


Language and Style in Literary Creativity of Fatos Arapi			Linguistics
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Abstract			
<p>Fatos Arapi is one of the most outstanding writers in contemporary Albanian literature. His contribution to our literature and national culture is of great value. Greatly appreciated, it has become a reference point for new creators. The word at his pen, from poetry to poetry, decade by decade, from one period of creativity to another, gains extraordinary dimensions. He is the poet of figurative transformations of Albanian word and he can be rightly called the poet of metaphor in our literature. Appreciating and estimating F. Arapi creativity for his linguistic wealth, thematic diversity, and the depth and breadth of expression, I have decided to highlight this linguistic richness, in the belief that this study will complement the appraisal made so far to F. Arapi figure, both in literary and linguistic terms. The researches on lexicon- semantic features that are typical of the language of the author’s work determine even the nature of the stylistic nature and features of his artistic creativity. work, is not only of extraordinary value, but also it reveals many interesting phenomenon that can be studied from many points of view. Linguistic creativity, the use, rephrasing, regional word leaning towards standard language constitute a linguistic monument.</p>			

In Fatos Arapi’s pen, words acquire extraordinary dimension, from one poem to another, from one decade to another, from one literary stage to another. He is the poet of figurative transformations of the Albanian word and he can be rightly called the poet of metaphor in our literature. The word itself speaks and weighs; it carries the aroma of the sea and oranges, the freshness of Llogara, the sharpness of the “The Peak of Thunders”, the generosity and glory of the region of Labëria, but it also carries dissapointment, pain, faith and hope as well. Artistic literature is a language-creative activity and as a linguistic educational ladder of generations it must acomplish this task in the best way. We should take into consideration that there is no good literature without a good language.

F. Arapi’s work, is appreciated not only for a thematic and artistic richness, *for the endless ideas*, but also for an extraordinary linguistic wealth. The language used in the writer's work is based on the same language used by his people. That language is well known to its roots for the writer, who elaborated, enriched and developed it into art, because he knew the lexical values and the means and ways of word-formation, from which he created new words to enrich its lexicon. Literature and language plane, through which artistic creativity is fulfilled, unlike many, are organically connected in his work.

The author’s hometown holds the aroma of oranges, the aroma of ripe olives, the aroma of Llogara pines, the aroma of laurels, the aroma of the land which is just worked, the aroma of tha salt of Jalli(anAlbanian area)... etc, aromas that leave a lasting taste for a long time and make you turn back to its poetry and prose papers. There you will find endless colors: from Ionian blue, the

everlasting greenness of olives, the white orange flowers with yellow suns in the middle, the redness of the poppies in the fields, or even the gray of the clouds of Akrokeraunt.

It's quite natural that our poet relates the thematic field to the sea, the olives, the oranges, the rich flora and fauna of this area, enriching in this way the lexicon of these areas. F. Arapi together with I. Kadare, D. Agolli, Din Mehmet and Ali Podrime are elite poets because their work has permanent readers both in time and space (at any period of history and in all Albanian territories and overseas), because every their lexical or semantic creation, every metaphorical use gains an extraordinary density of use and becomes property of many Albanian speakers and not only.

This implies not only the creative process of our language, but even the process through which language is enriched, because a unit that belongs to the author's own lexicon, when it becomes property of many users, it turns into a language property. In this case, it appears the irreplaceable function and role of literature for the enrichment, the carving for agility and the growth of marking and expressive functions of the Albanian word.

Stastical Perspective

In Fatos Arapi's work which we chose for this study, we came to the conclusion that there are 32000 lexical units, which appear in 276,307 cases of use. This data is obtained by SCP Statistic program. By our calculations, there is an average density of use of 8.6 times for lexical units, and the lowest dividing limit is 5.8.

Words with low density of use, 1- 6 times, come in a larger number of words, 27,813 lexical units or 86.91% of the lexicon of the work; It seems that the author is careful when selecting words, in order to not fall into repetition.

This percentage decreases in words with an average density of 7-13 times, where there are 1969 lexical units, or 6.1% of the lexicon; this fact concerns the author's need to emphasize the themes and his ideas; the author selects words with a higher density to describe places, events and characters.

There appear 2218 lexical units for words with high density, or 6.9% of the lexicon. Many of these lexemes are key- words, key- figures or key-topics. These lexemes are found not only in one of Fatos Arapi's works, or only in his prose, but also in all his works, both in prose and in poetry, and not only in terms of the text, but also that of metatext, through which all the literary product of Fatos Arapi is organized. Many of these lexemes have gained the value of the symbol, by expanding their marking ability and by influencing on the system of figurativeness.

Such words are: love, blood, punch, shadow, lost, sky, century, eye, way, luck, communism, body, loneliness, light, cold, life, head, high, last night, lit, hardworking, see, the edge, day, name, Europe, words, dream, grave, sun, blood, green, mountain, man, fear, goods, people, and, god, men, mother, death, alive, songs, heart, hand, large, land, sea, life, inside, right, ... etc.

