

## Stylistics as a function of the connections of language with literature

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### Abstract

We have seen as a very important phenomenon the connection of language to literature, but all from the perspective of placing literature as a function of the language. This connection has always been a debatable problem for scholars of various fields but especially for didactics and linguists. Metaphorically, one researcher states: "Literature is obtained through language, just as Burgundy wine is made from grapes [...] This does not mean that by drinking wine, we still perceive grapes, it would be unnecessary. "Literature and linguistics belong to two different epistememes, they have different objects and their interrelationships are complex in terms of many aspects and challenges." (Paveau, 2011).

Both subjects are very important in the process of creating a good Albanian speaker, especially in the stage of student formation (both in lower secondary education, as well as in upper secondary education). From the point of view of our work, the problem has converged in the connection of language with literature throughout the teaching process. The real basis of our connection has to do with the fact that literature is outlined through language and its mechanisms, but on the other hand, almost all areas of language learning are implemented into models formatted by literature. In literature, these linguistic tools are organized in such a way that they bring specific messages, which are different from the linguistic messages of everyday life. To decode these messages and to make them part of the corpus of pragmatic knowledge of the student, the knowledge gained in the field of linguistics or the sciences of language, and the linguistic tools, the knowledge of which becomes one of the obligations of the teaching process in upper secondary education, come to the aid.

**Keywords:** stylistic, literary, language, analysis, aspect.

### Introduction

*"If you had happened to be in a storm at sea and found yourself standing on a deserted island with twenty-nine other strangers, what would you have done? If you and the other passengers came from different realms, you would lack a common language and customs. "* (Hofstede, 2010)

The purpose of referring to the statement of the sociologist Hofstede is a way to justify the importance of language when in need of being oriented in specific situations and contexts, but more importantly, to justify the value of language in everyday communication.

Furthermore, *"Words are objects,"* quoted Bisuti, *"there are words that are quick or slow, light or heavy, sensitive or harsh, bright or opaque, strong or fragile, hardworking or lazy. We notice all of these if we pay attention to their sounds and meanings. "* (Bisuti, 2019).

This researcher and lover of poetry, tells us that in order to understand and perceive the images that the word, the text, the poetry conveys, we must be well acquainted with their components. And these components of an optimal expression, are implemented with linguistic means in the function of illocutive purposes.

It is no coincidence that we made two inherent citations for communication. The reason is to pave the way for arguing the symbiotic links between language and literature, the fine way in which literature enlivens language, but also to define our orientation and judgment as a supporter of the cause that a strong teaching system should be built in our schools, based on the stable integrative links between language with literature.

Both language and literature are very important in the process of creating a good Albanian speaker, especially in the student formation stage (in lower secondary education and upper secondary education).

### Methodology

From the perspective of our work, the problem has converged in the connection of language with literature throughout the process of shaping the student and their ability to read, understand, interpret and retrieve textual forms. In fact, the real basis of our connection regards the fact that literature is outlined through language and its mechanisms, but on the other hand, almost all areas of language learning are implemented in models formatted by literature. In literature, these linguistic tools are organized in such a way that they bring specific messages, which are different from the linguistic messages of everyday life. *In order to decode these messages and to make them part of the corpus of pragmatic knowledge of the student, the knowledge gained in the field of linguistics or the sciences of discourse as well as language tools, come to aid* (Plangarica, Aspekte të gjuhësisë së zbatuar, 2017). Possession of these language tools by students is one of the basic requirements that the teaching process must meet specifically in upper secondary education. *“The examination of the literary text with the help of the knowledge that comes from linguistics and the sciences of discourse, therefore, necessarily requires the appropriate methods so that the student may, through language, expatiation, and discourse, even the literary one, cultivate their competencies, both linguistic and communicative”* (Plangarica, *ibid*). A literary or non-literary text, taken into consideration by the student, with the aim of achieving discursive competencies, requires the knowledge and evaluation of the means by which said student is shaped, i.e. language. Each linguistic *sign*<sup>1</sup> must be interpreted within the context in which it is used. The aforementioned interpretation of the content within the context is evaluated in both linguistic and pragmatic focuses. *“Such an interpretation of the content (explanation) continuously proceeds based on the materialistic theory: the idea (image, thought, concept), as a rule, appears in the linguistic form of a word or a group of words (which is not just a statement), and the phrase appears as a rule, in the linguistic form*

