

Lexico-Semantic Stylistics of Nazmi Rrahmani' s Prose

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Abstract

When the topic project was drawn up, on which the study of Nazmi Rrahmani's language would be used, all the issues to be addressed were defined in details; and these issues were numerous. Among them, issues such as these were foreseen to be studied: the structure of Nazmi Rrahmani's literary work and its linguistic organization (general features - the degree of representation of contemporary Albanian language or Gheg dialect in his literary work; the breadth of the popular literature base in the lexicon, in the syntax and in the internal form; the general spirit of the era - the state of Albanian in its era; features of the language and style; lexical-semantic typology - conceptual fields, lexical fields according to use and source, lexical expression, semantic field; typology in the phonetic, morphological and syntactic plane and figuration). Over time, during the study, the circle of these issues expanded and changed significantly. At the beginning, it was required to be researched everything that was written and said about Rrahmani. The purpose of this study, from the beginning, was: to write about Rrahmani through his work, through the words and his art, and this means that the focus of the study should be the words and art of his work. In this context, the first work that had to be done was not only the fine and deep study of the author's literary work, but in addition to it, the study of various theoretical problems, because his rather wide and varied work raises its own problems different, and this presupposes in any case treating theoretical linguistic and stylistic needs.

Keywords: Language, Writer, Typology, Vocabulary, Figuration.

Introduction

The lexical-semantic stylistics of Nazmi Rrahmani' s prose the world is made up of words, and he who knows words can change the world. – Terence McKenna Lexical expressiveness - In Nazmi Rrahmani' s novels, expressiveness as the most important stylistic category is realized in many ways, through various formal semantic, functional and categorical units. Lexical expressiveness stands out, which presupposes the expressive-figurative features of words: those that are common or stylistically neutral and those that give imagery and emotional coloring.

The writer Nazmi Rrahmani, as has been emphasized and will be emphasized many times in this study, has shown particular attention to the use of words. For the writer, phonetic and morphological expressiveness, lexical and syntactic expressiveness, expressive-emotional colorings, which are created with lexical, word-forming and grammatical means, are extremely important.

Here we have in mind the expressive lexicon, special suffixes, as well as tropes and figures. In fact, the stylistic figure is the main carrier of stylistic expressiveness in his novels, with which he distinguishes, intensifies, enlivens and fascinates the reader. Stylistic actions on the lexical-syntactic level, such as exchange, addition, reduction, substitution, change or movement of position, have been maximally utilized in his novels. It should be noted that the writer Nazmi Rrahmani, always, in function of stylistic expressiveness, has also extensively utilized polysemy, synonymy, antonymy and lexicon with temporal and source indicators, such as: archaisms, historicisms, orientalisms, neologisms and dialectisms.

The richness and lexical breadth that his novels bring, present a real challenge to a researcher. We still do not have a linguistic monograph, which would study especially this aspect of his very important creativity, but in the near future it will definitely

become a very important and very provocative object of study for studies of different aspects, because not only does it deserve it, but because it provides opportunities for study from many aspects: linguistic, stylistic, discursive and textual. In short, Nazmi Rrahmani's language requires completely special analyses and with special methods, untested in Albanian linguistics, it requires completely new analyses because his novels are completely new in Albanian literature. I hope that this way of study and thematic selection, however, will reveal the richness, breadth and uniqueness of the language and style, also in the lexical and lexical expressiveness levels.

The writer Nazmi Rrahmani has brought quantitative and qualitative enrichment to the artistic expression of Albanian, and this wealth and quality can be easily noticed by both researchers and readers. His extensive artistic work has required a wide and rich linguistic subject. And the writer has fulfilled this requirement by addressing all linguistic layers of Albanian in diachrony and synchrony. He has chosen and selected, processed and traced words and expressions in the vast fund of all Albanian, in its dialects and dialects, in the scientific discourse of various fields, using the terminologies of certain fields.

The lexical and phraseological wealth has helped inspire his gift, has helped him find the full expression of his art. Even the researchers of his work, not a few, have highlighted this wealth by considering language as one of the main components of his literary-artistic creativity. What makes Nazmi Rrahmani's lexicon so rich is the very broad lexical semantics realized through polysemy and synonymy, but also antonymy. The wealth and variety of lexical synonymy, grammatical synonymy, phraseological and syntactic synonymy, the wealth of grammatical antonymy, lexical antonymy, phraseological and syntactic antonymy, make his lexical semantics as valuable as his lexical wealth.