The statistical data drawn from the work of Fatos Arapi could be used for other studies, for Fatos Arapi's work which is very rich in linguistic texture and also other similar studies of the language of various authors has to be seen from different linguistic points of view.

Generative Observation

Some words with multiple meanings contain rich lexemes and opportunities for new links of words. In different contexts, such words enable the full semantics of the word and its correct use.

Such words with polyvalent relations are: life, love, death, war, man, woman, sea, world, eyes, voice ... etc. They are key- words and organize all the literary product of Fatos Arapi.

Lexical density is a distinguishing feature in an author's creativity. Most lexemes are used for stylistic reasons. Not only the lexicon displays density, but also numerous links that bring lexemes in different contexts and give to it special artistic values.

These syntagmatical and paradigmatic links are closely related to the physical, spiritual and linguistic environment of Labëria region, as it is seen in the lexicon, even phrases which are widely used in this region, according to themes, characters, objects, personal sensations, but above all with the creative process where you have to adapt yourself to the environment and the psychology of the characters.

As a whole, these relations constitute the microsystem of each key - word.

The connections of these words vary from the simplest to the most complicated ones. The words *life, love, war, longing, people*, seem to have a figurative relation in the syntagmatical links: in the center is the love for life and the man who often has to fight against death, which leaves a strong longing for the losses that it causes.

Seen from their syntagmatical links, their figurative and metaphorical nature is more clearly revealed. Life is triumph over difficulties and obstacles. It is the difficult life of the man of Labëria with two 'cangadhe'(goats), of the woman of Labëria loaded with timber piles in the back, the peasant by the seaside who is more undressed than dressed, the hard life of partisans whose life becomes meaningless without their loved ones.

All our characters show discontent, insecurity, dissatisfaction filled with calls for help: *How will we live ? Ah, this is no life! the last moments of life, on the edge of life, in the midst of life. Help me, help me to live! You can not live like that anymore!* These are callings on the lips of our characters. Such words with polyvalent links which generate with the words: life, love, death, war, man, woman, sea, world, eyes, voice ... etc, are key – words and organize all the literary product of Fatos Arapi, which is given in the scheme below:

Synonyms and Antonyms

For F. Arapi, synonyms are the means by which he manages to give us a certain content, a clearer communication with the reader, a more detailed description of the environment, the character of the characters, but in the same time expressing feelings as well. This comes in a very conscious way, through synonymous words and phrases.

darkness – to darken - dark - to blacken / to bite them - to mince them - we expect - to kill them – to tear into pieces (fërtele) /old words – grey- haired /new words - (të porsagufuar) gushing/ concievement - pregnant – / land - furrow - clod – globe

Synonymy in the synchronous plane defines clearly and precisely the meanings of different verbs, and in the same time serves as an explanatory tool.

Inside the verb macrosystem, synonymy, is mostly expressed through specific words, and also phraseological units, especially when there are figurative meanings or when the degree of expressiveness is very high.

Synonymy appears in all kinds of meaning, showing once again its systemic character and the typology of semantic conditional and unconditional relations. In "Poetry" there are less synonymous units. In the semantic plane, we notice that the difference between dialectal words and their synonyms in literary language, has to do with the way of expressing the notion itself or specifying the notion that the word expresses or the notion of its specific meanings: for example, synonyms: *sunset-dusk; conceive - pregnant – heavily pregnant - with a boy in the abdomen; - sterile woman-barren.*

The above synonyms differs from each other as to how they view the object or the action, the way they express the notion and what they relate the expression to, e.g while *pregnant* is used from the first month up to the ninth month of a woman, almost with a neutral meaning, (*me barkun te goja /with the tummy which goes to the the mouth- heavily pregnant*), shows heavy conditions of the woman in her month, and that you feel pity for her, and (*me një djalë në bark - with a boy in the abdomen*) is seen from the consequence point of view, as to how hard it is this pregnancy for the woman, how difficult it will be for the child to be born without the presence and assistance of his father, so much more now that he is a boy and needs special care.

Besides its literal meaning, these words are added stylistic nuances, which are often abusive and derisive. The emergence of additional stylistic nuances does not occur in every word; it is possible only for those words which can allow themselves such a possibility, therefore these words should be estimated and taken into account. Expressing the notion of an object or phenomenon in different ways, such synonyms do not exclude each other, they can co-exist within literary language, by further enriching it as well. The reasons of using them in a literary work are numerous, but the most important are the enrichment of language and the fact of not falling into repetition. In this regard the author is for continuous change and development of the language, and in this respect the entrance of regional synonyms in literary language is of great help.

