by structure simpler than other groups. A general feature of the phraseologies of this group is the structure with repetition of one word or with the conjunction of two words semantically correlated (synonyms, antonyms, etc.). Phraseologies with repetition of the same word and less those formed by two semantically related words, make in a structural aspect the simplest group of adverbial phraseologies, the first degree in the field of linguistic phraseology. This group in Albanian can be further divided into two major subgroups, 1. in phraseologies formed by the repetition of a single word and in 2. phraseologies formed by two words that have meaning connection.

1. PHRASEOLOGISMS FORMED BY THE REPETITION OF A SINGLE WORD

The forms of repetition of this word and the means and ways of internal connection are different. These forms, ways and means are important for the value and different adverbial meanings of heaps like: **anës e anës, fët e fët, hollë e hollë, larg e larg, mbarë e mbarë, mirë e mirë, shpejt e shpejt, keq e më keq, mirë e më mirë, thellë e më thellë.**

• With the meaning of the place

shore to shore, every corner, in every branch, in every door, in every village, mouth by mouth, page by page, in every stone, head to head, on every source, in every leeve, in every dale, in every bound, in every ditch etc.

In the original:

breg më breg, çip më çip, degë më degë, derë më derë, fshat më fshat, gojë më gojë, faqe më faqe, gurë më gurë, kokë më kokë, krrua më krrua, ledh më ledh, lugë më lugë, cak më cak, hendek më hendek etc.

THE IDEA OF THE PLACE IS GIVEN BY TWO TYPES OF TOOLS:

• **with lexical means** the constituent limbs show places (breg më breg, çip më çip, degë më degë, derë më derë, fshat më fshat)

• **by grammatical means:** the preposition "më" instead of the preposition "në" (as a place indicator): cak më cak, degë më degë, majë më majë, nofull më nofull, vesh më vesh.

Some of these phraseologies preserve in the general sense, the idea of place, but by giving this, not as a circumstance, but as properties of the process. For this reason they are semantically closer to the adverbs of manner (nofull më nofull, vesh më vesh). Or some retain both meanings and differentiation depends on the context for example "cak më cak":

" Duke u çapitur nata nëpër gjumë, mua më zgjoi kureshtjen që të shihja **cak më cak** fytyrat e kukullave që vinin buzën në gaz **vesh më vesh** ."

• **With the preposition "për"**, which also indicates place, but also the direction of movement.

• "Dhe sot ashtu si **natë për natë** që lehin qentë e një rojtari..."

• "Shtrojerat ishin të rënda e **krah për krah**, sepse pa lidhje shpirti e pa njeri, përcillnin erë kalbësire...."

2. PHRASEOLOGIES FORMED BY TWO WORDS THAT HAVE MEANING CONNECTIONS

This group of phraseologies is formed in the vast majority by conjunctions. There are very rare cases with subordination, such as "flet kodra mbas bregut" in English "talking nonsense", "shkoi dushk per gogla" in English "deceptions, and any other word. Coordinated words are more nouns and adverbs and fewer verbs. Most of the phraseologies formed by names show a way, without any nuance other than the scale: "Lëshoj një klithmë **nga një vend i braktisur**, nga miq e nga shokë..."

Throng slowly, here and there beyond the night, felt sorry, hang my arms carelessly, laugh to myself, the anger of owl, meaningless taking, body and soul etc.

In the original:

Dyndet ngathët, aty -tutje përtej nate, ndiente keqardhje, var krahët shkujdesur, qesh me vete, dufi i bufit, flet nëpër tym, trup e shpirt etc.

D. PHRASEOLOGICAL UNITS BY CONCEPTUAL DOMAINS

First of all, we must emphasize that the aim of our work was to compile a phraseological dictionary of two novels by Flutura Aça. As this work has a large volume, we are doing it as a work on its own in another scientific conference. We are simply mentioning some conceptual areas of some phraseological units, without giving detailed explanations.

1. Conceptual areas of phraseologies related to life and lifestyle:

I lie down, let go of myself, I turn upside down, he has blunted his mind, breathe, turns off slowly, breathe easier, nit the thread, measure the density of darkness, shake the nap, etc.

In the original:

Shtriqem përmbys, ta lësh veten, kthehem përmbys, e ka topitur mendjen, mund edhe frymëmarrjen, shuhet vakët, marrim frymë më lehtë, thurin perin,, mat dendurinë e errëtimit, shkund dremitjen, ect.

