



STYLISTIC SYNTAX IN THE PROSE OF NAZMI RRAHMANI

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Abstract

The study "Stylistic syntax in the prose of Nazmi Rrahmani", arouses enough curiosity to be researched in the lexical-semantic aspect. Precisely for this reason, this research has great linguistic, lexical, semantic and stylistic value. Since this issue has remained somewhat untouched in the linguistic study of Nazmi Rrahmani's works, this paper considers it reasonable to research the topic with the aim of serving other researchers who will deal with this issue. This study of the language style used by Nazmi Rrahmani is an attempt to understand more deeply his poetic art and to prove that the miracle experienced in the readings of Rrahmani's works is also shared as a family pleasure. Rrahmani's linguistic and poetic art can be experienced even today after his death. The purpose of the research was to study the works of Nazmi Rrahmani in terms of the relationship between the literary language and the everyday language of the people, namely with material and spiritual culture; mentality and popular creativity, we have studied his work also in the lexicological character, therefore we can freely call this study an interdisciplinary study.

Key words: prose, style, features, linguistics, function, comparison

1. Introduction

The language and style of Nazmi Rrahmani is significantly influenced by the geographical and cultural environment of Kosovo, including in his works elements of local dialect and traditions. Nazmi Rrahmani's prose uses simple and direct language to reflect social realities and people's daily lives, focusing on important social and political issues.

According to Johan Lyons, "If one must single out any particular personality as the founder of modern linguistics, it is the great Swiss scholar Ferdinand de Saussure, whose lectures were published in 1916 under the title *Course in General Linguistics*. Today we can distinguish different linguistic schools, all of which have been influenced directly or indirectly (in different schools) by Saussure's Course." (Lyons 2001)



According to Rexhep Ismajli, “Saussure’s course..., for its vision hitherto unseen in linguistics, is of capital importance for the future – it becomes guiding... A rare quality of his work is precisely what many others lack – non-dogmatism: he only proposes.”

According to Rexhep Ismajli in The Translator's Preface (Ferdinand De Saussure 2002), *Saussure and Modern Linguistics*, the Swiss linguist Ferdinand de Saussure, who worked in various centers of Europe (mainly in Geneva and Paris), left deep traces both through his work as a professor and through the posthumously published work *Cours de linguistique générale*, prepared by his students Sh. Bally (Ch. Bally) and A. Sechehaye and A. Riedlinger, who were among those who overturned the historicist-positivist methodology of linguistic research, according to which the history of language was confused with its development, examining phonetic or linguistic phenomena in general from prehistory to our time, starting from the principle that Hermann Pauli so elaborately stated - "linguistics is the history of language".

Linguistics of language and linguistics of speech – By placing the science of language in its true place within the study of discourse, we have simultaneously placed all linguistics. So, the study of language contains two parts: one, essential, has as its object language, which is social and essentially independent of the individual, this study is only psychic; the other, secondary, has as its object the individual part of discourse, that is, speech, including phonation, it is psycho-physical (Saussure 2002).

The linguistic unit can also be broken when the natural idiom is influenced by a literary language. This inevitably happens whenever a nation reaches a certain level of civilization. By “literary language” we understand not only the language of literature, but in a broader sense, any type of cultivated language, official or not, which is at the service of the entire community. Language itself knows only dialects, none of which is imposed on the others, so it is predisposed to division to the limit (Saussure 2002).

Translator Nelson Çabej has brought the studies from the original French language into Albanian, the book *Albanian Autochthony in German Studies* (translated by him into Albanian from German language) (Cabej 1990), but the most prominent Albanian linguistic expert to date, Eqrem Çabej, has dealt in detail with studies on the antiquity of Albanian and its place among Indo-European linguistics, in the volumes: “Studime gjuhësore III, V, VII” (Language Studies III, V, VII), “Hyrje në historinë e gjuhës shqipe” (Introduction to the history of the Albanian language).

The study of the Albanian language to reach conclusions about its origin and that of Albanians as its speakers began with G. V. Leibniz and J. Thunmann at the two ends of the 18th century, i.e. in a period when comparative linguistics had not yet emerged, formulating the principles on the basis of which the grammatical structure, phonetic system and lexicon of languages of the same family could be compared (Cabej 1990).

The first German, and at the same time European, study on the origin of the language and the Albanians belongs to the greatest philosopher of his time, Gottfried Wilhelm Leibniz. As he himself says, this effort was requested by the librarian of the Royal Library in Berlin, where, on Leibniz's own initiative, the Prussian Academy of Sciences had already been founded.

But it should be borne in mind that the study of languages for Leibniz was not simply a hobby. In his great goal of creating a universal history of the world, the languages of humanity were fundamental elements for understanding that history and for explaining it. He thought that the study of languages from a comparative point of view could lead to a language ancestral to today's



languages and would illuminate many aspects of the prehistory of humanity. "These languages," he said, "stem from a common source."

