



Language culture, literary works, the reader

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Article Info

ISSN (online): 2582-7138

Impact Factor: 5.307 (SJIF)

Volume: 04

Issue: 06

November-December 2023

Received: 24-08-2023;

Accepted: 25-09-2023

Page No: 195-197

Abstract

In this essay, I will convey the idea that language skills are one of the most important factors influencing the transmission of the message of a literary work to the reader. Literature, as the art of words, is constructed and expressed through language, which sets it apart from other arts. Words, their meanings, and the connections between them not only shape the linguistic structure but also the inner world of a literary work (characters, settings, emotions, ideas, etc.). The relationship between language and a literary work is a complex but inevitable one. Since literature is a collection of works, it is impossible to exclude language from its evaluation. Linguistic richness, as a key feature of a literary work, encompasses words and their meanings, syntactic structures, styles, and forms of expression. A literary work is not only an artistic creation but also linguistic, so the creative abilities in the use of artistic language during the creative process of each author determine how well a literary work is realized artistically. Considering that literature is the most popular art form and that its role is to act as a mediator among people, the primary tool to accomplish this mission is language.

Keywords: bestseller, literature, reader, discourse, artistic language

Introduction

The study and analysis of a literary work from a linguistic perspective is not easy. Given that language itself is a complex system with numerous expressive possibilities, literary and linguistic criticism has emphasized the importance of the role and function of language in literary works, both stylistically and aesthetically.

The more complex the linguistic structure, the more complex the literary work. The main aspect that is analyzed in a literary work is its linguistic structure because what is said there is realized through and with language. The internal structure, the reality, and the content are achieved through words, sequences of words, and expressions through which we understand the essence, experience the inner reality of the work, and also that of the author.

Words are the key elements that penetrate deep into the reader's soul; therefore, as much as the author finds and skillfully uses linguistic expressive means, the reader becomes more engaged with the literary work. A literary work is constructed with protagonists, events, scenes, psychological descriptions, ideas, or even the physical characteristics of characters, moments of joy, sorrow, etc. The realization of this literary structure should also be assessed from a linguistic perspective, as this helps us understand how well-executed, comprehensible, attractive, typified, individualized, and appealing the work is to the reader.

As the art of words, literature has helped individuals enrich their linguistic tools both in the lexical and the semantic and syntactic aspects. The communication scheme author-worker-reader has been operative at various levels at different times.

In the past, literature was one of the major influencers in shaping the cultural, psychological, ideological, and linguistic development of individuals in society, as it provided knowledge, information, enriched imagination, and aesthetic and artistic taste.

In today's world, for various reasons related to the development of digital technology and the spread of information through various channels, literary works are less likely to reach the hands of readers, and when they do, the material they convey faces competition from other sources such as the internet, social media, television, etc. In such conditions, the synthetic and complex text that comes from literature is accepted less frequently, and its decoding may or may not be achieved.

Literature, represented by publishers and authors who still have the ambition to establish themselves and contribute with their talent, is facing a challenge for which they have also thought of solutions.

In this way, we see fewer classic realist or modern novels being published and re-published and more stories that are partly based on the theme of success or the keys that enable the realization of ambitions and achievements. Instead of psychological novels, we find more narratives of the psychological and sociological kind intertwined with observations of problematic behaviors, and so on.

In a study of the books most sought after by readers, we found that the best-selling and consequently the most widely read titles include "The Secret" by Rhonda Byrne, "The Four Agreements" by Don Miguel Ruiz, "It Ends with Us" by Colleen Hoover, "The Lady of the Crime" by Agatha Christie, "Thinking, Fast and Slow" by Daniel Kahneman, "Tactfulness" by Hans Rosling, "The Unbearable Lightness of Being" by Milan Kundera, "Becoming" by Michelle Obama^[1], "Voices from Chernobyl" by Svetlana Alexievich, "Rich Dad Poor Dad" by Sharon Lecher, "Think and Grow Rich" by Napoleon Hill.^[2]

Among Albanian authors, we can mention Tom Kuka (Enkel Demi), Ben Blushi, Brunilda Zllami, Mira Meksi, Virion Graci, Flutura Acka, etc.

