


<b>A CRITICAL AND LINGUISTIC ANALYSIS OF ISMAIL KADARE’S NOVEL—<i>THE ACCIDENT</i></b>			<b>Discourse Analysis</b>
			<b>Keywords:</b> Discourse, Interpretations, Kadare, Albanian language, Morphology, Phenology.
<b>Valdet Hysenaj</b>	Faculty of Education, University of Gjakova, Republic of Kosova.		
<b>Arlind Farizi</b>	Faculty of Philology, Department of Albanian Language University of Tetova, North Macedonia.		
<b>Rexhep Hoti</b>	Institute for Macedonian Literature, Cultural studies, University Kiril i Metodij - Skopje		
<b>Abstract</b>			
<p>The importance of language, discourse, and study in novel <i>The Accident</i> is great. Man becomes a language user only if he lives within his social context. Verbalization is a process through which a person becomes aware of the world and expresses this awareness in the form of language; [for him], language is not a channel or a transparent medium for content or a simple reflection of reality.<sup>1</sup> Language serves numerous functions in our lives. It not only allows us to communicate information and inform each other but also has a number of other special functions. We would single out two of them: language allows us to be and do. Thus, language not only provides information but also facilitates action and identity formation.</p>			

## INTRODUCTION

Discourse analysis<sup>2</sup> is the study of language in use<sup>3</sup>, and it considers how written and spoken language gives life to different social, cultural, and identity perspectives. Discourse is a controversial term with a wide range of definitions, interpretations, and uses, making its definition somewhat problematic.<sup>4</sup> Discourse has become a common currency in a variety of disciplines, including sociology, linguistics, philosophy, social psychology, and many others.<sup>5</sup>

Qualitative research primarily uses discourse analysis, which theoretically rests on the theory of social constructivism. When performing discourse analysis, researchers can observe the type of language employed, the underlying ideas of the text, and the way language demonstrates these ideas.<sup>6</sup> Discourse analysis refers to studying how ideas develop and change over time or in different social contexts—in other words, how social ideas are constructed through the way people think and talk about their experiences and the world around them.<sup>7</sup>

The analysis of Ismail Kadare’s texts will answer these five main questions. First, it is important to ask who initially was to inquire about the speaker of a specific sentence and the meaning it holds when uttered. Second, do words translate into actions, or more accurately, what actions accompany them, and how do they influence the overall event’s progression or transformation? Third, we will focus on the most important element of the work, identity, posing

<sup>1</sup> Lloshi (2005), p. 95

<sup>2</sup> Gee (2011), p. 2

<sup>3</sup> Gee (2011), p. 13

<sup>4</sup> Ibid, p.13

<sup>5</sup> Daymon, C., & Holloway, I. (2010). *Qualitative research methods in public relations and marketing communications*. Routledge. P.406.

<sup>6</sup> ibid., p. 408

<sup>7</sup> Ibid., pp. 391-392

the question of what kind of identities the language used within the work creates or gives life to and the differences that arise in the linguistic constructions where the author tries to build femininity in his work.

The last two tasks, relationships and connections, can be grouped into a single question to understand how the characters' sentences make possible the connection between them and the situations in each work.

Kadare's literary work is distinguished by the diversity of linguistic imagery, which expresses all of the wealth found in Kadare's novels. To study Ismail Kadare's language and style, we had to rely on the principles and methods that linguistic stylistics offers us today, since if we did not have its presence, we would not be able to make an analysis as complete as we predicted. Lloshi (1999) in his book *Stylistics and Pragmatics* claims that, "language is a visar, a repertoire of possibilities".<sup>8</sup>

In terms of morphology, throughout the study, we found features both for the genre and for the style of Ismail Kadare. In a special way, the verb gives color to his entire artistic text. Kadare's novels' linguistic wealth stands out, particularly for the stylistic potential of the verb. None of the words in the language have a semantic base as wide and a system of grammatical forms as rich and branched as the verb. The verb is one of the most extensive and complex linguistic categories; therefore, it is an integral part of every lexical phenomenon.

During our study, we discovered that word formation, as a linguistic value in Kadare's works, holds significant importance in the field of Albanian linguistics, as demonstrated by the use of literary tools and figures. This is because word formation, as a linguistic feature and value, effectively aids in understanding a portion of the writer's style from a linguistic or semantic perspective. The way Kadare uses the word, semantic or linguistic colors, and lexical and emotional charges constitute a value in itself in the novel.