From this point of view, Leibniz seems to have preceded the object of comparative linguistics that would arise in his homeland, in Germany, with a whole constellation of linguists, such as: Franz Bop, August Schleicher, etc., which continues to remain at the foundation of historical-linguistic studies today. Time has shown that, as Leibniz intended and hoped, in many cases, the words of the language remain the oldest and most reliable monuments for the knowledge of many aspects of the prehistory (history) of nations.

In 1774, Johann Thunmann's *Untersuchungen uber die Geschichte der ostlichen europaischen Vo*

lker (Researches into the History of the Peoples of Eastern Europe) was published in Leipzig, a book dedicated to the history and origins of the Albanians and Romanians, which, as he puts it, is "uncultivated, barren, desolate", because "I preferred to open a new path here, instead of doing something where the path has been opened". This is how he characterizes in the 70s of the 18th century, the century of enlightenment, the degree of ignorance of Albania and the Albanians in Western Europe. And indeed, with this work, Thunmann emerges as the first explorer of scientific Europe in the history of the Albanians.

From a methodological point of view, Thunmani has definitively overcome the narrative method that had prevailed throughout the entire period of the European Renaissance and all the shortcomings that characterized it. The deep knowledge of ancient sources in this work was complemented by linguistic data. Eighty years before Hani, he would reach the same conclusion as him, namely that the Macedonians, Epirotes and Illyrians spoke the same language. Thunmani is also the first to openly and clearly state that the Slavic borrowings of Albanian are mainly related to the Bulgarian and Serbian conquests of Albanian lands during the Middle Ages. Following the millennial historical developments in these lands, he reaches the well-known conclusion that "In the history of the Albanians, I have not found any trace of later exile, and their language has given such evidence of the fate of the people, that I find it impossible not to recognize in them the ancient neighbors of the Greeks and the citizens of ancient Rome. But both of these show me the Illyrians" (Thunmann 1774).

The 18th century philosopher and theorist of history Johann Gottfried Herder, in his well-known work "Ideen zur Geschichte der Menschheit" ("Ideas for the History of Humanity") – 1784 – 1791, while presenting his ideas on the essence of human history and civilization, also speaks of the present-day peoples of Europe and the world. Joseph Ritter von Xilander was the first to mention in his work "The Language of the Albanians or Albanians" (Die Sprache der Albanesen oder Schkipëtare, 1835) a passage from the work of the great philosopher, which he uses as an authoritative quote to place on a separate page at the beginning of his book: "They are not foreigners at all, but an ancient people of the European family" (Thunmann 1774).

2. Methodology

The research on the topic "Language and Style in Nazmi Rrahmani's Prose" was conducted using a combination of methods that include linguistic and contextual analysis. In this regard, here are some methods that could be used:



1. Textual analysis: This method would involve the direct study of Nazmi Rrahmani's texts to identify linguistic and stylistic characteristics. The analysis could include:
 - Sentence structure
 - The use of stylistic language.
 - Word choice and vocabulary used.
 - Linguistic syntax.
 - The rhythm and the flow of prose.
2. Comparative analysis: Comparing the works of Nazmi Rrahmani with those of other contemporary or predecessor authors to identify differences and similarities in style and language. This can help place Nazmi Rrahmani in his literary and cultural context.
3. Contextual study: Analyzing the work of Nazmi Rrahmani in the historical, cultural and social context, which implies the study of:
 - Biography of the author.
 - History and culture of Kosovo during the period of his writings.
 - Political and social influences on his work.
4. Semantic and pragmatic analysis: The study of the meanings of words and expressions used by Nazmi Rrahmani and how they contribute to the overall meaning of the work. Pragmatics can examine the change in meaning depending on the context.
5. Textual statistical methods: Using computer tools to analyze word frequency and linguistic patterns in Nazmi Rrahmani's texts. This method can help identify specific linguistic and stylistic characteristics in a systematic way.

Through these methods (even when combined), an in-depth and comprehensive analysis of the language and style of Nazmi Rrahmani's prose can be created.

3. Analysis

3.1. Features on the Syntactic-Stylistic Plane

Linguistic stylistics studies the possibilities and expressive tools in different linguistic planes. It studies expressiveness—its expressivity, stylistic effects of this expressiveness, the meanings and stylistic nuances, as well as the linguistic rules in all fields and communicative situations. It operates on the principle of selecting linguistic forms from the phonetic, morphological, lexical, and up to the syntactic-textual level. Stylistic syntax is also built on these foundations—it, as a narrower field of linguistic stylistics, studies the expressive values of syntactic constructions and various structural forms of linguistic expression, specifically studying all stylistic elements on the syntactic plane, as well as their functional-stylistic and expressive coloring.