<sup>1</sup> With the term linguistic sign, we refer to the Sosyrian concept on the sign. We imply firstly, the absolute physical forms, for example, sound waves, chalk traces on the board, ink stains on paper, etc., i.e. we understand language as a material clothing of thought, but at the same time, the work also regards its pragmatic aspect, which gives space to the relationship between images and realities, set in order of arguing why language and literature have an internal generative connection that orients the integrated study of both materials. Also the term “language”, within our work must be understood and interpreted in a broad sense, i.e. like any kind of system built on signs and relative rules of combination of signs, which serves for the exchange of messages

This knowledge, which in fact represents inherent aspects of the language in use, scientifically explains the “game3” of language in the realization of a text: The term “game” is used in a double sense: in the first one we mean by it the physical forms given in their essence, and on the second one, conceptual products that come from combinations of these physical forms. In this sense a phrase may appear several times in a book, but not always with the same meaning, message, or image.

of the affirmative statement " (Klaus, 2006). Following this statement, a textual material in a work, shows some aspects which necessarily require complex knowledge of linguistic sign decoding in order for it to be understood and interpreted.

## Expectation Analysis

### 1. Syntactic aspects.

The signs of a language are related to other signs of the same language. *Marking sequences can be constructed on the basis of the basic signs with the help of determining structural rules. With the help of other rules, some types of marker sequences can be transformed into other equivalent marker sequences* (Klaus. *ibid*). In this way, we will have a connection between the sequences of signs and the derived sequences of signs. This statement leads us to the relationship of dependence that syntactic categories create with each other to realize conceptual products that shape texts. The text reflects this aspect when writing on a handkerchief, on the pages of a codex-type book, or on the monitor of a mobile phone. The student is able to *absorb*<sup>2</sup> it only if they have the method to approach this type of relationship.

### 2. The semantic aspect.

A linguistic sign does not fulfil its existence only in relation to other signs. Every linguistic sign also has a meaning, a defining significance, a message. This message embodies an image that exists in the individual consciousness of the reader of a text (in our case, the student). Words create sayings, sayings are facts. Facts represent conceptual relationships between realities and objects<sup>3</sup>, between the reader and the realities, they represent, etc. This communicative dress of these relationships is complemented by the student's need to master the semantic aspect in absorbing the text we have at the core of the curriculum.

### 3. The sigmatic aspect.

Linguistic signs do not only have a semantic function but also a defining function. A linguistic sign defines something because as aforementioned, signs are related to objects and realities. These definitions possess imagery dependency based on the context in which they are used. The same sign may define different objects, and consequently different images. Let us concretize this aspect: if a linguistic sign indicates something, then in the verses *Stars - lit like a coal / That spin pair by pair, / out of nowhere began / Full of life- and longing* (L. Poradeci), the term star defines the class of stars, a meaningful relationship of the object in question with the author's philosophical reality. In this case, the stars as bearers of the energy of love. But to further establish the difference between the significant function of the sign and its defining function in the verses: *wretched star and lucky star / lucky star and wretched star*, the intermediate linguistic signs manage to detach from the first type (metaphorically), the first one from concepts and recreation of new images, derived from the first. Both images define the same star, in the sense of their size and energy management, but differ in the level of emotional density. Intermediate signs (epithet, metaphor, contrast,

<sup>2</sup> Aiming to clarify the terminology used, the use of the word absorption aims to involve several processes: reading, understanding, receiving the message, creating the image and the ability to reproduce this image, even its transformation, creating images others, thanks to syntactic regulators and their other combinations.

<sup>3</sup> When we quote realities and objects, we mean not only physical matter but also forms of behaviour

ellipse, etc.), create different relations (in each case) of the object with the reader and vice versa. This syntagmatic relationship can be absorbed by the student only if they possess the reference and intermediate signs.

But is this not the mechanism that communication, and in particular literature, uses to suggest its images or even meanings within a given text? This sigmatic aspect, the -student should master it at a C2 level of the cognitive degree of a language since otherwise, we return to functional illiteracy, the main barrier generated by the globalization of society. This is the part where Literature helps.