We can confidently say that Ismail Kadare is not indebted to the word, but the dictionary of today's Albanian language is indebted to Kadare because his help lies in the semantic aspect of words. His lexicon brings benefits; not only in the richness it has but also in the charm it gives to the word with its visible colors.

Kadare has brought useful words to the Albanian language in practical life, with deep philosophical meanings and content both in the direct aspect and in the field of figurative tropes. From an early age, Kadare has consistently followed the surprising and orderly Albanian language to create new words, adhering to the same principles as the language itself.

Kadare infuses language with freshness and prosperity, introducing new words that are carefully chosen, powerful in their meaning, and connected in a dizzying array of ways. We must

---

<sup>8</sup> Lloshi, Xh. (1999). *Stilistika dhe pragmatika*, Toena, Tiranë. P.75.

substantiate all the aforementioned claims. Therefore, by taking the paragraphs one by one, the importance or values of these word formations also come out clearly.

Therefore, if we refer to this novel by Kadare, in its paragraphs, we see that it is clear that its relationship with the word is close because the word formations used by it and derived from it become a product of the vocabulary of sentences in use by every one of us; otherwise, as the national language fund is called, because its word formations are sentences that rely heavily on the standard national language, so there are no sentences that can be used by a narrow circle. Therefore, the scope of their application is broad.

Ismail Kadare bases his creations on the fundamentals of today's standard language, demonstrating a great deal of care and passion, as he understands its role, principles, and significance. The importance and value of these word-forming words and the role they play in neologisms are significant because:

1. By creating new words, he gives them meaning and color according to the context he uses in the novel.
2. It adds wealth to the lexicon in particular but also to the Albanian language in general.
3. In addition to being an added value, it also serves as an important tool to make it possible to avoid foreign words in the Albanian language, which is occurring increasingly every day, thanks to today's technology.
4. These words constitute a connecting bridge throughout the Albanian space, wherever Albanian is spoken, inside and outside its borders.
5. We provide the same linguistic source with new colors, whether artistic or stylistic, adding value to the richness of the semantic field.

## PHONETIC AND MORPHOLOGICAL OVERVIEW

In this chapter, we stop the analysis of the novel at the phonetic and morphological levels. First, we must emphasize that the spelling applied by the author in the work corresponds to the Albanian standard; there are no deviations in the field of phonetics; the linguistic law has been respected; and this testifies to the linguistic respect of both the author and the editors of the publishing house Onufri. In terms of morphology, we will focus on word classes. We will deal more or less briefly with nouns, proper and general nouns, and their grammatical categories because we think they are important for such a study. Therefore, we will look at the names according to their lexical meaning and grammatical features in the novel. Furthermore, we will examine the names of some adjectives in Kadare's novel. We will primarily discuss the formation of adjectives and the categorization of their degree in the novel. Furthermore, the verb system and the most characteristic use of verbs in the novel *The Accident* by Ismail Kadare, along with the use of verb modes and tenses in the novel, will also be discussed. We will also focus on *pronouns, adverbs, numerals, prepositions, conjunctions, and particles*.

## PRONOUNS

We were primarily focused on *pronouns*. A pronoun is a part of speech that conveys information in a general way, without specifically naming individuals, things, features, or indefinite quantities.<sup>9</sup> Pronouns that we found are as follows: Personal pronouns; Demonstrative pronouns; Possessive pronouns; Interrogative pronouns; Relative pronouns; Reflexive Pronouns; Indefinite pronouns;

### Personal pronouns

*She* was a pianist, and the dark issues of politics did not interest her.

Are *you* telling me not to be upset?

*They* were ringing in shock.

*He* laughed out loud.

*They* were like nothing else.

### Personal and Reflexive pronouns

*He* said to *himself*, "I can also appear as a murderer."

Then, *he* returned to *himself*: Well, what happened?

What did *I* do? He said to *himself*.

Sometimes *he* soothed *himself*.

Wizard, *I* said to *myself*.

And if *you* want to look thin, listen to Zara.

### Demonstrative pronouns

When *there* were none, not at midnight, not even the next day.

*This* task was completed without hesitation.

*This* man, whom she liked to think had given her freedom, could be late and take it back.

*That's* fine, my dear, but the others-the slave girls and slave owners-seem excessive to me.

The speech was such *that* it did not accept interference.

### Possessive Pronouns

For example, after a few steps, it appeared that they were not *her*.

*His* speech, which he had listened to before with all *his* curiosity, seemed to him uninteresting.

Without any concern, he began to enhance *his* appearance.

---

<sup>9</sup> Academy of Sciences of Albania, (2002), Grammar of the Albanian language, Academy of Sciences, Tirana, p.215.