Since the study of syntactic features in one or more literary works represents a broad field, and the issues of syntactic stylistics (Katanic-Bakarsic 1999) are similarly quite extensive and complex, this paper focuses only on the phenomena with the highest density and expressiveness, consequently the most distinct stylistic elements on the syntactic level, their functional-stylistic realization, and expressive coloring. In short, this study will not limit itself to only addressing the most prominent phenomena of the syntax in the works of the writer Nazmi Rrahmani, compared



to Rexhep Qosja, on the stylistic plane, because interpretation and syntactic-stylistic analysis, explanations, and descriptions are necessary in these discussions.

In such interpretations, it is not easy to define the boundary between the study of language and the language of style. In fact, it is not even easy to define the boundary between syntax and stylistic syntax, because studying the syntax of a writer's language does not mean that the study is a linguistic-stylistic one. The basic principle followed here in examining syntactic features has enabled the selection of interesting syntactic elements from the linguistic material of the novels under consideration, along with the selection at the level of words, phrases, and sentences.

It should be noted from the outset that the value of Rexhep Qosja's novels, as well as the prose of Nazmi Rrahmani, from the aspect of stylistic syntax, lies in the variety of sentences they have used in their novels. The sentences, in most cases, are long, often excessively long, but it should be emphasized that a distinguishing feature of the writer's syntax is also the short sentences, even very short ones, which stand out for their accurateness, conciseness, and semantic density. Let's extract a brief text from the novel.

"All night I did not sleep! I could barely wait for the day to come. I took steps against pain, and steps for sleep I did not bring with me. I do not use them. Like I wasn't what I am—an American." "Life!" he said to himself. I look at the sky, which seemed to pour fire. "It was a road of death!" he said again to himself and shook his head in surprise. "And to know that you're on such a road, your feet will be released..." (N. Rrahmani, *Rruga e shtepise sime* 1978)

Complex Sentences, usually we find long, complex sentences in detailed descriptions with various thematic contents, especially at the beginning of chapters in novels. Let's look at the following text:

"This day also passed, as billions of others have passed before it and as billions will pass after it, it passed; the rain and the wind have stopped, the streets are dry, the gray sky has temporarily cleared, while the Sun slowly descends behind the Great Mountain. All kinds of faces look at me—frightened, pale, swollen, tired from the turmoil they cause one another or themselves, and they look at me with faces satisfied with themselves, happy, thinking that the fate of many lies at their feet." (Qosja, *Një dashuri dhe shtatë faje* 2003)

These sentences stand out not only for their detailed descriptions, carefully crafted stylistically, resembling poetic prose, with a large number of adjectives and qualifiers, but also for the accumulation of nouns, verbs, and especially adjectives that prolong the narrative. Let's look at a typical example of this type of text:

"At first, she seemed naïve, immature, light-headed, mentally lazy, even though after reading *Hirmadhja*, I knew she had creative talent. But later, the longer I spent with her, the more we talked, when we were alone and when we were with others – doctors, charitable sisters, writers or professors, my friends or hers – the more I understood. Over time, I was convinced that Hana was not an ordinary girl like many others, with little curiosity and limited abilities, but a girl with



extraordinary curiosity and different abilities..." (Qosja, *Një dashuri dhe shtatë faje* 2003)

"What kind of blood do you have, Sabiti, when you go by yourself? He has no blood. That's not how blood is taken, boy... Forget about the blood, no one has seen the good from it until today. How many houses remain without a master, women without husbands, mothers without sons, children without fathers... and why? Why? Because blood takes everything with it. You don't know. You're still young, but learn from your mother how to avoid it, because bad things never happen to you!" (N. Rrahmani 1965)

Every day in our house, I saw people with tears in their eyes, as if, instead of rain, only tears were falling those days. The village had changed immediately, and it seemed so strange to me, just like the people in it—my father, my mother, myself, and the other children who had been left behind, seemingly confused, looking around lost, waiting only for what would happen to our house. (N. Rrahmani, *Rruga e shtepise sime* 1978)

Even at this moment, while he was looking at the village we had left behind in the moon's rays, he was looking at the village and taking steps in the opposite direction, Dini remembered that parting, that smile, that joy from that evening when dusk was falling, a memory he would never forget. (N. Rrahmani, *Tymi i votrës së fikun* 1969)

Accurateness, clarity, and semantic compression are the main features of Rexhep Qosja's prose, as they also appear in the prose of Nazmi Rrahmani. In fact, his syntax touches both ends of the syntactic spectrum: length and brevity. And in both of these types of sentences, the writer achieves semantic compression and syntactic expression density. If, in the first type, long sentences, comparisons and adjectives dominate, in the second type, in the short sentences, metaphors dominate. Precision, as a concise way of expression, requires fewer linguistic units to express more meaningful content, naturally without being damaged in its meaning, and in this context, both Qosja and Rrahmani have shown rare mastery in these types of sentences.

