

ATTRIBUTES OF LANGUAGE AND STYLE IN THE NOVEL “THE ACCIDENT” BY ISMAIL KADARE

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Abstract

The prose of Kadare has left significant traces in the worldwide literature, but besides, literary values it owns linguistic values as well. The main intention was and remains the nice entertaining, that is transmitted to the readers from the linguistic style and formation that is felt from this master of writing. The novel “Accident” was conceived by the author on its entirety as a judicial file, arrived to be considered and examined by the reader according to the facts and supposed conjectures. But “How does the author realize this enigmatic process? The accident is the first data for the event, which is given as an indisputable truth, while the building of puzzle starts here. The technique of conscience flux, aposiopesis and ellipses are some of the manners. In this novel the author uses masterly the expressive syntax tools too, that give vitality and strength to the phrase, express thoughts or feelings, as exclamatory sentences, rhetorical questions, recaptures and repetitions, segmentation of sentences and periods. Another essential attribute is also the expressive and stylistic use of the verbal living material. His style presents many features and a wide array of backgrounds. He has consistently brought structural, lexical and conceptual innovations of writing tradition. The Accident opens another chapter in the author's creativity declared by him-self to appear with a writing rate change. Ismail Kadare is considered as an emblem of Albanian culture and has provided evidence that he owns the author's intuition to find the perfect subjects, to give deep meanings of life and spiritual realities.

Key words and expressions: *Linguistic-stylistic tools, technique of conscience flux, ellipses, aposiopesis, repetitions, phrase logical units, syntax construction parallelisms, etc.*

Our most known writers, by their works have established cornerstones in the building of nowadays Albanian literature. They are distinguished from each other, among other things, by the way they have chosen and used various tools of literary language. Therefore fiction literature, has attracted constantly the researchers, not only to the cognitive values, but also for its bilateral relations with national literary language. An important place in this literature occupies the writer Ismail Kadare, who is ranged through the most celebrating of Albanian literature, that have given a special help to the Albanian language elaboration and enrichment, for the crystallization of the linguistic norm and to its successive perfection instilling, and to the language stylistic improvement, and beyond.

Due to the poetical essence and to the recreation of legends, Kadare is compared to Homer, on tragically aspect to Dante and Shakespeare, and considering to ironic and grotesque; dramatization is included in the same the family with Gogol, Kafka or Ornel. The coexistence of myth and modernity, metaphysical perception of Albanian lick and disgrace, the polisemantic fables, etc. are specified as his distinctive signs, through which,

continues to have a powerful communication to the cultures and languages his book has been translated. However, the estimating discussion on his works is fluctuated between the novel “The accident” that has raised debates among the writers and critics, those who have qualified it a “lose of time to each reader” to the highest assessments made by the writers of organization *Pen International*.

But, what make this novel so special and which is the target of this study? The reason was and remains the so kind surprising that is experienced by readers, due to the style and linguistic formation that feels the writing mastery of this writer.

Ismail Kadare is distinguished particularly to the knowledge of Albanian language wealth and of its expressive tools, which, being used by him by a creative fantasy, in accordance to the circumstances, content, and ideas, obtain the agility and new artistic and stylistic values. The language of this writer is distinguished to the particular proclamation approaches “*He is distinguished as a writer who choose well the word, appropriately to the ideas the created works, but he also weights and measures it well, finding the right place to his phrases, generally medium and not long ones, never exaggerated*”(Shkurtaaj 2009:148).

The Novel “The accident” on its entirely is conceived by the author as a trial dossier, that came to be judged and assessed by reader on the basis of facts and supposed conjectures. But how does the author realize this enigmatic process? “Important- as Topalli says “...on textual linguistic analyze is the discovering of expressive tools and the motivation of their construction at given texts.”(Topalli, Gjuhësi teksti 2011: 296).

In this novel there is present the enigma, furthermore the novel is entirely structured especially according to this concept. There is not any final enigma resolving, but the enigma itself became by motivation the literary dominance of this work structure. Thus, at the accident, the crime, is given in the form of a communication accident, caused in extraordinary circumstances and is given as a first data, then after, starts the event, the examination of facts, testimonies, and the event occurrence restructuring.

One of the main linguistic figures Topalli – treats also **aposiopesis** when occurs “*the expected syntax conclusion, evidenced typographically by silence dots; in this point the sentence remains unclosed*” (Kërkime II, 2011: 245). This, as Galperin said “*is the best stylistic syntax mechanism from transmitting strong emotions*” (Stylistics : 236). This occurrence is used very effectively at whole novel.

E.g. “*After the affirmation of the driver that nothing unusual had happened before the accident, in spite...maybe...of the mirror...*”(The Accident : 14).

The aposiopesis represents a strong grade of the provision predictability that is ensured by means of sentence structure. In particular this is found at the conditional phrases, but Kadare uses it as a stylistic mechanism in various syntax structures. This unexpected rest focuses our mind on what has been left unsaid. Thus the report about what is said and what is new becomes more expressive, meaningful increasing this way the grade of enigma.