## Interrogative Pronouns

### *Illustrations from the novel*

Not only that, but everything pointed to **that** exact day; they were located in Denmark, as if to definitively reject any doubt.

The sentence above contains two underlined words, known in linguistics and grammar as follows:

**Father** is used as a demonstrative pronoun, while **they** is used as a personal pronoun, denoting a masculine gender, a singular number, or a third person.

**Her** Swiss friend, usually hesitant in her testimony, had been adamant in this case: Rovena had called **her** from the train carriage, just as the train had entered Denmark.

In the aforementioned sentence, there are two additional underlined words:

**Her** is a possessive pronoun, and **this** is a demonstrative pronoun.

In fact, **her** close friend Liza's expression, "You both are welcome in Hague!", sparked her suspicion about Hague.

**Her** is a possessive pronoun.<sup>10</sup>

Unbased on any travel ticket or hotel registration, it appeared **that** the suspicion could be dispelled as easily as it had arisen, thereby relegating the journey to **what** was known as internal journeys that existed only in the mind of the conjectured traveler or, in cases such as The Hague, in the brain of **someone** who would like to see **the other** in the guilty bank.

**He** is a personal pronoun.

**Them** is an objective pronoun.

**This** is a demonstrative pronoun.

**Someone** is an indefinite pronoun.

**Other** is indefinite pronoun.<sup>11</sup>

However, even with **them**, one could imagine the worry of the next evening, when **she** had not come to the bar of the night.

**Their** is possessive pronoun

**She** is a personal pronoun.

He tried not to define **himself** in the eyes of others. – Reflexive Pronoun

A few days ago, half-laughingly, he had said, "**We** former Easterners have taken **our** share of suffering. Now it's **your** turn, Westerners, for **them**."

**Someone's** eyes seemed to say to him, "My dear, suffering finds you in every regime."

---

<sup>10</sup> Kadare, I. (2010). "The Accident", Onufri publishing house, Tirana, P.191.

<sup>11</sup> Ibid, 2010, p.191

The next day, **she** arrived at university with a new look. This was justified by the arrival of **someone** from her country, Albania. He had questioned all three guesses about the mysterious visitor, not even knowing which of the three he would prefer.

**Himself:** reflexive pronoun

**He:** personal pronoun

**Our:** possessive pronoun

**Someone:** indefinite pronoun.

Janek had carefully brought the word to Rovená, while **she** squinted his eyes, not knowing where he wanted to go. They were still sitting together like before, under the curious gaze of **others**—**these** Easterners. It was hard to break them apart; who knows what those dictatorships have done to them?

**She:** personal pronoun.

**Others:** indefinite pronoun

**These:** demonstrative pronoun.<sup>12</sup>

## VERB

The verbs are arranged according to their origin in the predetermined novel, a task we have endeavored to accomplish with the utmost responsibility and commitment. This approach aims to illustrate the significance and formation of verbs, highlighting their significant role in sentence construction. The primary focus of this study was to compile a comprehensive list of all the verbs in Ismail Kadare's novel *The Accident*. Then, we classified the data according to their origin, and finally, we calculated the statistics for each division and subdivision. We found a total of 530 verbs, which, with repetition, reached 5448. Among these verbs, 334 are first verbs, with repetition resulting in 4559, while 196 are other verbs, with repetition resulting in 889 verbs.

In the novel *The Accident*, we found a total of 73 derived verbs with the suffix *-o*. From the noun subject, we found a total of 45 verbs. Here are some examples: *call*, *arch*, *continue*, *believe*, and *think* (derived from the nouns: *phone*, *arch*, *continue*, *believe*, and *mind*).

In the novel "*Accident*," we found a total of eight verbs derived from the adjectival subject with the suffix *-o*. Here, we present a few verbs: *Prove* (from true), *soothe* (from calm), *complete* (from full), *direct* (from right), and *deepen* (from profound).

In the novel *The Accident*, we found a total of 10 verbs formed with the suffix *-o* from adverbial subjects. Here are some examples of these verbs: *surprise* (from suddenly), *unite* (from together), *remove* (from afar), and *accept* (from near).

---

<sup>12</sup> Kadare, I. (2010). "The Accident", Onufri publishing house, Tirana, P.193.

In the novel *The Accident*,” we found a total of 4 verbs formed with the suffix *-ro*. Here, we present all four verbs, *humiliate*, *own*, *announce*, and *praise*, categorized under the following topics: (*down*, *god*, *news*).