Antonyms are powerful tools of expression. Being different words of opposite meaning, they throw light on the content of one-another, supplement and make it clearer; they bring figures and literature stylistic richness; they build the antithesis, which makes the discourse more powerful. The poetry of F. Arapi comes in a beautiful and fresh way, thanks even to the antithesis widely used by the author. From his "Poetry" works, we would mention "Eklipsi i ëndrrës" ("Eclipse of the dream") for the frequent use of antithesis, and "Vëllezër Hamletë" ("Hamlett Brothers"); and "Ku shkoni ju statuja" ("Where are you statues going?").

Through antonyms, the author also shows his social and ideo-artistic attitude, being often dissatisfied, often *half dead* and *half alive*. But also the antonymy serves for artistic goals. Through them the author describes the environment and the emotional state of the characters. There is a lot of *lifedeath* and *lightdarkness* in his poems. Examples:

Night and day are sleeping on one pillow, **love and hatred**, are sleeping. **poison and light**, the Ionian waters, "*Gloria victris*"; **night and day**, like moccasins, Hey, land! **Sunny** and without **light** "poems and verses"; He was quietly speaking to **life and death** that he had fallen somewhere, **Under the sunstroke, at night with no moon** "Coming out of the dream"; Instantly loves are **born and die**, "*Hamlett Brothers*"; You, **dead man are crying**; I, **alive, am crying**, a **little light** here a **little dark** out there, you want to be a **drop of light**, that sparkles at the ends of the **blind eye**, Here, the word does not **become light**, here the **light** comes from **darkness**, **Alive and dead**, we were there "*Eclipse of dream*"; They were the **birth**, they were the **death** - "*Poems*". Others from "*Poems*": **Under the sunstroke, at night with no moon** "Coming out of the dream"; We needed both your **death and rebirth** "*Where are you statues going?*"; Where you **fall**, freedom **rises**, and where you **fall**, life again **rises**. "*Towards hundred of centuries we are going*"; They **turn white during the day** and they **burn like fire at night** - "*Iron rhythms*";

Even contextual antonyms are of interest for further study: for example, **poison and light**, the Ionian waters. They are not antonyms if taken separately, but in context they are pleasure and despair. The antonyms in *I Walk in December and put a step in May* are very interesting; December, implies the coldness of winter, so it replaces the word "winter", while May, implies the cosy feeling of being warm, thus it refers to the word "summer". The verse could be: *I walk in*

winter but I feel summer, but the writer has chosen such ‘unexpected’ construction because of stylistic reasons. The same can be said for the verse: : and **hoarfrost** and **pollen** and **freezing cold**.

The author invites the reader to be "alert" while reading the poems, to enjoy and experience them, to create images according to his experience and first of all to evaluate the creator. So, antonyms belong to different classes in F. Arapi work, but nouns and verbs are the ones that dominate, while adjectives and adverbs are used less frequently.

Lexical Layer

In terms of literary creation, writers who are aware that a literary work can not succeed without a rich language, are directed towards popular lexicon, by carefully collecting rare words and expressions, which are later used in their works. F. Arapi works are appreciated not only for his great ability in weaving the subject, but also for the living language rich in words and phrases that characterize in a pleasing way the cleverness and the rich spiritual world.

F. Arapi, one of the best writers of Albanian literature, since the beginning has prepared the reader for a special voice in linguistic articulation of the world and man, with its own vision of reality. His language has attracted the attention of researchers in Albanian language, but until now, has been studied very little. The author is known for his deep knowledge and elaborate usage of lexical and semantic richness of Albanian language, especially that of the region of Labëria.

Its first conditioning derives from his childhood. Its popular moisture was retained with breast milk. The rich environment of Vlora with the mountain and the sea, with good, hard-working and courageous people, with a prosperous speech, with numerous words and rich phraseology, with congratulations, curses and popular expressions, became the fountain where he not only drank and was inspired, but also preserved the artistic expression alive.

His word itself speaks and weighs, it carries the aroma of the sea and oranges, the freshness of Llogora, the sharpness of the “Peak of Thunders” (alb: Maja e Vetetimave), and the generosity of Labëria region. The poet knows very well and penetrates the thoughts, feelings and psychology of his people, which often are served by the poet, not directly but indirectly through specific phrases.

This conceptual lexicon and grammatical field, developed in many subfields and microfields brings through masterful artistic construction, the rural environment of Labëria. There are displayed lexical fields related to vegetation, farming, handcraft, relief, popular games, the habits and customs, mythology, superstitions etc. It is clear for the author that dialectal words

present opportunities to be absorbed by the standard language, but they also have greater expressive opportunities, which is evident in the great richness found in his creativity.

The literary language continues, it tends to absorb the values stored in the language of people, regardless of the places which they come from. The aim is to bring to the vocabulary of literary language and its stylistic system something new, to deepen the purity and to further increase the specific weight of the popular lexicon resource. Therefore A. Kostallari notes that: *"nowadays, dialects still remain a large resource in enriching the literary language. Many words and phrases that are widespread and serve to our language as common means of communication, continue to pass through artistic literature in the realm of literary language and they lose their regional character."*¹

Dialectal and regional language in the work of F. Arapi, show not only the linguistic richness of our people, which is preserved from one generation to another, but also the awareness of the role of the writer, who carves, polishes and pursues the word.