Another expressive syntax tool uses masterly in the novel is also **the flux of conscience** “...it consists on direct and free description of ideas and feelings, that induce profoundly the character of a novel and that are completed upon a criterion that respects the real process of thinking, to which there is not any logical relation to the thought and phrase, thus acting I this way to the free association of figures in the basis of the analogy.” (Topalli, Kërkime II, 2011: 254).

This literary narrative technique used by famous authors as Joyce, Kafka, etc dominates this novel where the first place is occupied by the individual with his interior conflicts, emotions, feelings and his passions.

The characters are presented contradictory and often with unorganized thoughts in man mind until they frame the behavior suppositions according to a morality that is contrary to the general.

E.g. *“He doesn’t let me live. I do not say that he does it intentionally, but this is the truth: he has tied me and doesn’t let me go. His life differently of mine is in decrease. He can’t do anything else just drags along. Without thinking for me, to my youth, to my sacrifice.”* (The Accident : 70).

Here, a special role plays the time notion, notion that in this novel is developed upon the Aristotelian concept where everything is in movement, movement numbers in respect of the millenniums yesterday and of future, that reflect, are placed in front of a mirror, where are projected images if conscious and unconscious behavior, interact at each other treating attitudes and desires that swing to the humanity in time and space. The man, don’t know yet where will weights more the balance of human behavior. The return to love, sex, family, instinct and morality of frames with behaviors of years ago.

“He continues to sleep, as nothing had happened and she, as thousand years ago, lied in front of him.” (The Accident : 184).

The syntax is considered as organizing the speech, as the most direct expressing of thought. *“ The creative specificity or individuality of style is appeared primarily in syntax. The mode of text structuring, choice of structures, its spread in stable communicative units, compound the originality and individuality of this writer.”* (Shkurtaj 2009:19).

A mastery utilize have also the manners and tools of expressive syntax, that give strength to the phrase, express thoughts and feelings, as exclamatory sentences, rhetorical questions. Among the expressive syntax that author has used successively are the syntax parallelisms and word and structure segmentation.

At novel “The Accident” the **syntax structure parallelisms**, by same order and structural frame of various lecture units, sometimes by other forms that give a distinctive systematic character, organized in a perfect way.

E.g. *“They would be free, as in the beginning of the world. Being free **to be met, if they wanted. To be tired from each other. To be forgotten. To be retrieved.**”* (The Accident : 141).

To attract more and more the attention on events, to show up and achieve a more vital expression, a second extremity, enlarged or not, a hip of extremities or one or some subordinate word can be separated from the sentence in which are part, can be separated by a long pause, coming out on its own. It’s the property of **the segmentation** that occurs even in the spoken chirp that nowadays is increasingly used.

E.g. *“Naturally, had come to the opinion that this dream taste, could not be experienced only with the man once close, already away. To make Rovena a strange one, as she was two years ago. To lose and then to regain her.”* (The Accident : 130).

Not rarely the detachment and segmentation isn’t only by patterns verses or predicative units, but even by such unit groups, that pursue each other as following:

E.g. *“Under is unbelieving gaze, her words, would cover instantly as a cloud the scary cracks. You just you. The anxiety to you. The crazy inhumane desire to like. The internal call. The pray as in altar.”*

To describe an extraordinary circumstance, to characterize a personage, an object, among other things the author uses a number of outgrowths, that by Osman are denominated **“syntax neologisms”** (1991 : 36). These are author’s own creation, positioning of the words in new unordinary relations, often meaningless:

E.g. *ëndërr e marrë* ‘crazy dream’; *shtete kryeneçe* ‘haughty States’; *fluturimi i taksisë në zbrazëti* ‘the taxi flight in emptiness’; *hijeshi tronditëse* ‘shocking elegance’; *sabotimi i frenave* ‘brake sabotage’; *Gadishulli ngjante përnjimend i marrë* ‘Peninsula indeed seemed like crazy’; *shija djegëse e hakmarrjes* ‘spicy taste of revenge’; *vuajtja luksoze e grave të bukura* ‘luxury suffering of beautiful women’; *rrëzëlleu si një diamant i pabesë* ‘radiated as a backhand diamond’; *kureshti çlodhëse* ‘recreational curiosity’; *vala e mallëngjimit* ‘wave of emotion’; *numri mineralogjik i taksisë* ‘taxi mineralogical number of taxi’ etc.

To discover the hard spiritual condition of personage, the writer uses also a juxtaposition of simple sentences series.

E.g. *“She still is afraid. You’re strangling me. The taxi runs. The driver’s eyes, as encountered anywhere, freeze to the glass mirror. On both sides comes light. But she is very ruthless. She brings her head to his shoulder. The taxi starts to tremble. A foreign presence is already inside her. The upper deaf.”* (The Accident:267).

Sequentially using the simple sentences, without numbers and logical structures, in dramatic moments and hard spiritual conditions, the writer communicates the idea that writers mind works slowly, that he isn’t able because of the torpidity to make the logical clarifications cause-consequence between defined objects and phenomena that are viewed as a movie distant to his being.