#### 4. The pragmatic aspect.

Linguistic signs are used by people to communicate their thoughts to other people, to convey information. Approaching the focus of our work, the same way of transmitting information can be used from the teacher to the student when teaching literature for example, but also in a fun conversation. What separates these two forms of communication is purpose. For a literary or non-literary text to achieve its purpose, it must have used some linguistic signs capable of evoking in the student those sensations that the text aims at. A relationship is established between the text and the student. The mechanism of giving linguistic signals should arouse in the student a determining behaviour, determining feelings, a favourable predisposition to the message. On the other hand, in order to perceive the message, the student must possess a certain set of mental connections: memories and emotions that are most likely not in any internal relationship with the message, but that was aroused from it, and therefore ensure the absorption of the text. In this case, these relationships are not enough with the student's knowledge of the language only, but they also include psychological, sociological, mental factors, etc. Therefore, the science of pragmatics, in its very complex nature, does not live in solitude or isolation.

We have referred to these four aspects of the linguistic sign from a comparative observation between the ideas of Pierce<sup>4</sup>, Morris & Klaus<sup>5</sup>, and have commended Klaus's thought of legitimizing and clarifying the relationship of language to literature in a formative process such as teaching and learning.

### Application on a text

*From the cradle to the grave, from morning to evening the contemporary individual is exposed to an unceasing momentum of signs, through which other individuals wish to exert pressure on his objectives. He is told what to do and what to drop. If he does not pay attention to these signs, then he becomes an authentic sign-led robot, who is passive in his belief, in his assessments, in his activity (Morris, 1936).* Undoubtedly this is a starting point that leads us to the assertion that the relation of signs in the expectative whole that we mentioned in the first part of the paper, functions as a *macro-sign*<sup>6</sup>, it is activated in multiple realities

<sup>4</sup> Klaus G, *ibid.* 2006, p. 9. This founder of semiotics divides it into three basic aspects instead of four, but we chose to refer to Klaus, because of his categorical view, which we believed to be more complete in the approaches that an individual (student in our case) takes to textual materials.

<sup>5</sup> Klaus G, hereafter

<sup>6</sup> The term macro-sign is the text itself. This conclusion comes as a synthetic habit of Morris's thoughts: If an individual encounters a sign and has knowledge of the functioning of the signs, he is more likely to cooperate with others until their cooperation becomes justified. If you simply ask what kind of sign you encounter, for what purpose this sign is used and what points out its truth and appropriateness, then behaviour as an automatic response to the answer to the question, turns

that require full prior knowledge of the mechanisms that put the movement into these activities: the sign on its values, psychophysiological conditions, social conditions, the position of the individual in the process of absorption. The relationship that is created to the macro-sign and that is derived from this kind of cognition is reciprocal: the text (as a form of language in use) determines the behaviour, the behaviour re-evaluates the text.

The student must perceive these functions of the macro-sign (text) in the optimization of their functions, in order to be ready to absorb the text. To concretize our idea we will refer to an excerpt from Kuteli:

*Down, in Drimona, summer had come; up in the mountains, it was still spring and not a generic spring. A brilliant spring. The ice and the grey snow, which crammed layer upon layer during the winter in ravines and canyons melted, torrents and streams roared, the prosperous sources gurgled. The thin new grass was blossoming, and the trees and bushes lined with fragile, almost translucent foliage, greened. Here and there, a tree laden with flowers turned white, red, or yellow. The air was strong enough as to be cut by a knife, full of primroses, violets, and other spring ornaments.*

The characterization of linguistic signs according to the syntactic, sigmatic, semantic, and pragmatic aspects corresponds to the launch of a concept of syntactic, semantic, sigmatic, and pragmatic information. But wanting to shift our work from the theoretical planes to a usable all-encompassing application, we will analyse the above text judged as a macro-sign which brings the signals of some clearly defined relationships and concepts; it creates a significant variable and open functions for imaging derivatives, it plays the game of transition from the frozen image in the reader's consciousness to the dynamic image motivated by the text and vice versa, it activated the intermediate sign mechanisms to achieve this goal, to convey that intended message, to ensure absorption by the reader.

The student's first contact with the text possesses the spatial dimension: up and down, but this is not the focus of the giver. Therefore, the perception of size is realized through the signifying mediator (antonyms) which serve to start a landscape, which in turn seems to originate from antonymy. In fact, the two sentences, by creating the illusion of thought coordination (preceded by the same syntactic structure and coordinating relationship), stand in semantic opposition, because the second gives the origin of the purpose to stimulate spiritual satisfaction and physical calm, what one feels man when he is in the mountains of Drimadha, in late spring.