Nevertheless, popular and dialectal words have such a functional distribution and use that it can not be said for a single poem to be dialectical.

The outdated vocabulary performs two functions: firstly it serves to individualize the characters and secondly, it gives the work historical connotation, in order to characterize the social environment, and to better distinguish the time of the events of the National Liberation War. Outdated words and archaisms only have stylistic value. The largest number of outdated words are of Turkish origin. A group of these words label notions, objects and phenomena in the field of ethnography.

It is exactly the topic chosen that defines the sphere of outdated words. Historical archaisms are of a great number. This is related to the topics treated by F. Arapi both in prose and "Poetry". By treating past events, although not too distant in time, the realm in which events take place make it obligatory the use of this lexical layer. Some of these words are still in use.

Religious vocabulary is widely used and this is clearly seen through the examples below. The work with the richest religious lexicon is the *"Deti në mes"* ("The Sea in between") novel. The religious lexicon is quite rich, it embraces broad areas of faith, in connection with items and objects of worship, with religious rites and ceremonies, with prayer formulas, with wishes and curses, sometimes even in ironic terms. "THE SEA in BETWEEN"²

The religious lexicon contains words and phrases used by the Christian faith and the Muslim faith as well. The language used has overpassed the borders. I am a sinner. And I want retribution of the bed I have done (*alb: gjynahe*)... *"Dikush më buzëqeshte"* ("Someone smiled at

¹ A. Kostallari, *"The literary albanian national language and our age"* in "Studies on the lexicon and on the formation of words in the albanian language", III, Tirane, 1989, p.160.

² All these collections are from the novel *"The sea in between"*.

me") So the same speaker uses the words 'sin' and 'bad -gjynahe'. Even in the novel entitled "Friends" in a realm of Muslim religious faith, the religious lexicon is quite mixed.

From a typical lexicon of the Christian faith: "*May God forgive your grandfather*, - said Gjika. – *And your father, may he rest in peace*". (p. 41.) We move to a typical Muslim lexicon: "*Shyqyr (eng- Thanks God, we share our pain with our friends*", - said Azem Bunga". (p. 18.) But also we find words from the two beliefs lexicon within the same saying: *How can I forget him, poor you, am I someone that has lost his mind? No, shyqyr(thankfully), God didn't make an ass of me.* (p. 15), *Gjallë, shyqyr i qoftë!*, (*Thank God*) - said Gjika. (p. 12.)

Only the word God as one of the oldest and most commonly words used in Albanian appears as a subject and as a constructive part of complex and compound words in about 280 times, such as the word *sir* (alb:zoteri/zotrote).

The religious lexicon, often serves to express what can not be said directly; the dissatisfaction towards the reality is expressed through prayers to God: Jesus ... God ... Help us Help us ... We are alone ... all alone But there it is our country / father land .. . If you are ... - he stared at the pale eyes of the oriental saint, who was standing above him. - If you exist ... today , you should help us. What, if you exist? Oh God, so much poured blood because of your soldiers, has not yet created you? But even if you had never existed, you should have been conceived by so much human pain, so far . Now we are alone. We and death. Death and you. We have conceived you with our blood, with our wars and our death. Help us, O God! "*The sea in between*" p.33.

Religious lexicon occupies a significant place in the work of Fatos Arapi. Words such as: candle, spirit, God, God, church, icon, saint ... etc., are almost found throughout all the creativity of the author. Religious lexicon is found in some of the author's works, especially in "*The sea in between*", "*Eclipse of the dream*" and less frequently in "*Someone smiled at me*" "Friends" and "Poetry".

The use of this lexicon tells us not only about the author' s reliance on people's language, but also about a high spiritual and intellectual sensitivity about the different values of this culture.

Words of religious lexicon appear in conversational discourse, and, especially in religious ceremonies and rites; so they are actualized in practice.

Very interesting is the use of the word God, which the author uses in all her meanings, moreover he enriches it through a new meaning, the ironic one. This is more evident throughout the all lexicon of this field in "*In-tenebris*", especially in "*The soul is not sold in October*"

Neologisms

Words that acquire specific use in Fatos Arapi work and words created by the author. The language of artistic literature remains deep inside their hearts and minds; it enriches and ennobles them spiritually, but above all it increases the love for native language. Albanian writings, since the earliest ones, show that a number of new words have been created and then used in our language, by extending considerably its lexicon. Even nowadays the Albanian lexicon is enriched with many words and expressions. This paper proves it since it treats the creation of new words by Fatos Arapi, who in this way continues the earliest and most beautiful tradition, the effort to enrich the Albanian lexicon.

