
WRITER'S STYLE AND THE ARTISTIC ALBANIAN LANGUAGE IN FUNCTION

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Abstract: When we discuss a writer's artistic mastery, the language of his work, vocabulary, phraseology, selection of parts of popular speech, regional colors, and generally dialect feeds that are selected for them and placed in the tissue of language and literary style should be assessed first. In the prose of Kuteli and Koliqi, in the poetry of Fishta, Mjeda, Noli, and Poradeci, and in the inventiveness of other Albanian writers, this quality of artistic language stands out with all its appeal and beauty. Ismail Kadare is known for his uncommon ability to pick up the exquisite provincial dialects, while Jakov Xoxa's prose stands out for its enormous lexical and phraseological richness and variety, especially in the novel "Dead River."

Keywords: artistic mastery, language of their work, the vocabulary, the phraseology, regional hues, generally the dialectal flow ect.

1. INTRODUCTION

After all, the competition between the creators of an era, as well as the process of literary artistic creation in general, is primarily a language competition. The literary "competition" between writers and poets presupposes their intentions to be as beautiful, linguistic and innovative as possible. The writer does with the language works similar to the sculptor with marble stones, who selects them in the rock masses, cuts them and fixes them, carves them and gives them the forms of statues or work of art.

A good writer is one who is known for his simple discourse, for his clear and unpretentious presentation and excessive "ojna", as well as for finding themes and environments in accordance with the themes of the work. The linguistic richness of true prose comes naturally, without exaggeration and violent "assembling" of words. The utterance and the whole linguistic structure of true prose must have harmony and mold with the necessary ethnic and national yeast. It is precisely the talent and talent of every true creator that stands out.

Above all, in the prose of the masters of Albanian literature, the care for the form in function of the literary content, the effort and the good crowning of the engraving of the discourse in a direction that, on the one hand, leaves a wide path to the inflows of the spoken language, stand out, especially for the dialogue between the characters, but on the other hand, also the attention not to bring hull and straw, but only what is most beautiful in the spoken language. The feeds always need to be selected, coveting and releasing in literature only words and phraseologies that deserve nobility and are a reflection of what is most beautiful dialogue and humor of the people, from where they have come and will always come the freshness and beauty of Albanian written. The good prose writer is the one who always remains a faithful and confident guardian of the literary norm, but this does not prevent him at all from writing with variety, with elegance and in full accordance with the subject matter dealt with. Above all, he must be well acquainted with what is most distinctive in the Albanian language and which is called the ethnography of speaking Albanian. Each person, when speaking (of course when writing) is preceded by several questions, which are lined up according to the famous "key" of modern sociolinguistics: "Who speaks, with whom, when, where, for what and in what linguistic variety?"

On this basis, each reader, reading the books of an author, shows care and prudence in the selection of words, expressions and syntactic constructions and is pleased to see that the writer bleeds to write beautifully, with simple words, with typical Albanian syntax, without loads and research elaborate.

An important quality of the language of fiction is also the care for the names of the characters. There are two groups of writers: some who have the names of the characters as trivial and put them as they come, without any criteria, and, and another part, which constitute the largest group, who bleed to say a lot even with the very names given to the characters.

"The language of artistic literature is the widest and most diverse style or variant of our national literary language. It also has the greatest opportunities to stay firmly on the ground of the vernacular and to be nourished by it and at the same time to be more closely connected with the tradition of the literary language, because in no field is the liveliness and strength of the literary language it is so powerful and long-lasting as artistic literature" (A.Kostallari 1984:38).

The language of literature has two closely related aspects:

a) On the one hand, the language of fiction is an integral part of the national language, one of the forms of its expression. Writers are the masters of the word, they elaborate the common national language, the language of the people raising it to a high degree of hope. This was what the eminent linguist Aleksandër Xhuvani had in mind when

he wrote: "Everywhere, in every literature and at all times, writers have been the ones who have given impetus to the progress of language in their works, praised and inherited." (A. Xhuvani, 1973)

Good writers are those who give the most accurate and beautiful picture of a language. Grammarians, generally language scholars, trace, codify, and generalize the practice of the nation's best writers. Hence how much work writers have to do both to master the richness of the means of expression, as well as to gain the ability to extract from words the necessary artistic effects. The content and meaning of words appear in full only when one uses them in writing or speaking. They come to life when they become a means of communication, a means of expression and shaping literary works of art.

Today, Albanian literature is created in new circumstances, when we have the national standard language, which is moving towards the elaboration of its further perfection. This means that in the Albanian writing tradition the whole linguistic visage of Albanian has undergone a re-evaluation. Everything that our people had created, from the most ancient times of its history until today, has become the common wealth of today's Albanian creators, breaking down any spatial and temporal divisions, as well as completely overcoming any provincial prejudice. This wealth has already been raised to the high degree of a well-crafted and well-established norm.

With the wide application of standard Albanian throughout the Albanian community, a wide, open field was created, on which the features of the living spoken and regional language, the outdated tools and those that are new can be clearly approached and distinguished, and those that have just begun to bud. This has given endless opportunities to bring to literature also stylistic characterizations and colors from the most diverse, relying on the effects created by the choice of tools, from the various lexical-semantic and morpho-syntactic layers of Albanian, being those in function and in service of the ideo-artistic aspirations of the authors. The author's language can now be clearly distinguished from the characters' discourse, the popular spoken language from the book discourse or from the spoken form of the written styles, and so on.

b) On the other hand, the language of fiction is related to its artistic function. The writer, in his creation, gives feelings and thoughts, spiritual experience, observations from society and nature, beliefs and research, his dreams and ideals, but to give all these to the reader he has at his disposal only the tools of language, the Albanian word. This means that finding the right words and expressions, the most appropriate constructions, is not easily achieved; it is a long work that requires good cultural and educational preparation of the writer, requires knowledge and life experience, as well as research and research to recognize the richness and means of expression of language.

2. CONCLUSION

Albanian writers with the art of their language have raised our literary language to the level of most languages advanced world literature, have made literary Albanian its expressive, have grown in a way sensible its strength and charm. The language of fiction is much broader than the standard language. Words in fiction they can be stripped of their basic meaning and resemanticized through textual motivation. For example, Rasini with only 2000 words has left us dramas of a high artistic level, as much as Shakespeare has used on 20,000 words. The writer has great freedom in the use of language: he needs an elasticity and expansion linguistic, for a large fund of words and their semantic extensions, for numerous linguistic constructions, for syntax very flexible, i.e. for a much more open code than the standard language framework (Hamiti, 2018, p.41). In this several generations of writers have participated in works of special historical and literary importance. The word of poets, prose writers and our best playwrights take place and are deeply ingrained in the hearts and minds of readers, enrich and ennoble them, as well as increase their love for their mother tongue

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