However, while *anonymity* is fully fulfilled, only one of its constituents is derived. Semantically we encounter two types of statements (sentences, phrases, sayings), the first is a soft, sweet image where the Drimona detail excites a series of mental connections that penetrate the reader's reason: Drimona, wine, beach, warmth, beauty, people, etc., not only to give seduction from how much he got excited in his consciousness; while the second acquires another value of the expression and a determining function, precisely due to the fulfilment of anonymity, which in the communicative dimension displays the two sentences in the function of contrasting each other.

The sign of *spring* has a mission which it cannot fulfil on its own. It needs sign

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into critical and intelligent behaviour, in which he (the individual-my note) acts as a responsible and spontaneous centre. (Morris 1936b). The macro-sign, functioning in all the aspects that Klaus mentions, is in fact the text itself, which applies these aspects as a (non-mathematical) set of functions of particular signs. When we say non-mathematical, we mean the relative rules of interaction of signs, sign segments, and phrases.

sequences, with which, thanks to intermediate signs, to activate images that necessarily exist in the reader's consciousness, but also to put them together. In the student's mental space, the term *spring* may or may not come with a series of circumstantial indicators, concretely or not, objective or not. Common spring is the passing of winter, a thinner garment - lightness, the scent of flowers, the song of birds, more sun, more light, the equinox, and so on. In complete independence from the totality of images and sensations that sleep in the reader's consciousness, the text will display another dynamic, hectic and passionate space, re-enacted by a contextual-*non-generic* / *brilliant* antonym, but this time in a more complete form: retrieval of the sign, is subject to internal syntactic regulators. The *generic spring* is confronted with the sensational *brilliant spring* in which linguistic signs are divided into marking objects<sup>7</sup>, but merged into defining functions. As a sign sequence, the adjective *generic* is a static, unchanging message, while the *brilliant* adjective has the dynamics of movement and adaptation to the defining sign. These sign sequences are separated from the intermediate markers, which in our case are the functions they take to realize an approach between them, which excites in the entirety of the reader's imagination exactly the most impossible, what makes spring a sensational spring. This is, after all, the mechanism by which the purpose of the saying fulfils its utilitarian mission.

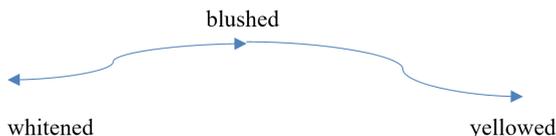
Intermediate markers interact with each other and create the first metaphor which fulfils its mission by giving access to another level of imagery. This *metaphor*, although it has its beginning in the negative form of the saying, manages to assert on the other hand a higher imagery expectation, fulfilled by the *metaphorical epithet*, which carries in its message two messages: *brilliance* and *greatness*. The tools used are of a lexical and word-formation nature. The message is the community of physical means (signs) and meaning (semantics). Then the initial dynamics we mentioned above carries the name *brilliance*. *Buja (brilliance)* is a dialectic term that in our language mainly takes connotations that vary from context: the news made a big fuss, its name has a fuss, its deeds made a fuss in the village, it still keeps the fuss, etc., but always announces noise, words, renown with large spatial and temporal dimensions. Although it has the abstract dimensions included in the statement, the large adjective overlaps its meaning, creating the syntactic relation of the definition. This sigmatic relationship, in fact, does nothing but orient the student towards a semantic analysis.

The connotation of the newly created word is determined by three mechanisms: enumeration, metaphor and the play of language with the visual and auditory sense. The verbs that create enumeration: melted (ice), roared (streams), gurgled (springs), blossomed (grass), greened (trees), greened, blushed, yellowed (tree) should be divided into three groups according to the purpose of use.

-In the first group, the verbs melted, roared, gurgled that in their clothing, both phonetic and semantical, stimulate the sense of hearing. Phonetic verbs thicken consonants and semantic ones, represent messages that excite the noise of each of the signifying actions.

When the sense of hearing begins its activity, the keyword creates the connection of dependence with the predicate, concretizing the image, completing it and setting in motion even intermediate signs as determinants and circumstances, but in very high levels of meaning compared to their first meaning.