We have consulted “*Fjalori i gjuhës së sotme shqipe*”, 1980 "Dictionary of today's Albanian language", 1980, for their authenticity. In the lexical corpus of Arapi's work we encounter typical word-formation (words created by the author) words with prefixes and suffixes and especially compound words, through which the author shows his mastery and high individuality both in his early and late creations when the meaning load is too high.

Since the author's creativity started back in the 60s, after the “*Albanian Vocabulary*” (1954), with a limited number of words, 25000 words, with few explanations and sayings, in our opinion, his creativity has contributed in enriching the “*Dictionary of today's Albanian*” (1980), with new words and phrases. Confronting a good part of the vocabulary used by our author, we notice that the author wants to emphasize and bring into light a part of the specific lexicon of this vocabulary (also treated at the word formation), because they are words used in written works at different times before and after the 80-s and in our opinion, in the absence of a vocabulary of the most prominent authors, that is part of the author's contribution.

But the subject of this paper are words which are not yet included in dictionaries. Such words are found in works written before the 80s and moreover in the recent works of the author, as in: “*The eclipse of the dream*”, “*In-Tenebris*”, “*Where are status going?*” in 1990 and “*The soul is not sold in December*” 2000.

The language used by our author shows a lexical richness created by means of diverse word-formation, especially when following the laws of the Albanian language.

Care and exquisite sense of language towards regional or dialectal class give our language special value. It can be said that nowadays, when Albanian language is facing an accelerated sweep of foreign words and expression, more than ever, it strongly needs to use its own resources.³

³ Islamaj, Sh. *Gjergj Fishta, Gjuha dhe stili*. II. Prishtine, 2012, f. 390.

Phraseology

The common use of phraseology which concerns the material and spiritual worlds and their nominative and especially connotative abilities that embellish the utterance, is another way towards language enrichment. Phraseology is used throughout all the creativity of the author, mainly in his prose: *‘The sea in between’*, *‘Someone smiled at me’*, and *‘Friends’*.

Phraseological units are connected to the surrounding environment, mainly animals, plants, parts of people themselves etc. Regarding the world of animals we find the phraseological units which have animal names as part of them. e.g: horse, dog, buffalo, calf, ox, lamb etc. We have such units even for parts of animal’s body as: skin and less with the word rib. From phraseological units which contain parts of human body, we would mention the words: ear, hand, mouth. Less frequently, but in an interesting way are used the words; forehead, intestine and belly. Regarding plants: fields with flowers (to strew with flowers), as a linden leaf, as two grains of maize, as green grass. Regarding work tools we didn’t find any constructions.

Phraseological units seems to be constructions within the flow of time. There were early constructions, which, like language itself, are a historical product and consequently they have changed and developed along the Albanian lexicon and language in general. There are found constructions such as: *it started to fickle, with the corner of the eye, he didn’t shut up, he didn’t shut his mouth, very cheaply, for a crumb of bread, like the foundation stones...etc.* Some later constructions are: *it cuts me to the heart, to hearten, to get on the right side of someone, to botch it, to grasp the ida, pays himself better, to stare at s.o, as wasps in honey, as bear’s paws, as the master before the servant etc.*

We also have noticed that phraseological units are mostly used in the stated and accepted meaning, only few of them are used in a negating meaning. In the negating meaning, they are only used to negate something: *to be unable to take one’s eyes of, hadn’t put a finger on it.* In the phraseological units that contain repeated words or similar words, there are used units whose components are parts of human body e.g : *with hand and feet, head over heels, all eyes and ears.*

The phraseological units that start with comparative conjunctions are: like (alb:si) and as much (sa). Such constructions are widely used, but the ones with the conjunction **like**, are mainly treated as comparisons, some of them are treated as units, because they are closely connected to verbs and they are widely used in a figurative way e.g: *you are like my daughter to me; like my father.* Phraseological units with a sentence construction are limited: *to become one with the land- (alb:të bëhesh njësh me tokën), to botch it (e kishin bërë blozë), they will make your belly flat (do të të bëjnë petë), to cower down (të bëhesh një grusht).*

Phraseological units that consist of a proper noun (sometimes even of two proper nouns) are rarely used in F. Arapi's work, e.g.: he had exploited the big flock of sheep like *Odysseus in the cave of Cyclops*, "Friend", on the tip of the sword like Ajax of Sophocles.

The phraseological unit used in F. Arapi's work is of great importance, regarding his artistic language. Their values can not be seen separately or independent from his language, but inside it.

F. Arapi will be further studied and appreciated for the language and style of his works, but a special appraisal goes to the phraseological richness used throughout his work. He is aware that spoken language is very rich in phraseology: this linguistic richness has become property even of written language, poetry and prose.