Emotional lexicon and lexicon with functional – stylistic coloring - In Nazmi Rrahmani's novels, the use of colored lexicon, namely connotative lexicon, is notable. According to its nature, the lexicon is divided into emotional-expressive lexicon and lexicon with functional-stylistic coloring. In the Albanian language, the lexicon also knows other typologies, [1]. but here we will discuss these two types of lexicon, which we know are widely used in the writer's novels. The writer has sought and selected the best and most appropriate way to express thoughts, worldview, feelings and sensations collected in his consciousness: he has chosen emotional and expressive lexicon. He naturally and skillfully displaces the elements of his physical experience into his non-physical, abstract experience, which is why it is said that writers are witnesses and words are evidence.

In order to achieve his artistic goal, to achieve an effect on the emotions of his reader, the writer has used emotionally colored lexicon, and in this regard, he has managed to prove not only the knowledge of the Albanian lexicon, but especially has proven his high stylistic competence. Stylistic competence, as is known, is directly related to the knowledge of various linguistic subcodes as well as the ability to combine, combine or exchange them in a literary context as needed. He, in fact, has proven that he knows well the so-called identity of the lexical or phraseological unit, but also the ability to recognize and create stylistics of different types and with different linguistic and stylistic means. In this

context, the writer Nazmi Rrahmani has successfully managed to fulfill his artistic-linguistic goal. Of course, the so-called developed linguistic and poetic intuition has also helped him. Poetic intuition or *zoon poetikon*, as Jan Parandovski says, may have been discovered in man before he deserved the Aristotelian designation *zoon politicon* [2].

The intensive use of emotional-expressive lexicon and lexicon with a certain functional-stylistic coloring, of lexicon defined as neologisms, archaisms, dialectisms, slang, diminutives, onomatopoeias, idioms and others has clearly individualized the writer's language and has intensified and enlivened his artistic discourse.

Nazmi Rrahmani has: That night in that village the lights in the guesthouses remained lit. None of the men slept, waiting to hear the rifle shots, which would announce the bloodshed, the death of someone, the "washing of the body". The women, frightened, some cried and others trembled, waiting and cursing everyone for what they had done, and even more afraid of what might happen to them, their husbands, sons or relatives. Malsorja, 61; "... mother!... blood! ... father! ..." all these words and their meanings, with completely opposite meanings, mixed in their heads and at that moment they themselves did not know which one hurt them more [3].

Only stone can be so strong, only stone can stand when I see these things happening and again we stand! Street...15; "Cursed was the day we left!" I said to myself and the longing I felt crushed me. "What a difficult life we had!" said my mother one day, crushed, looking at Zyla who was silent and, just as she was silent, was also dissolving so quickly [4].

"How bad! ... I don't know how I could have left... I would have lived without them! What would I have done to myself, my beloved mother? How much I would have cursed and cursed you for the first time since I lost you. I know these things about you myself, but otherwise I wouldn't have done them. If I had known that you would ever forgive me and love me like before, I would have forgotten everything... But never say that I am no longer yours, because our love, wherever I go, I will never forget it as long as I live [5].

The writer feels well what style is, in fact what the sound of the word, of the sentence, of the unity of the whole is and what the meanings that they carry are themselves. those unions. He easily gives artistic expression to the truth of his knowledge, his feelings and his experience, therefore his speech sounds beautiful, is quickly understood and is easily remembered.

Emotional-expressive lexicon, as the name itself says, expresses the feelings and subjective attitude of the speaker through lexicon with a caressing, mocking, contemptuous, contemptuous, insulting, and dismissive tone; lexicon with a derogatory meaning, lexicon with a reinforcing value, with a diminishing and magnifying meaning and other intensifiers, then exclamations, onomatopoeias and other types of meaningful and non-meaningful words [6].