2. Conceptual areas of phraseologies related to religion:

witnesses of the works of God, carry the word of god, attempt the shapeless sleep, die from worship, etc.

In the original:

dëshimtarë të punëve të Perëndisë, çojnë fjalën e perëndisë, i mësyjnë prehjes amorfe, vdesin nga adhurimi, etc.

3. Conceptual areas of phraseologies related to love, hate, beauty:

loves them very much, leave something to someone else, groan at the thought, enters without permission, had been wandering through the wiped streets, knows no mercy, tempted to harbor anger, do not care, disturbs people's peace, evokes with light, breaks the silence, had fallen in love etc...

In the original:

i ka fort në zemër, lë në dorë, rrënqethem nga mendimi, hyn pa leje, kishte qenë duke u çapitur nëpër rrugët e fshira, nuk e njih mëshirën, joshem ta cimbis zemërimin, nuk e kam vvarë ndonjëherë mendjen, u prish qetësinë njerëzve, ndjell me dritë, dhunon heshtjen, kishte rënë në dashuri, ect.

4. Conceptual areas of work-related phraseologies

o diminish his power, thronq slowly, does not work, has no patience, is in no hurry, won't stop them from moving, leave it to someone else, have it quite easy etc..

In the original:

T'ia zvenitë fuqinë, dyndet ngathët, nuk u hyjnë në punë, nuk ka durim, s'ka nguti, nuk do t'i frenojë së lëvizuri, lë në dorë, e ke fare të lehtë, etc..

5. Conceptual areas of phraseological units related to parts of the human body:

take a look, was a little smart, never stopped using bad language, understand each other, hope they hurt each other, didn't care, leave it to someone else, loves them very much, has gotten lazy, it has been lost in her skull, to take a look it in his face, had put the hands on his head, revolting, with an empty head etc..

In the original:

Të hedhin një sy, kishte ca mend në kokë, nuk e shpëlave kurrë atë gojë, merrën vesh, hëngërshin kokën, nuk e kam vvarë mendjen, lë në dorë, largon si me dorë, i ka fort në zemër, i janë rënduar vithet, i ka humbur në kafkën e saj, të hedhin një sy, ia përplasi në fytyrë, kishte vënë duart në kokë, ngrej në krye, me kokën e zbrazur etc..

6. Conceptual areas of phraseologies related to politics:

Ndërron gjyry, si krimb cimbisës, e mat një çast, përpiqej të fshihte vlime njerëzore, bëhet pjesë e komunitetit, nuk ka ndër mend tolerojë, e ndan shapinq nga sheqeri, flet nëpër tym, e vuri botën nën këmbë, i jep klas, ka penë të fortë, bën detyrën e saj, nxiton të bëjë karrierë, fshihet e vërteta, etc..

CONCLUSIONS:

1. Flutura Aça uses a large number of phraseological units in her novels. She has taken these units ready from popular sources and used them in the contexts of novels and different situations within novels, giving them different lexical meanings and giving them a great artistic value.

2. The phraseological units that are used in these novels are also taken as models of western idioms which the writer has elaborated with the tools of the Albanian language and has brought them within the Albanian context. These units are mostly situational phraseological units, which in other contexts can be seen as free phrases.

3. The creation of phraseological units in these novels is a rich linguistic feed as their semantic movement is understood only within the novels. For this reason the division of phraseological units according to conceptual fields can be understood if one has read the novels. The conceptual areas of the phraseological units used are numerous. They relate to patience, work, love, kindness, congratulations, curses, colors, politics, strength, patience, etc., but we have selected only some of the most used, as this division will become a work on its own in another time.

4. The phraseological units in these novels are expressed in literary figures such as comparisons, metaphors or metonyms expressed with proverbs. So we have made a division between linguistic and literary phraseological units.

5. We have divided the phraseological units in these two novels according to their lexical-grammatical values, and the structural semantic ones. According to the lexical-grammatical values, we have grouped them in the units that we have encountered the most in these two novels, ie in units with adjective, adverbial and verbal value. On the other hand according to the structural semantic values we have observed the units by their structure as units with phrase structure and the lexemes that participate in these structures as well as in units with sentence structure and the meanings that mark these units.

Ps: examples of phraseological units are given in Albanian language because their semantic can be understood and used correctly only in the original language of the prose. Some are translated similar to English idioms in order to give a general idea of their meaning.

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