Onomastics

Toponyms and anthroponyms are proper nouns and as such what they have in common is their source, mainly from appellatives. This is a universal phenomenon for all languages all over the world, pigeon - **Pëllumb** (Pigeon) one wishes his son to become handsome as a pigeon, **Pëllumbari** (a noun that derives from the word 'pigeon') a village in Permet, **Zoga** is another anthroponym which derives from the noun zog/u (bird), a word that has served as root even for **Zogaj**.⁴

F. Arapi not only knows very well the tradition of onomastics, but also he follows this path, providing us toponyms and anthroponyms from the same root *pëllumb(pigeon)*: Dane *Pëllumbi*, at (*shtëpia e Pëllumbajve*) *the house of Pidgeons "Friends"*, the oronim "*Qafa e Pëllumbit*" (*the neck of the pidgeon*) "*Poetry*", the microtoponym "*Pylli i Pëllumbave*" (*the forest of pigeons*) "*The Sea in between*", the oikonim *Pëllumbas*, the etnonim "*Pëllumbasit*, "*Friends*".

Literary onomastics like language itself in F. Arapi works is not studied. The onomastical richness noticed at F. Arapi would help even historical-linguistics studies. In addition to the denomination of places and people, it provides plenty of information on the specific nouns in albanian language, especially those of the region of Laberia that is an area which is so special and similar in the same time to other Albanian regions.

The author is very careful with literary onomastics. He selects words from the old fund of Albanian language as: *light, stone, snow, good, white*, and uses them as roots for the toponyms and anthroponyms both of popular source or created by himself, characters such as: *Bardha Kuca, Bardhaj, Gurëbardhë, Drit Bora, Boras, Met Guri, Ilir Guralumit, Gurëbardhë, Mira Vogli, Zamir Milori, Suzana Miroshi*, the critic *Bukëmira*. Adjectives are used in metaphorical meanings.

⁴ Shkurtaj, Gj. "Onomastike dhe linguistike". Tirane, 2015, f. 18.

This is closely related to idea- emotional attitude of the author and the fact that they cause sensitive effects in literary works.

Patronymics are mainly made up of appellatives, as following the tradition, especially of nouns from the old fund of Albanian language: Gjena e *Bletajve*, Dane *Pëllumbi*, Alem *Bejkos*, Hysen *Kaleshi*, Met *Guri*, Kristo *Driza*, Niko *Gropa*, Drit *Bora*, Sazan *Ulku*, Afërditë *Tokaj*, Besnik *Bisha*.

Even patronymics that strike us and come from it, contain Albanian words: Suzana *Miroshi*, Ago *Arëza*, Ilir *Guralumit*. Some proper nouns that one can not easily forget are: Mrs. *Hiçkëla*, *Hiçi i Madh*, literary critics *Bukëmira* ... etc.

Very interesting are the toponyms composed according to known models; some constructions are: *Gurëbardhë* (white stone), *Fushëlugje*, *Breglumë* (the river shore), *Kodërdet* (hill sea), *Grykëpishës nga gjedhi: Fushbardhë* (white field).

In F. Arapi's work there are used more than 700 onomastic units (about 450 anthroponyms and more than 250 toponyms), used both in poetry and prose. Even he tries to achieve a fair distribution of them , it seems that prose has a greater influence. The literary works with the most frequent use of onomastic units in poetry are: "*Poems*" and "*The eclipse of the dream*", in prose, the novel: "*Friends*".

Looking into Albanian anthroponomy, we notice that from 700 units in total, a considerable number of them are of the author's creations, based on wordformation samples and psycholinguistic features of the creation of anthroponyms in Albanian language.

Word Formation

The value of one writer's work stands at the magic of the word, its simplicity and clarity. The creative strength of a passionate and combative spirit towards the beauty and the truth, can not be defined without the clear, elaborated and often reshaping word, which he raised at literary art. The life of the literary work consists of the current and contemporary spirit, which it forwards through decades, by describing that part of reality, historically more intensive, full of ebbs and flows in the historical curves of human fluctuations⁵.

Affixes occupy the main place in derived words used by the author. There can be noticed some constructions with certain affixes, which are most frequently used to some extent. We can mention here constructions with prefixes: *per-*, *pa-*, *ç-*, *zh-*, *z-*: and suffixes: *-im*, *-je*, *-shëm*, *-as/az*, *-isht*, *-or /tor*, *-o*, *-zë*, ... etc.

⁵ Elezi, G. *The enrichment of the lexicon through word-formation structures in Petro Marko work*. In the conference "Petro Marko – a distinct personality of modern literature", University "Ismail Qemali", Vlore, 2009, p.87.

Regarding the use of suffixes, it seems that the author prefers the use of words deriving in this way. There is an admirable lexical wealth, although we find the same words in different works. This happens mainly for words which the author likes, wants to highlight and uses as new lexical meanings.