The short sentence in his novels has a minimal number of words, but conveys distinct multiple meanings. The absence of words or the economy of expression does not present any emptiness of meaning or undermine the literary message. Precisely, the extensive use of comparisons and metaphors helps the precision and clarity of the writer's short sentences... In fact, metaphor is considered the essence of his artistic precision, and in this context, it can be said that he has proven to be a master of using metaphors, while his sentence structure is the best example of linguistic precision in general.

Precision through density in his novels is realized by giving the expression or sentence more meaning than the lexical units it contains, without excluding any essential element and maintaining full meaning and clarity. These sentences resemble the conceptual structure and formal aspects of proverbs and aphorisms:



"Fear is the best teacher. We are free! We are caressed by fresh air."

"We hear their voices but don't see them. The monsters reveal themselves even without speaking, says Garipi. I respond: maybe something unexpected came up. We will find them if they don't find us first. The days and nights are ahead of us. Night is our day." (Qosja, *Nata është dita jonë* 2007)

"Tonight I'm not cursing that night, nor the moon that I've always hated, nor Ram, nor those two wolves, nor my mother, nor Uka. I'm forgetting all of them, after waiting for this day!" she said to herself, joyful and convinced that now everyone would finally understand her innocence. (N. Rrahmani 1965)

"Oh, how difficult the times have become!" one of the old men would say, shaking his head. "I have seen everything, but I never imagined we would face such dark days!" (N. Rrahmani, *Rruga e shtepise sime* 1978)

This type of sentence has a wide scope in the novels of both, Qosja and Rrahmani. A characteristic of these short and semantically dense sentences is the fact that if any component were removed, it would result in a semantic emptiness of the text, in fact, it would cause harm to the semantic side of the text.

Accurateness through omission in Qosja's novels occurs when a sentence or part of a sentence, or even one or more entire sentences, is excluded, but from the existing context, what is left unsaid is understood—meaning the meaning of the sentence is not obscured at all. This happens when the omission of a word prevents ambiguity. This action happens frequently in Qosja's novels and represents skill in this art. The author skillfully omits certain parts of sentences:

"Why shouldn't they look at us like that, surprised, astonished, curious? Moisi Milori—a relic of communism. Delina Derti—a very seductive girl. Miran Bushati—a foreign face; dressed in American style! We enter the promised room one floor down: in the underground room. The communist bunker turned into a democracy restaurant! Stone wall. The table, not very large, made of stone. The chairs, four chairs, made of stone. Two swords on the stone wall—made of stone." (Qosja, *Bijtë e askujt* 2010)

From a syntactic perspective, Qosja's novels are distinguished by a number of syntactic figures that are realized on the level of phrases or sentences and fulfill the criterion of deviation from the usual use—what is called stylistic deviation. Such figures are all those in which the unusual expression or content of the phrase or sentence as a whole is involved. The dominant figures in Qosja's novels are based on the principles of expansion, fragmentation, substitution, transition, and superimposition.

Expansion figures are characterized by the addition of various elements into the basic structure of the sentence. Among these, those with various expansions such as: accumulation, gradation, substitution (synecdoche), and epithets: with the repetition of the same elements through anaphora, epiphora, symploce, anadiplosis, duplication, and polysyndeton are more densely used in these novels. Here's an example:



"The girl woke up today very sad! On the electric poles, on the telephone poles, on the walls of houses, on the walls of global buildings, even on statues and monuments—constant proclamations! As the Fatherland demands, it said! The time of chameleons! No one knew dialectics like Kushi. Thesis. Antithesis. Synthesis. Gossip; the most profitable profession Here and There! This year, deaths have increased a lot, especially sudden deaths. What can we do? We have death closer than the collar of our shirt." (Qosja, *Një dashuri dhe shtatë faje* 2003)

At first, I was surprised by what came to my mind now, weddings. Why did I want to think about weddings now? What connected my current state and thoughts with the weddings that had been held in the village a while ago? I remembered so many stories about the old weddings, and it seemed to me that this was the road of life in the village (N. Rrahmani, *Rruga e shtepise sime* 1978).

