

## **Times stylistic structure of verbs in the poetry of Muharram**

**Kurti**

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### Abstract

The verb pertains in word open class part of language that names actions, processes that are in the tense' flow; It has its own grammatical category, number, voice, mode, and time. The verbs have long drawn the attention of many linguists who have been involved with the study of the Albanian language. Tense's stylistic of verbs lies in the fact of the metaphorical meaning where it gives stylistic value and shows an important action in the stylistic verbs. Even the author Muharrem Kurti in some of his poems knew how to use verbs that contained emotional values.

We have tried to lead to a common source, a source that we found in the lack of respect for reciprocal conditions of Kurti's stylistic stylistics.

## **Introduction**

The verbs have long drawn the attention of many linguists who have been involved with the study of the Albanian language. They have become study facilities since the first few steps in many different studies to prove the affiliation of Albanian to its country in the Indo-European family.

## **Principle issue**

The verb pertains in word open class part of language that names actions, processes that are in the tense' flow; It has its own grammatical category, number, voice, mode, and tense. In Albanian, as in other languages; Is the art of speech and also the art of writing, where the author gives the results of expression, linking the linguistic element to that of the artist. Hence, author's style is the best way to build a language that supports his criteria in literary means and according to the style requirements and the choice of different components.

Even the author Muharrem Kurti in some of his poems knew how to use verbs that contained emotional values. Then through the stylistic means, in our verb case, the author encapsulates his colors according to moments of description of events. In Kurti's poetry, as a basic feature, the grammatical category of time, by establishing the relationship between the time of action, the event or even the state, and the things that refer to sentences, and the time of expression (that time of expression belongs to the instant Of lecture).

The style of the verbs' tense lies in the fact of the metaphorical meaning where it gives stylistic value and shows an important action in the stylistic verbs. The grammatical time category belongs to the verb.

It is the most typical among the categories that verb has. Aristotle to distinguish the verb from the name supported the category of time. Even in author's stylistics, in the use of verbs, he

takes as a basis the time relationships when expressing the action in a state of time. Although the author often uses the present as a time of poetic animation.

**Suddenly the age come as snow**

**White on branches on tiles**

**White becomes years**

**White is also the age**

The author in his poetry through the time of the verb treats the phenomena in the report as a point of reference in the present; In relation to the phenomena that represent the past; As well as doing the action in the future. These are times of stylistic significance, creating many opportunities to accurately express the moment of action.

**Mother every time spins the child**

**Get rid of that bad thing**

**In his soul sow**

**Love oak tree**

**Present Time** - The poet by figuration and semantic conveyance through the present, expressly expresses the act and sparkles moments of important value.

**Empty street**

**It sits silently**

**Loneliness like an open grave**

**Wandering in the space of the room**

**He holds his body ...**

Although in some cases the present time does not express the action in the present, but there is a timeline that incorporates the meaning in time that has been accomplished. The poet's effectiveness with the stylistic action that expresses it through time of time promotes the action

of the picture transposition. Opportunity gains aesthetic values in literature. Here it is an integral part of the literary form of style. The author also sees the transfer of action from the past to the present for the purpose of revitalizing or refreshing the action that has been done in the past, for example:

**Growing in exile**  
**On the sidewalk metropolis walk**

**In exile**  
**Children are growing**

**They are growing up**  
**Children in exile ...**

Once Kurti uses the action for the purpose of updating the action in the examples above, they express the present forms in the present, which is performed by the action of the perpetrators of the perpetrator. Therefore, the forms of current versus action make it more current. When expressing ongoing actions, time formats are associated with the yes part.

**Crime became the crime was hiding**  
**Faith faded hope became clearer**  
**Justice goes through the ways of fad**  
**The mother's heart is throwing a curse**  
**There is no sprout nor bar nor blossom ...**

**Present perfect tense** – In order that the author to show the actions that have been committed in the past, as the time of confession is simple. Although the verb is used with basic meanings in simple acting, action is instantaneous, that is, the instant when we speak in front of

our eyes. If we take it from the morphostilistics, the expressive value of this verbal form is investigated.

**The youth has been burnt**

**Through roadblocks**

**And prisons**

**The youth has been burnt**

**Through the battle**

**And wars**

If the author would use the past in these cases (they burned the youth) would say more about the situation in more action and there would be no dynamics of the development of the event. Therefore, uses the simple tense spent to enliven the story and preserves the concrete nature of the action.

The present perfect, in such uses in Kurti's poems, is accompanied by a special affective force, stylistic view, an action that is experienced, as evidenced by Kurti's language.

**They were forgotten *fast***

***Hangman killers***

***Deaths collective burials***

**They were forgotten *fast***

***The Blood of Heroes***

***Cries of mothers***

***Homeland scum*<sup>1</sup>**

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<sup>1</sup> Muharrem Kurti, Lotët e luleve, Gjakovë, 2009, fq. 31

In these unpublished verses, the poet's intent, for an action that has taken place in the past or for an action that has lasted without much in the past. And through this process, the expressed action begins to become as current as the action that is expressed in the act.

In the poetic structure of the poet with inescapable forms, his intent is transposed, whereby the transfer of meaning through the hyperbolic figure and the gain of the importance of the action becomes actual as presented in the act. For this reason, in many authors' verses we see the use of this time as stylistic times.

**Past Simple** – As well as stylistic value in the poet's language we also see the time spent on verbs. Performed as a time span is the reference point for the present, the written and the future. This action at the time is done in order to revitalize the story as a stylistic form.

**The killer is wearing a doctor's clothes**

**The traitor is a rare patriot**

**General illiterate**

In the Kurti poetry performed, it can be used with some other sense of verbal tense. It takes the meaning of the future time, because the poet gives us some sort of greater security in the sense of action's tense. The poet at a time does not only update the action, but also lengthens the meaning of action at this time.

**From the past you have come out**

**You've been walking forever**

**You have taken out yourself**

**Yesterday its everything**

The form of tense spent in the poetry of Kurti makes the most intimate story, presenting the side of expressiveness in the poetic text of the linguistic structure of stylistic value. In order that after the auxiliary verbs with which the tense has elapsed, the meaning of which emerges as a starting point of action or at all times from the beginning of the action to the moment of

discourse. The most timely form of the perpetrator, it can substitute the transmitted outcomes, which according to grammar indicates an action or condition that has ended before a certain time of the past.

**The grandchildren decided**

**Break the boundary that Europe lifted**

**Someone was sacrificed**

**Someone wounded the other was limbs**

**Walking through his own land**

**Separated with the border**

**They saw with their eyes their brother after 50 years**

**To die for the joy she had met her sister**

**As in Doruntina's ballad**

**The border fell and the frontiers fled**

**The thing went out and the child began to ask for dad**

**For my uncle who is he? ...**

The poet from the participial forms formed with the auxiliary verbs that form the most accomplished, is prompted by a sensational emotional moment. The starting point of this structure in the poetry of Kurti is the stylistic category of effectiveness, for complex moments, for the poet's condition where their use has more stylistic than grammatical character.

## **Conclusion**

We have tried to lead to a common source, a source we found in the lack of respect for the respirocial terms of the Kurti verbal stylistic style, and we have finally formulated the notions of proper direction and direction. Issues related to the stylistics of verbs in the writing skills of Kurti must in no way be "**CONFIDENTIAL**", so that they are not open to discussion. Rather, open discussions would only help to consolidate the full morphology so that it can better perform

its functions. On the other hand, any attempt to overthrow the stylistic approach of Muharrem Kurti's verbal tense, through morphology and various studies of Albanian, would hinder the development of Albanian morphology.

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