<sup>7</sup> dokudo (non-generic) - adverb denoting a set of expected relations and images, in the function of the determiner with a union; bohemian-adjective, as a function of the adaptive determinant, variable in number, gender, race



This is when the image of a spring full of life noises is created, with a dizzying beauty, that would suit Vivaldi's violin.

- The second group of verbs blossomed, greened stimulate the sense of sight. If we search for the semantic layers that this verb conveys in Albanian<sup>8</sup>, we find it according to the contexts in the heftiness of expression:

1- *I make her gain power and develop a lot, I make her grow and stretch beyond measure*, is implied as if the girl's body has blossomed; 2- *Gains power and develops a lot, grows and stretches excessively, flourishes*-we find it referable in descriptions of nature, 3- *I drive it crazy, it maddens (even in the bad sense)*, semantically conveys an exalted erotic state. In the Kutelian context, blossoming brings an image where all come together, a nature that is flourishing, that exalts you and gives you peace at the same time. But above all an inwardly moving nature. The verb *greened*), widely used in Kuteli's poetic prose, is passed sometimes in reference to nature and sometimes to the girl, marking in both cases the same proclamation, a growing beauty, in bloom, an attractive and tempting sensation. In order to not speculate with the images that move through different realities, the pragmatic informative concept applies to that subset of information where the most significant tools to provoke determining feelings and connections or behaviours to the reader (student) are set. These two verbs convey the dynamics of joyful movement. For a lush grass is a grown grass, full of life, moving by an inner power and not by the wind; a blooming tree is a tree where life incites you, it invites you, where you find a motive to stop and enjoy. To convey this movement dynamics of *Primavera*, Vivaldi uses *Mi major*, with the combination of instruments that produce sharp sounds, the purpose of which (*Mi major*) is to repeat the transparency and brightness (htt8). We think that this finding of his, coincides with the image created by the saying: *The very thin new grass bloomed and the trees and bushes covered with fragile, almost translucent foliage blossomed*, which conveys to *Mi major* with the optimal level of expression and excitement it reaches.

-In the third group are the colours: *whitened, blushed, yellowed*. If we were to try to graphically represent the meaning of verbs, where the numerical axis indicated the meaning horizontally according to the natural process, and the vertical axis the meaning according to the pragmatics, then we would obtain a curved line:

This is in the first sense of the terms, but in order to shift the meaning, the homogeneous limbs distribute their message in a defined space (the circumstance of the place, *here-there* and the keyword *a tree laden with flowers*), *Here and there whitened, blushed or yellowed some tree laden with flowers* bringing colour back to life. Somewhere a flower is born (whitens), somewhere it swells (red), and somewhere it fades (yellow). The movement is the same as in Claude Monet's paintings. As an impressionist, Monet presented the joy of the moment, the radiance of light, living in a moment, especially in nature and in people, in motion, however, in perpetual giving (htt9). Therefore, Monet's paintings are a complete analogy to Kuteli's tableau.

-To complete this loop, all that we analysed is nothing but knowledge and combinatorics. Recognition of sigmatic relationships that are part of the semantic analysis process; combinations of syntactic and semiotic rules that implement and

awaken intentional images and all together form the relationship brought to language by Klaus:  $R_4(SN)^9$ , where S is the signs and N is the people. The  $R_4$  ratio summarizes the merging of these relationships, which is nothing but the pragmatic aspect of the analysis.

## Conclusions

To conclude this analysis, the totality of lexemes we disassembled, the semantic components that enabled us to go deep into the indirect phrase, the figures that live in this text, can create accurate and appropriate imaging gains in the student, only if the latter in their baggage of linguistic knowledge, has layered in a regular and clear form:

-the morphological and lexical knowledge, thanks to which linguistic signs are disciplined in lexemes that carry potentially multiple messages;

-the syntactic knowledge and relative rules of relations between signs, intermediate signs, and sign sequences, which turn the potential of the lexeme into objective and subjective realities;

-the pragmatic knowledge, contexts, connectors, discourse coherence, thanks to which semantic analyses get the right meaning, relate organically to the goal, and realize not only the intentional image but also suggest forms of behaviour and emotion by these goals.

In short, the process of absorbing the text is realized by forming a message that is further obtained not just as a memory or impression of something past, but as something worth meditating on and philosophizing on endlessly (Plangarica, Shkenat e ligjërimit dhe teksti poetik, 2017).

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<sup>9</sup> Klaus G, cited work, Chapter I.