This somewhat longer excerpt from the novel "*Një dashuri dhe shtatë faje*" (A Love and Seven Sins), as seen, contains not just one or two but several of these syntactic figures. For example, we have:

- Enumeration – *sheshet, rrugët e rrugicat* (the squares, the streets, and the alleys)
- Repetition – The verb *ka vdekur* (has died) is repeated 6 times, the noun *vdekje* (death) 3 times, and the sequences in *shtylla* (poles) and *mure* (walls) occur twice.
- Descending and ascending gradation – *Në shtyllat të rrymës, në shtylla të telefonit, në mure të shtëpive, në mure të ndërtesave botërore, madje edhe në statuja e përmendore – shpallje të përzishme!* (On the electric poles, on the telephone poles, on the walls of houses, on the walls of global buildings, even on statues and monuments—constant proclamations!)
- Parallelism – *Ka vdekur njeriu që sot ishte i këtillë, nesër i atillë e pasnesër i këtillë dhe i atillë!* (The man who today was like this, tomorrow like that, and the day after tomorrow like this and like that!)
- Here and There!
- Proverbial expressions – *Përfolshmëria: profesioni më i leverdishëm* (Gossip: the most profitable profession); *Vdekjen e kemi më afër se jakën e këmishës* (We have death closer than the collar of our shirt)
- Metaphorical phrases – *Kohë kameleonësh!* (Time of chameleons!)
- Homeoteleuton – *Teza. Antiteza. Sinteza.* (Thesis. Antithesis. Synthesis.)
- And others.

Now, let's look more closely at some of these syntactic figures which hold significant places in the writer's prose...

"...Alija, my dear, what are you doing to me now? You've torn my heart apart, girl!... How much I've suffered for you, poor mother, and now, I must leave you, part from you for good, girl. My eyes will never see you again, my mother! What does a mother do without you? And what do you do without your mother? I will never see again, my dear, my sweet mother. Mother, for years, girl, I have not left a priest or a fortune-teller, man or woman, who knows something, without asking, and now that I am happy, I must leave you forever, never to see you again. I turn my back on you, and you are handed into foreign hands..." (N. Rrahmani 1965).



Accumulation (Cumulative) is a stylistic figure that frequently appears in the novels of Nazmi Rrahmani and plays a significant role in deepening and enriching the linguistic expression. This stylistic device is used to create a deep enrichment of descriptions, to increase emotional intensity, and to convey richer and more profound messages (Simeon, Enciklopedijski rječnik lingvističkih naziva I 1969).

Through cumulative structures, Rrahmani uses a different combination of linguistic units at various levels, such as lexical, syntagmatic, and sentence structures, creating a figurative richness that expresses the sensitivity and complexity of events and characters. The function of cumulative structures is to expand, explain, and refine the expression as completely and multifacetedly as possible, where every part of the accumulation contributes to helping the reader understand more and more deeply the message being conveyed.

Example from the novel "Vdekje" (p. 68) (Qosja, Vdekja më vjen prej syve të tillë 1974) "Stumbling along the road, which the wind had dried, picking up stones and pebbles, bumping their head against the fences of the yards, looking right and left, and more often, behind, fearing that some hidden eye might be watching, listening to the barking of dogs that started one by one and then joined together, he felt an unclear pain still expanding and deepening within him, blending with the feeling of shame that from tonight, perhaps, would remain on his forehead, like the bell on the sheep..."

In this example, cumulative structures are used to create a series of actions and feelings that are closely linked to one another, making the description much richer and more powerful. The repetition of verbs like "*duke çopuar*" (*liming*), "*duke marrë*" (*taking*), "*duke u zatetur*" (*stumbling*) creates a rhythm that reinforces the intensity of the actions and brings to the surface the feeling of anxiety and uncertainty experienced by the character.

Additionally, the use of syntagmas and condensed sentences like "*duke i përgjuar lehjet e qenve*" (listening to the barking of the dogs) and "*ndiente se një dhembje akoma e paqartë po i zgjerohej e thellohej*" (felt an unclear pain expanding and deepening) reinforce the effect of a feeling that expands and fills the character with distress and uncertainty, emphasizing the psychological consequences of the situation. This is a key feature of cumulative structures, which allow for a more detailed and complex description of the emotional and physical experiences of the character.

Overall, the use of accumulation as a stylistic figure gives Nazmi Rrahmani's style a special intensity, including a wide range of expressions and feelings that convey more than just narrative information.

In the first example, where the actions of one of the characters from the novel "*Vdekja me vjen prej syve të tillë*" (Death Comes from Such Eyes), Lec Paçarizi, are described, the writer uses three blocks of accumulation.

In the first block: "*duke çopuar rrugës, që e kishte tharë era, duke marrë në thua në gurë dhe në guralecë, duke u zatetur me kokë nëpër rrethojat e avllive, duke shikuar kur djathtas, kur majtas e, më shpesh, përmbra, mos e përcjell ndonjë sy nate, duke i përgjuar lehjet e qenve*"...



Lec Paçarizi performs five actions:

1. He is liming on the road.
2. He stumbled in stones and pebbles.
3. He stumbles (with his head through the fences).
4. He is looking (right, left, and more often, behind).
5. He is eavesdropping on the barking of the dogs.