As observed, Albanian authors are fewer in number, and what is worth emphasizing is the absence of book titles in poetry. This indicates that literature is compelled to venture into other fields of knowledge to reach the reader and to use linguistic tools from other types of discourse to achieve more accepted communication with the reader. From these tendencies, we can discern the following trends in the development of literature today:

First, various literary genres, especially those of artistic prose, are losing their essential typological characteristics, taking on intermediate forms that result from the intertwining of literary narrative with sociological and psychological analysis (in the case of titles like "Rich Dad, Poor Dad," "How to Become a Millionaire," "The Art of Making Friends," "The Art of Success," etc.). They become intermediaries between journalism and artistic prose ("Living on an Island," "Another Albania" by Ben Blushi, "Encirclement," "Flames" by Tom Kuka), or intermediaries between literature and reportage, analysis, and essay writing, etc.^[3]

Such a trend is also reflected in the language used in constructing the text of these books, which, as expected, is factual, objective, and includes terms and borrowed words from the languages from which the translated works come. The syntax of this discourse, in cases where the translation is not done professionally in the proper manner, may have non-standard syntax patterns in the standard Albanian language. I will illustrate this with an example from the novel "Living on an Island":

"You're in God's house," the imam told him, as if to say, "Don't be surprised. Does God eat olives?" he asked, trying to warm the mosque with humor. The imam didn't flinch. "I eat olives. Doctors say they're good for the

kidneys."

"Why would you come to Islam?" the imam asked, cutting him off without letting him continue his journey through the empty walls of the mosque. Ali replied that he didn't have any specific reason but thought that Islam was something worth trying. "I make just enough to feed myself," he began to explain. "I don't have any particular reason. Islam is the religion of the Empire, and I respect it as an ordinary citizen. From Islam come laws, taxes, the military, and justice. And these cannot be implemented properly unless you understand their true source. Sooner or later, everyone will become Muslim. My father told me not to put off today's work for tomorrow. I wake up early in the morning, like the animals I sell and tend to, so I don't find it difficult to pray at the times your faith dictates. I know many others who would convert to Islam if they had the regime of livestock. How old are you? I turned twenty-nine in July. Are there any other Muslims in your village? No he said. I'll be the first. Do you know any other Muslims? He nodded and remembered. I know Ali Tepelena."^[4]

Secondly, this type of literature, albeit unspoken, doesn't primarily recognize itself as an agent of aesthetic education but rather as a means to uncover information and serve it in the most intriguing form possible. In this way, subjects with religious history, like the Holy Grail, Dan Brown, etc., have found space for weaving subjects with a chain of mystical events.

Thirdly, readers tend to be more drawn to thriller subjects, which cater to the tastes of readers with less reading experience today. In a way, it seems that thriller subjects are replacing erotica and psychological drama subjects.

In terms of scenario-driven events, they construct subjects with criminal adventures and science fiction elements. These types of books work on the reader through imagery that evokes emotions of fear, curiosity, and desire rather than intellectual and aesthetic adventure.

Fourthly, the novel has undergone modifications in its form and content, mainly due to the challenge posed by cinema. Titles that we encounter most frequently, such as "The Kite Runner," "The Princess," etc., are tied to stories from the Eastern world, which constitute a kind of mystery related to abuse, prohibition, violence, and adventure to escape environmental persecution and family power.

These subjects focus more on the interesting plot and the undisclosed reality than on the aesthetic and artistic construction of the subject and the language with which it will communicate with the reader.^[5]

The reader is intrigued by an unknown, organized way of life through aesthetic and religious rules. These texts offer cultural, sociological, and historical information that serves a cognitive and informative function. The language used in these texts is concise, laconic, and devoid of subtext. Below is an example from the novel "Sarah" by author Jean Sasson: "The twilight had fallen. The fiery disc of the sun was slowly sinking below the horizon. For Muslim believers, it was time for the fourth prayer of the day. Seated on the balcony of the bedroom, I watched my husband and son as they walked

¹ "To Become" by Michelle Obama, p. 76, 80, published in 2018.

² "The Castle" by Ismail Kadare, p. 132, 150 - The book was first published in 1970.

³ "The Flowers of Summer" by Lasgush Poradeci, p. 68 - This poetic work was published in 1911.

⁴ "To Live on an Island," p. 120, 136, published by Ben Blushi in 2018.

⁵ "The Shadows of Light" by Migjeni (Millosh Gjergj Nikolla), p. 98 - Migjeni's poetry was first published in the 20th century.

away from our palace's large courtyard in the direction of the mosque. They were joined by another group of men, who greeted each other very solemnly."

I didn't shed a tear for my son, whom I loved as the apple of my eye, until I saw him going to the mosque with his father but without me. To think that he was my very flesh, my blood! At that moment, I felt like the loneliest creature on Earth.^[6]

The births of males are documented in family or tribal records, but not a single one for females. The usual emotion expressed when a female is born is sorrow or shame.

I have often asked myself: Since our arrival and departure from this world are not recorded anywhere, does this mean that we, the poor women, do not exist? More than life's injustices, it was precisely the above question that pushed me to take this risky step to tell my story.

In conclusion, we can say that the language of literary texts is heading towards a stripped-down style that no longer relies on the use of rare words, the creation of neologisms, or the inclusion of new terms from foreign languages like domain, discourse, establishment, etc.

The language of modern literature is disrupting the balance between denotative and connotative functions as it is compelled to facilitate rapid communication with the reader and avoid critical and comparative engagement.

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