The author has used a great number of words with prefixes, from which we would mention those words which belong to a specific lexicon and not simply the discourse. They are used for stylistic purpose on the part of the author, because of the fact that they are words with high expressivity, in order to clearly express his ideas, to move such lexical wealth from passive into active fund and to make them known and part of the common speech enriching in this way the reader's lexicon.

përbaltur, përbri, përcëllloi, përfalak, e përgjakshme, përgjunj, përhumb, i përmalluar, përshtënditi, përshtërtjen, i përskuqur, përvodhën, i përvuajtur, përcart, i përgjumur, të përhimta, i përpërë, përpërlitej, përfal, përfolën, përyarg, e stërmoçme, i stërpërdorur, moskohë, nëndheu etj.

From words with prefixes, the ones with the prefix *-për*, are most frequently used. We encounter words with such prefixes both in prose and poetry, with a bigger number in the first. Then, we find the words with prefix *-pa*.

Some other prefixes are: *sh-*, *zh-*, *porsa-*, *stër-*, *nën-*, *ndër-*, *mos-*, *ri-*, from which of greater interest are the ones with prefixes: *stër-*, *porsa-* dhe *mo-s*. One part of them comes as original creation, enriching Albanian language with new words and meanings. This contribution should be estimated especially nowadays when new words enter our vocabulary in an uncontrolled way and the use of a special lexicon together with new creations, is a call for keeping our language clean and enriching it with words of Albanian language it self.

In the author's discourse we find compound nouns that belong to the Albanian language fund, but that are not very known and used for readers. F. Arapi brings them in a delicate way and such a form that not only attract the reader, but also do remain along in his memory. Considering only this fact, the author has a contribution that must be appreciated. Along with words that are in the general fund of Albanian language, the writer brings new creations, and it is for this reason that he has a special contribution. Compound words seem to be the writer's concern, pleasure, and even his greatest success in word-formation. There are about 89 new compound words, which are of great interest not only for the high emotional load they carry, but also for the new meanings they bring and the way they are constructed.

In F.Arapi's creativity, we notice that the greatest number of new words are with prefixes. New formations carry high connotation. The writer likes them and this is evident since they are used in different works, at different times so that make us think the writer not only likes them for

their expressive strength, but also aims at making them well known and giving them life for the reader.

The context of these words creates better stylistic effects of such constructions: *sun-hearted men (burra zemerdielli)*, *through battlements of his fallen teetlmolars (nëpër bedenat e dhembë dhemballëve të tij të rëna)*, *in the eternal song- thundering of blood (në këngëgjëmimin e përjetshëm të gjakut)*, *to strangle the life- killed tear (mbyt lotin jetëvrrarë)*, *spot-blazing stars (yjet pullaflakëruese)*, *dream-immortal youth (rini ëndërrpavdekshme)*, *my friend-tenderness (shoqedhembshuria ime)*.

In the search of one-word units we notice the tendency to create new words from Albanian language samples. In the *Dictionary of Today's Albanian Language*, (1980), we find these compound nouns; white – livered / rabbit-hearted , lion- hearted. In this way of composition the author brings new compositions: eagle- hearted, cub- hearted.

In the dictionary, the word *rabbit- hearted* means that someone is a coward like the rabbit, that is easily frightened from everything. LION- HEARTED means that the person fears no one, that always goes ahead with great courage and bravery. *A lion- hearted warrior*.

The author creates two new words with different meanings: *the eagle-heart of freedom*, with positive meaning, determined to go ahead, and *cub- hearted* with a negative meaning; small, unable, someone who goes after other people. The waiter, a young boy, with blue and joyful eyes, with a smile in his face caressed with his hands the cub- hearted person. I haven't seen such a cub- hearted person with such a pure colour....

Noun + noun

gjysmëfajtor (half- guilty), *gjysmafjalë* (half- words) *gjysmëpulitur* (half-awake), *gjysmëzotat* (half-Gods), *gjysmëhabitshëm* (half-surprised), *shpirtinkulish* (cub-hearted), *bojëshurrë* (pissink), *llapaqen* (big-mouth or talkative), *Bukëmira* (good-bread), *Skuterrë* (dark hell), *kulish-ujk*, (little wolf), *kulish-qen* (puppy) “*Nuk shitet shpirti në tetor*” (‘The soul is not sold in October’) *gjysmëfantazmat* (half- ghosts), *gjysëmbrenge* (half- sorrow), *gjysëmfiati* (half-fate), *gjysmëmëshirë* (half-mercy), *gjysëmputhje* (half-kiss), *gjysëmëndërre* (half-dream), *shpirti-shqiponjë* (eagle-spirit). *shpirtlepur* (rabbit-hearted), *shpirt-maj* (may-hearted) i, *fatthëna* (moon-fate), *pullaflakërues* (*blazing spots*), *shkëmbguriçkë* (pebble-rock), *këngëgjëmim* (song-rumble) “**Eklipsi i ëndrrës**” (‘**The Eclipse of the moon**’) *kokëbrok*, *fundbishtit* (the end of the back), *kryeçlironjës* (head-liberator), *anëdetesh*, *mesrrugë* (midway) “**Ku shkoni ju statuja**” ‘**Where are you statues going?**’); *kryekuvend*(*head-chamber*), *pantallonave qillota* “**Dikush më buzëqeshte**”; *surratpatate* (patato-face), *gojëçorape* (loud-mouth), *grykëpishë* (pine-throat), *bythëtulja* (heavy-hips), *buzëviç* (blubber-lipped), *mjekërakrep* (scorpion chin), *gjysmënatë* (half-night), *gjysmëhapat* (half- steps), *gjysmëterrë* (half dark), *Kodërdeti* (hill-sea) “**Deti në mes**”