The author uses five gerund forms: *duke çopuar* (liming), *duke marrë në thua* (stumbling), *duke u zatetur* (being stumbled), *duke shikuar* (looking), and *duke i përgjuar* (eavesdropping), as well as five forms of the past tense: *ka çopuar* (has limed), *ka marrë në thua* (has stumbled), *është zatetur* (has stumbled), *ka shikuar* (has looked), and *ka përgjuar* (has eavesdropped).

In the first instance, the five verbal forms of the first type of accumulation share the same referent, Lec Paçarizi. In the second case, however, there are two referents – the pain and the feeling of Lec Paçarizi's own body, meaning we are dealing with two types of accumulation. Meanwhile, in the third case, the accumulation is built with nouns that expand and are supplemented by other linguistic units.

This approach highlights the writer's mastery of layering linguistic units to intensify the expression of actions and experiences. Through these accumulations, the emotions, physical actions, and internal states of the character are brought to life, deepening the narrative.

I saw my father well, and it was very hard for me; it seemed that he was no longer my father, but only a piece of stone, a piece of that big rock above the village. Bad! It seemed to me that my father had turned to stone, my grandmother to stone, my mother to stone, my brother to stone, my sister to stone, a stone of tears, because she cried the most, she cried out loud, and her voice was the voice of a weeping woman, she seemed to have become only tears and cried, cried loudly, and she reminded us, even me, and then I felt crushed.

This example illustrates the accumulation of repeating elements that are closely linked to create a powerful image. The repetition of words like "stone," "crying," and "tears" helps express more deeply the character's pain and emotional burden. This kind of accumulation makes the text richer, denser, and deepens the emotional sensitivity of the situation. In these examples, the author uses accumulation to create a powerful emotional effect. The use of many repetitions and accumulations of different elements (such as "stone," "death," "cry") expresses the weight of grief and loss. Accumulation here aims to extend and deepen the description, providing the reader with a detailed and dense view of the characters' emotions. Through this technique, Rrahmani manages to build a rich and nuanced style, making the text more vivid and sensitive, enhancing the intensity and enrichment of the literary content.

The use of accumulation in the novels of Nazmi Rrahmani is a technique that adds various dimensions to artistic expression, giving the text uniqueness and depth. Accumulation increases the intensity of sensitivity and enriches the description, making it more vivid and sensitive to the reader. In these dense and diverse accumulations, within a narrow textual context, the main driving force, in addition to the literary one, is the aesthetic one. The stylistic effect of these accumulations begins with the addition or semantic completion, because each lexical, syntagmatic, or syntactic unit in the coordinated line illuminates the main theme or the core unit of the text in a new light,



thus adding the distinctive semantic component, making the accumulation a noticeable action, a prominent action in the poetic structuring of the sentence.

In the novels of Nazmi Rrahmani, accumulation appears in various forms and ways, but most often with the inclusion of a larger or smaller number of different linguistic components, characterized by the same sentence position, as well as with its subtypes such as: different substitutions or replacements and synalephe. The stylistic quality of these figures is built upon counting a series of specific elements or a series of new elements. Through these figures, the writer presents phenomena, scenes, images, and characters usually with many linguistic units, and as diverse as possible – words, syntagms, and sentences, expanded with as many details as possible. Here are some examples:

"...when Budin Buda had thrown them like sacks of flour onto the asphalt, one after another, those three young heroes of Vajazani, known by their unforgettable nicknames, Idiot, Zifti, and Belbani, you would have heard these words, these phrases, these expressions, these notions, terms, localisms, barbarisms, internationalisms, idiocies, these truths, and these lies, sometimes more often, pronounced in a half voice, and even more often with a small voice, torn, conceived, whispered, which you would only hear if you made your ears into cigarettes." (Qosja, Nata është dita jonë 2007).

When that year the Evil River was flooded, we let the Turkish soldiers in from all sides, surrounded them, closed them in, and kept them for several days as if they were in the pen of a goat; we gave them piss to drink... All those who could take a rifle in hand in the Evil River rose up on their feet at that time and we made them a pile; we didn't let them breathe. We chased them, killed them, left them without food and water, because our day had come..." he lost himself in thought, recalling those past days, while I could see the pleasure in his eyes (N. Rrahmani, *Rruga e shtepise sime* 1978).

In the examples above, the accumulations present lexical and syntagmatic units in long syntactical constructions. In the first example, we only have the accumulation of words accompanied by demonstrative pronouns *këta* (these) and *këto* (these), such as: words, phrases, expressions, notions, terms, localisms, barbarisms, internationalisms, idiocies, truths, lies, and adjectives: torn, conceived, and whispered.