As for phraseological units with popular or literary sources, Nazmi Rrahmani's prose, like Rexhep Qosja's prose, like Gjergj

Fishta's epic and lyric poetry, Mitrush Kutel's stories, Jakov Xoxa's prose, are full of idioms and other linguistic-mental categories, for which a separate study could be conducted, especially for their enriching aspect for the Albanian language and literature. In Qosja's novels, phraseological units stand out at the syntagmatic and sentence levels. Their number is extraordinary and they stand out with a great variety of figuration: make a hole, talk with kimets; play with his face, give him a whip instead of bread, he has filled his whip with a mind; he has made him blind, they make his life hell, he works like a Bulgarian, he grabs him by the stomach... and others.

As for Nazmi Rrahmani's prose, we have: The stars twinkle high in the sky. "... oh boy... I only knew that you would leave me a boy, even though you are leaving me... oh God why did you write it like this. What have I done to you... What did Uka do to make me like this... What does Hajrija do to herself?... She's gone! ... she's gone because she always had the pleasure of coming to me. She never looked at me like a man... My home is a mess. Just write... Oh boy! Don't leave your back without God! Don't slam the door with a hammer! "Spring is here! The time has come to leave..." Something strong is lifting me up – I swore. "...I promised her that I love her and that we will never leave her." We have no other choice but to leave... to leave one day together. I swore, I promised... – she said, somewhat excitedly and in a beautiful, high voice [7].

This is not the time for tears!" she had found the strength to tell herself firmly. "Tears have not brought us to light..." she had added and then who knows where her thoughts had gone. For a while she had thought about herself. She had also thought for a few moments about the day she would go to her husband's house. Life would change suddenly. Then she heard a child's voice in the midst of that wave of thoughts.

Among the phraseological units with syntagmatic form, that is, below the sentence level, the most numerous are noun phrases, vocabulary phrases, adverbial phrases, parallelism phrases, comparative phrases and phrases or proverbs at the syntactic level. Among noun phrases, those with negative connotations prevail in relation to those with positive connotations. Here is an example:

In Nazmi Rrahmani's prose it appears: "This is how it is! Some rejoice and some are angry at the joy of others... My son's bride, whom I have waited for like a ray of sunshine, my beloved and with great sadness I have left her to see every day with someone else, and oh, my black mother, my heart is broken and I weep, thinking of her. Instead of seeing her with my son, I would rather see him with someone else! But I endured more than stone and wood. Burn, poor heart, burn alive, when even your son, whom you gave birth to, makes you this way, others make him their aunts and uncles..." he heard his own tears dripping on the pavement. "The Evil Stream Eats Its Own People!" they said with regret. "They eat, they eat..." the others affirmed and raised their heads in surprise as to why they had not remembered this until now. If I had not known the tribe, I would have known myself! – they had said then. – But what am I to do now? Don't worry, I would not have left her without seeing the robbery one night without going to her husband!" he said desperately and with deep pain in his heart for Hajrina, since he did not know

how to find a suitable way to save her.

Verbal phrases, as stable predicative constructions with different structures, are in large numbers, while their variety and imagery make them special in the linguistic and stylistic plane: in Nazmi Rrahmani's prose we have... No, not – very – not even the sun has set yet. – added Dini with a smile, taking two steps towards her.; Who is the bad guy? p.12; The tall, long-faced man through whom the ironseun, black and fat, were stuck, laid them on the straw bed, which creaked dully every time Azizi swayed, groaning in his last moments. Uka is not like a man. He doesn't do anyone any harm for anyone. Only when he is angry, he has great anger. A ray of joy then passed through his written lips, which took on a somewhat strange appearance. He still stood there as if he were crazy, his mouth open, with his gaze wandering across people's faces and he asked each one something, but he himself did not know what. Not a single word of gratitude came to mind at that time. Suddenly he felt something strong stab him in the chest, and then his whole body went cold – he remembered Dini [8].

Although the writer changes the structure of many phraseological units or uses them in different contexts, they remain as they are, do not lose their figurativeness and largely preserve their original form. In terms of their density, they are not far behind noun and verb phrases, nor are they far behind adjective and adverbial phrases, the number of which is considerable and presents great variety.