Another phenomenon, of great interest, used in the novel, is also the use of **ellipse**, that by Topalli is considered: *“...as a modern refinement communication to the reader”*. (Kërkime II, 2011 : 226), Galperin *“the lack of a tool increase the emotional nuance and makes the sentence to sound more emphatically”* (Stylistics 1971: 235). The elliptic uses are particularly met at dialogical speech page 162, 163, 204 etc, but even the author’s descriptions.

The researcher Tomor Osmani writes: *“For writers who rely on national legacy, on people language and culture, a fundamental feature is also the expressive and stylistic utilization of the alive verbal material.”* (1991 : 32). Kadare uses a lot of phrase logical units aiming to profoundly evidence his personages concerns, that give to his work strength, vitality and agility, giving to us information of great ideal emotional burden. *gjithçka sa vente e bëhej lëmsh* “everything became more muddled”; *nuk u besonin dot syve* “could not believe to the eyes”; *po më lë pa mend* “you wowing me”; *nuk merreshin vesh për asgjë* “they did agree upon nothing”; *“do ti kthente krahët* “would turn his back on him”; *t’ju ngriheshin qimet e kokës përpjetë* “head hairs would rose up” *ka rënë me këmbët e veta në kurth* “has fallen in trap to his own feet”; *pa çarë kryet për mua, për rininë time, për flijimin tim* “without giving a damn for me, for my youth, for my sacrifice”; *ma bëre kokën lëmsh* “you made my head a mess”; *nuk e di a duhet thënë çdo gjë që të shkon ndër mend* “I don’t know if I can mention anything that comes in my mind”; *të shtiu në dorë plotësisht* “he fully got you”; *dikush vinte kokën në rrezik* “someone dangers his life for you” *të shtyrë nga frika për t’i dalë së keqes përpara* “pushed by

their fear to confront their bad”; *i kishte mbushur mendjen vetes se i urrente për vdekje* “he was totally decided that he hates them for death”; *përpiqej të mos e bënte veten në sytë e të tjerëve* “tried not to give himself in front of the others”; *ajo përpëlinte sytë pa e marrë vesh ku donte të dilte* “she was convulsing the eyes and did not understand anything” etc.

Kadare has used an extended vocabulary with multiple semantic overtones and of stylistic expressive values. Following the tradition of ancestors, Kadare has an active attitude toward the lexicon, he wears to the words new expressive values. Very rich in his work are the derived and composite words, used by the author itself: *qiellzanë, sendërgjim, kuqëlim, përdëllesë, thirravajës, kryekëput, thirravajshëm, kryepërbetar, kryengulth*, etc. By a skilled work with the word, he seeks the most appropriate approach to express a content, that in some cases overpasses borders of the word itself. The personal event experience, the ordinary view refraction of data by their unordinary use, have derived an interesting linguistic consequence, occasional breaking of Albanian word formation models, obtaining their formal and semantic deviations. Formations of Kadare as with suffix – **ajë** – as Bulo is expressed “.....in accordance with semantic values that the suffix gives to the this word express the idea of too big sizes.” (Bulo 1998: 1988). These formations, are considered by Shkurtaj, as an extension of word linguistic geography as “ *very sleek findings and really personal of style and elegance of expression.* (Shkurtaj 2009:195).

Until recently in Albanian language, was only the word *akullnajë*. By means of Kadare prose receive path many others. In the novel “The Accident” are encountered the words: *mjegullnajë, fundajë, leshnajë, thirravajë, qelqnajë, furrajë, mermernajë, gjithkanajë, krenajë*, etc.

As a trend of Kadarian prose, in his latest novels is noted the phenomenon of lexical synthesis. In most of derivates by this author is noticed the tendency to transit from the analytic form to the synthetic one. Shkurtaj lists 80 lexical units having the suffix – **shëm**, that are heavily used in this novel. (Shkurtaj 2009 :195). These includes not only its new formations, but also those that language knows for a long time, creating more expressive word formation tools, as *ngulshëm, këmbëngulshëm, rrokshëm* etc. by means of author’s creations are pointed out the word formation potential great values of Albanian word, the internal capacities of our native literary language, which rightly rank the author “...not only among the best designers of our modern literature, but also as language creator and permanent and unremitting finisher of Albanian Literary language.” (T.Topalli, *Kërkime II*, 2011: 187).

Also the repetition realized in this novel in various ways become a powerful of stylistic load. The repetition of a word, expression, structure or idea. Often it is repeated the same expressive method. The constant use of intermediate words throughout the novel is part of enigma, of uncertainty that follows the author until its end.

Nobody tried for nothing. Nobody dangered his head. The conspiracies were false. And false were the conspirators too. Just both of us, the grave and you; You and the grave. Narrative and listening. Listening and narrative. (The Accident : 221).

The Accident opens another chapter of author’s creativity that is showed by the change of writing style. Ismail Kadare is qualified as an emblem of Albanian Culture who has given the testimony of having the intuition of the author that finds perfect subjects, to give profound meanings of life spiritual realities. Kadare is

one of the most worthy representatives of contemporary Albanian Language. The work of Kadare is the most powerful expression of linguistic values at Albanian unified language, of unlimited expressive opportunities relating to the wealth, vitality and to the word magical strength.

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