3.2 The Stylistics of Colors – Gradation

Grading is considered a macrostructural figure or a mental figure, through which thoughts, ideas, judgments, assessments, and emotions are reinforced or softened in a gradual manner by arranging lexical units or syntactic structures that are close in meaning. In lexicographical and encyclopedic definitions, gradation is defined through interpretations of the meaning of the word "gradation" (*shkallëzim*), thus offering its textual translation. According to Shefkije Islamaj, "I (Klaić 1989) (Simeon, *Enciklopedijski rječnik lingvističkih naziva II* 1969) paraphrase: gradation is a transition from one level to another, with a gradual increase or decrease; repetition and extended anadiplosis (Islamaj, *Rečnik književnih termina* 1985)." In literary theory, gradation is explained as a visual or compositional action in a literary-artistic work (Škreb and Stamać 1983).



From all the literature used, it seems that the most accurate definition comes from the *Encyclopedic Dictionary of the Authors' Discourse* by Osvald Dykro and Cvetan Todorov, in which it is stated that gradation is "the arrangement of equivalent expressions (at least three of them), which contain one or more common semantic markers, of which at least one is repeated with a change in intensity" (Dyrko and Todorov n.d.) .

During the collection and examination of the linguistic material, as well as the analysis of examples, I have mostly relied on the definitions of these two authors, according to the scholar Shefkije Islamaj. Since a large number of theorists consider gradation, I believe rightly so, as a syntactic figure, a figure of reinforcement, and a mental figure, it will be treated here as such. In fact, I think that the gradation in the work of the writer Nazmi Rrahmani mostly corresponds to this definition: the arrangement of stylistic synonyms, in fact synonyms that differ according to stylistic and emotional coloring. It can be further stated that his gradation can be called emotional, which is why in the monograph, emotional discourse in his novels, short stories, and often even in his diaries, has been treated as a distinctive feature of his language and style (Dyrko and Todorov n.d.). This is something that we also find in the prose of the writer Nazmi Rrahmani, where gradation is called emotional discourse in prose.

"I have not gone through this road of ours, all those hard years in the mountains; nor have I been in prisons. For the Përrovi i Keq, I had always given my head. But that I would take this road and seek salvation there, I never thought of it..." said my father one day, and he also mentioned the names of some of his friends that he had never let slip from his mouth before. Hasani, Bajrami, Isa, Azemi, always found a place in his stories. And when I heard all of this, I found it so strange, even life in our house. I was astonished at how we lived in these days! (N. Rrahmani, *Rrugë e shtëpisë* sime 1978).

In the two-volume monograph "Gjergj Fishta – Language and Style (Islamaj, Gjergj Fishta – Language and Style II 2012)," this definition is used: "Gradation is a macrostructural or mental figure, with which a perception, emotion, thought, or idea is reinforced or softened in a gradual manner through the arrangement of semantically similar expressions." According to the scholar Shefkije Islamaj, "I think this definition can be further expanded."

Gradation, as a mental and stylistic figure, expresses unity and unpredictability in discourse in general, and in artistic discourse in particular. It expresses the subjectivity of the speaker, or more specifically the writer or narrator, adds emotional color, and rhythmizes the linguistic expression.

Logical gradation is built on the principle that determines the importance of the components involved in gradation, the order of which is partially conditioned by objective criteria and most often by the writer's subjective selection. This means that the culmination of the gradation depends on the writer. This type of gradation is most often found at the text level, and is referred to as textual gradation.

The only concern that Ali could never rid himself of was his love for him. He felt sorry for him, and his love for him never diminished, although sometimes he hated those people. His parental love pushed him to forget all the past and to care for his son again and again, but only with memories and wishes, which he could feel growing more and more in himself every day (N. Rrahmani 1965).



Emotional gradation is constructed by arranging lexical units close in meaning, mostly by arranging stylistic synonyms or synonyms with emotional overtones: Perhaps I remember so often why it had such a rare name, extremely rare in our regions, but also very beautiful; perhaps I remember why the Kopil's Grave was the only piece of land he wanted to look at, to protect, and to care for as his own property (Qosja, Vdekja më vjen prej syve të tillë 1974).

The strange conversations continued, and again, my mother looked longingly at everything in our house. She looked longingly at us too. Her longing overwhelmed me. At first, it surprised me: why did my mother look at our house like that? Why did she look at us?! But she would stop and stop, and examine everything of hers! She would stop and look at the chimney, the stove, the bed... (N. Rrahmani, *Rruga e shtëpisë sime* 1978)

3.3 Stylistic Reading – Syntactic

According to researcher Sheskije Islamaj, in our cultural space, it is rare that an individual achieves the same level of success and distinction in multiple fields of creativity. Rexhep Qosja can rightfully be considered a prominent historian of literature, a distinguished literary critic, and a prominent publicist. However, Nazmi Rrahmani stands out primarily as an exceptional novelist. Through his novels, he has enriched Albanian literature and our literary experience in many ways: in terms of content, ideas, technique, and literary and linguistic organization.