Proverbs or phrases at the syntactic level. Many phraseology researchers consider proverbs to be syntactic or syntactic level phrases. In the novels of the writer Rexhep Qosja, they have a pronounced stylistic function and a high density of use in all his novels. Their true light is seen especially in the descriptive function. As is known, an important role is played by the authority and character of the one who utters the proverbs and the moment when he uses them, therefore the writer has meticulously characterized his characters through phrases, even selecting them according to sources – popular, intellectual, unconsumed or consumed, modified or unmodified, and others. Let's look at the example:

"Do they call it a wedding only when two people get married, or when many others rejoice, when the song is boiling everywhere and our faces are filled with joy? What kind of wedding is this?" Shehidja asked herself, while watching Hajri crying in the carriage, which was about to leave. At one point, sad, she could not look away and started in the other direction, wiping the tears that fell down her cheeks. ... Let it be with the strangers because my heart does not give you anything.

"Let your mouth dry!" Hajrija said to herself, but in a whisper, so loud that if it were not loud it would be heard in the room. – Shut up, you people, don't interfere, he knows what he's doing! Let's leave it to him. What are you doing now, you fool?! – Hali-ti, still sixty-seven years old, waited for him indifferently [9].

"A serious wound has opened in my soul!" my father would say, and I now felt that the wound that had opened in my father's soul was slowly opening in mine as well, and it was becoming bigger and bigger, more incurable. Here is an example of

modifying well-known proverbs by turning them into rhetorical questions: The elders looked at each other in amazement and with trembling chins asked: "How could this be done in our village?!" - That throws the stone and hides its hand like a snake with a dagger. Smoke... 45; Will the news of my father's death have reached Përrue të Keq? Phraseologisms with lexeme components of oriental origin, such as archaisms and historicisms in stylistic function, are found in all of Qosje's and Rrahmani's novels. They are distinguished by numerous semantic-emotional colorings and rich linguistic figures - metaphors, metonymies, comparisons and others. Their number is quite large and significantly adds to the stylistic nature of his literary text.

However, they were incapable of undertaking anything, because on the rocks of those mountains "the fate of each side was written in large letters."; "Eeee, where are you going? Who's going to put you in the crib tonight?... Oh my! Where did this father fall? The old man said well: "You bad and poor man!", because this is what they say about a mother who only has one son..." Malsorja, 72; "The tall, long-faced man, through whom were stuck the black and thick, lying on the straw bed, which creaked dully every time Azizi swayed, groaned in his last moments. [10]

The stylistic function of phraseology in Nazmi Rrahmani's artistic discourse is not expressed only by the combination of lexical units, but also by the mixing of syntactic features of the standard language with those of colloquial discourse. Phrases reveal to the reader the value of both the active and passive lexicon, namely the words that are known and used today and the obsolete words. The writer has also shown care in selecting the lexicon from the corpus of popular dialects, from slang, but also from different types of writing, making moves from the most diverse at the level of the word, of syntactic construction and of the text, according to known and unknown experiences. From this diversity he has created stable compositional structures with wide content boundaries, of which the writer is a true master [11, 12].

Conclusions

For the vocabulary used extensively in Nazmi Rrahmani's novels, it is found that it clearly proves that he has given his language remarkable stylistic value, expressiveness and emotionality, in fact, its dense and deliberate use makes his discourse special from this aspect as well. This vocabulary, whether used in the function of archaism, comparison and expressiveness, or when presented in the function of metaphorization and symbolism, has brought a lively and real atmosphere, has convincingly and truthfully created life-literary images that are long remembered.

The writer's language-creating lyrics in all linguistic levels: morphological, lexical, semantic, syntax is very broad and signifi-

cant for the Albanian language and for Albanian in general. A large number of these word formations are used with a stylistic function, that is, they are strongly colored stylistically and emotionally, with positive and negative meanings, but most often, with a derogatory, ironic, even vulgarizing meaning; they are an expression of the author's worldview, mindset and attitude, while the purpose of their creation is to induce certain effects such as humor, surprise, contempt, insult - all these effects serve a semantic purpose: the ethical impact on those who experience those effects;

The largest number of them are derived words, then compound words and fewer affixed words; many word formations, since they are compound words, the basic themes of which do not merge but intersect, also give the effects of word play. The largest number of them are systemic creations, which means that they are created in accordance with the word-forming rules of the standard language. Among the non-systemic word formations, that is, from the point of view of normativity, they represent deviations, the most numerous are those created by juxtaposition and affixation. Due to the diversity and high density of their use, these affixations should be considered as new word-forming features in the Albanian language.

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