## ADVERBS

As we continue with our morphological analysis, we will attempt to provide some clarifications regarding adverbs. An invariable part of the lecture names a feature of the action or state, identifies the circumstances that prove this action, or indicates the degree of a circumstance's quality or the intensity of the action.<sup>13</sup> Adverbs come in six (five) types: Adverbs of quantity, Adverbs of manner, Adverbs of place, Adverbs of time, Adverbs of cause.

### Adverbs of quantity

Further in our study we recognized, distinguished, and analyzed adverbs in the Albanian language. Let's analyze this sentence: The pianist took a **deep breath**.<sup>14</sup> From the concerts, she knew **well** the moment when the listeners, after the deep silence, let out their breath.

The secrets were **sticky**, and he proceeded after a considerable amount of time. She spoke **once about her fear until the other gently interrupted her**.

Before answering both questions, the pianist thought **for a long time**.

He **restored** her speech by focusing on the two forms of love, particularly their connection to death. For the first time, love **within the tribe** had been the greatest enemy.

## CONCLUSIONS

When completing a research topic in the field of discourse analysis, which may include more linguistic spheres in the future, we chose only the approach of morphological analysis, a branch of linguistics. Kadare's work is a constant exploration of discourse analysis. These modest searches for the linguistic value of the novel *The Accident* will hopefully enrich the field of linguistic studies and the study of Albanian literature itself. Kadare's arrival brought a new type of prose and language to Albanian literature, introducing a rare stylistic value, a new sentence, and a fresh interpretation of the world around us, prioritizing the narrative and descriptive elements over the suggestive power of words, details, symbols, and artistic images.

Among other scientific data about the value of the analyzed novel, it stands out as the most powerful stylistic expression of the linguistic values of the unified literary Albanian, of its unlimited expressive possibilities, and of the wealth, vitality, and magical power of the Albanian word. Professor Gjovalin Shkurtaç's study of Kadare and the Albanian word is exemplary. As such, it serves as a model for developing a linguistic study based on a predetermined novel written by this universal author.

---

<sup>13</sup> Academy of Sciences of Albania. (2002). Grammar of the Albanian language, Academy of Sciences, Tirana, p.357.

<sup>14</sup> Kadare, I. (2010). "The Accident", Onufri publishing house, Tirana, P.236.

What distinguishes Kadare's novels is precisely the linguistic value of the frequent use of the surprising mode, which, together with the demonstrative mode, expresses the modality of truth, but surprisingly, the speaker also expresses the feeling of surprise. The novel highlights this feature, and it is no coincidence that the study mentions it extensively.

## References

- Daymon, C., & Holloway, I. (2010). *Qualitative research methods in public relations and marketing communications*. Routledge.
- Domi, M. (1980). *Çështje të përgjithshme të sintaksës*, në: "Studime filologjike", nr. 3, Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Tiranë.
- Domi, M. (1988). *Procese dhe prirje të zhvillimit të structures sintaksore të gjuhës sonë letrare të sotme*, në: "Gjuha letrare kombëtare shqipe dhe epoka jonë", 1984, Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe i Letërsisë, Tiranë.
- Domi, M. (2001). *Shqipja dhe struktura e saj gramatikore*, në: "Studime Filologjike", nr. 3-4, Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Tiranë, 2001.
- Elsie, R. (2001). *Histori e letërsisë shqiptare*, Dukagjini, Pejë.
- Et'hem, L. (1995). *Format analitike në gjuhën shqipe*, Shtëpia Botuese e Librit Universitar, Tiranë, 2000. Gramatika e gjuhës shqipe, Tiranë.
- James Paul Gee, *An introduction to discourse analysis: Theory and method*. 3rd edn. New York: Routledge, 2011.
- Kadare, I. (2010). "The Accident", Onufri publishing house, Tirana, p. 236
- Kuçuku, B. (2000). *Kadare në gjuhët e botës*, Onufri, Tiranë.
- Lafe, E. (1975). *Mbi habitoren dhe disa trajta të saj*, në: "Studime filologjike", Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Tiranë.
- Lafe, E. (2002). *Shqipja standarde në vështrim strukturor dhe funksional*, në: "Studime Filologjike", nr. 3-4, Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Tiranë.
- Lloshi, Xh. (1999). *Stilistika dhe pragmatika*, Toena, Tiranë.
- Mansaku, S. (2011). *Tipologji romani dhe ballkanike në strukturën gramatikore të shqipes*, Akademia e Shkencave e Shqipërisë & Akademia e Shkencave e Kosovës, në: konferencën me temë: "Shqipja dhe gjuhët e Ballkanit", e mbajtur më 10-11 nëntor, Prishtinë.