In the general linguistic plane, Rrahmani stands out for the maximal use of the semantic potential of the language, as well as for his special selection at the morphological, lexical, and especially syntactic levels.

In the novels of Nazmi Rrahmani, independent sentences dominate, with typical use of compound sentences, exclamatory and interrogative sentences. Meanwhile, the macrotexts require deeper analysis and express interesting material for further development of the syntax of Albanian sentences. Each sentence has a mathematical regularity that gives the impression that each sentence contains its own core. As a result, Rrahmani's sentences feel very stable, and, in fact, they are so interconnected that there is nothing unnecessary, nor can anything be added or removed. What holds true for the macrostructure, composition, and microstructure of the novel can be felt in every paragraph, in every sentence, and in every detail.

"That day, and still today, I remember Trashja of Dervish of Malluta and she appears before my eyes alive, bloated, torn as badly as possible, but also bruised, dead, lying on a small grave, which they still call the Grave of the Child." (Qosja, *Vdekja më vjen prej syve të tillë* 1974)

"When she dressed, she looked even more beautiful, but a pale shadow had clung to her face, showing everything that was happening those days within Hajrine." (Qosja, *Vdekja më vjen prej syve të tillë* 1974)

The stylistic devices for expressing syntactic relations in sentences are investigated through prepositions, conjunctions, relative pronouns, adverbs, and auxiliary lexical



tools. See the example: "Slowly, as if I were a Buddhist immersed in nirvana, not feeling the weight of my body, waiting for my soul to pass into another being, happier than I was, I sit on the floor, then get up and sit again on the chair, and, with the chair, I move even closer to the table, resting my elbows on it, while placing my palms on the edge." (Qosja, Një dashuri dhe shtatë faje 2003)

"Excuse me, I'm in a rush. I have to go to the city for a meeting, so I don't have time to stop, because I was delayed fixing something at school. I would have loved to stop and talk a lot about school. But here comes Rexha, Hyseni, Ymeri, and Halimi, who until now also fixed something there at school, and they will talk to you about it. (N. Rrahmani, Tymi i votrës së fikun 1969)

"When she dressed, she looked even more beautiful, but a pale shadow had clung to her face, showing everything that was happening those days within Hajrine." (N. Rrahmani 1965)

"I thought that my father was thinking about those years he had spent there, in those mountains; he had left those years behind and now he was remembering them... Or, perhaps, he was thinking that he had saved himself. Or, he wanted to see the clear sky from the east, in whose embrace he had almost entered that stone like a large tooth, like a rotten, gnawed tooth, and had made a large wound, a wound which, however, he had endured as long as life, and would endure, perhaps, for much longer." (N. Rrahmani, Rruga e shtepisë sime 1978)

It should be noted that the situation does not appear the same in both novels. While in the first novel, there is a reduction of the intervals in the overall flow, where the author's action is irrefutable, in the second novel, we observe the attempt for continuous "leaps" by increasing the semantic potential. The first type of prose unites and connects, while the second promises, unravels, and divides. Despite this, the first type of prose is an analytical narrative, while the second is synthetic: the first is more connected with figures of comparison, while the second establishes stable connections with metaphors. Roman Jakobson, in his theory of metaphorization and metonymization, in his article on aphasia, distinguishes two types of language in modern literature: one in which metonymy dominates in the artistic narrative action of observing the world, and the one where metaphor predominates (Jakobson and Halle 1988).

"I believe that there is no reason why in the assessments of this kind, intuition should not be considered an important factor that precedes scientific interest and stimulates scientific analysis, because even Leo Spitzer, the well-known stylist, made efforts to overcome the distance between the study of language and the study of literature precisely through stylistic analysis, declaring intuition as one of its main abilities or the principle through which one penetrates a literary work (Guirard 1964)."



CONCLUSIONS

The novels of Nazmi Rrahmani offer rich material for examining complex, broad, and interesting lexicosemantic and syntagmatic relations, constructed based on the principle of contrast and proximity.

On the syntactic-stylistic level, the use of various stylistic elements is emphasized, which stand out with a pronounced expressive and functional-stylistic coloring. The function and arrangement of the components of sentence structures, particularly in proverbs, are followed, with the primary function of the predicate as the main component of proverbial sentences.

The language and style have been a reflection of the Gheg dialect, adapted to the most refined popular form, and simultaneously adjusted for the Kosovar readers, their challenges, and experiences during the period before and after World War II.

I hope that the style and language of Nazmi Rrahmani's works is an issue in itself that does not resemble other Kosovar authors, demonstrating that Albanian is a rich language with a wide variety of lexicographical units, which constitute a great treasure even for the standard Albanian language.

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