(**The sea in between**); *kryezotin*, *zemërdielli* (sun- hearted), *Qaf'pëllumbi* (pidgeon-neck) "**Poezi**"; *lulubeçkë* "**Më vjen keq për Jagon**"(Feeling sorry for Jago) ; *Fushëlugje* (field-groove) "**Duke dalë prej ëndrrës**"; *kryeengjëlli* (head-angel); *shalëplot*, *prapazërin*, *parazërin*, *paragojën*, *prapagjuhën*, *tejqiejt*, *përtejferri*, *monovdekje* (mono-death), *plurivdje*, *mikrovdekje* (micro-death), *makrovdekje* (makro-death) "**Ku shkoni ju statuja**" (**Where are you statues going?**);

Figurative Language

Regarding the expression realm, he continued to be original, by expanding the creative space and figurative articulation. Usually, F. Arapi's poetry, only with one move and with a breathtaking explosion, suggests universal spaces of imagination, by putting the poetic target within new existential contexts, where sharpness of thought is noticed. Even the figure always comes new, strangely fresh, full of content and graceful sensitivity. It's a poetic language that is able to follow and articulate what is hidden, what is invisible and restrained in the surrounding environment together with its tragedy, sadness and savagery.

The epithet used in F. Arapi's work is presented with a high density. This is evident from various contexts brought through this figure of speech. Their value is both contextual and stylistic. There are epithets which are qualitative and as much expressive, too.

In F. Arapi's creativity, the comparison presents a wide source of expression and figurativity. The comparison itself is widely used even in artistic life, by building new relationships between phenomenon and objects.

The language of F. Arapi is rich even in the stylistic figure of comparison. We find all kinds of comparisons in his creativity. They are easy to understand, since they are compared to objects and phenomena of everyday life or lightly conceived. the reader.

The comparisons at Fatos Arapi help in the description of characters and objects, often inspired by the folk creativity , as professor Bardhosh Gaçe writes about the author's influence on that creativity. Like other poets, F. Arapi, one of our greatest poets, has skilfully exploited the people's treasure in his poetic verse⁶.

The author regains the mythical symbols while maintaining their tragic character, but he brings them in new contexts and marks them with multiple connotation, displaying in this way the current and contemporary events. The Cross, here it is a symbol of Christianity, which is presents retaliatory martyrdom of Jesus Christ, who from means of punishment became means of salvation,

⁶ Gaçe, B. Fatos Arapi and its contribution in the the folcloric studies in the "*Folk Culture*" magazine. Tirane, 2003, nr. 1-2, p.235-243.

from the curse symbol became "the extinction of ; ancient curse", it also carries the meaning of pain, of the poet's mission of , it is the poëerful cry of the Crucified, the patriotic poet.

The sea is a symbol of freedom, of an ardent desire for communication and openness to the other world, the West. The sea is an opportunity to realize their dreams, but also an obstacle at the same time. The shores and "Sea in between" how close and how far from each other⁷. Sea simultaneously separates and unites these two worlds. *Only one thing remained as before in his eyes: the sea. And the wide sea that stretched endlessly. O God! The same sea. The same wave. The same sky that carries over the same seagulls.*

Fatos Arapi is a good connoisseur of the literary figure. The elegant use of metaphor in his creativity proves it and the numerous writings about literary figures reinforce it as well. Metaphor includes everything: natural phenomena, living beings, objects etc. Through metaphor the author presents artistically life with its colors, tastes, movements etc. The artistic reality created by the author through metaphor speaks, moves, lives, loves, dies. Metaphor is the most used figure in his creations, as it helps him to express feelings and ideas and present strong exciting effects on the reader.

He is a true master at creating metaphors; every poem, every verse is loaded with metaphors, but this does not diminishes the sense of poetry since it plunges you into reflection, makes you dream and experience strong emotions and there are verses that remain long in the memory. It can be said that metaphor is a preferred means of expression of the author, is the most efficient and expressive in contemporary Albanian poetry.

In Fatos Arapi's work, it is reflected the description of nature and the environment, but what is emphasized more strongly is the description of the spiritual and psychological of objects, phenomena and environment. It is a tense and helpless situation, full of anxiety, which becomes a distinctive feature of artistic and linguistic expression characteristic of the author.

But there are also personifications about life, love and hope and again they appear tired and mourning in the archives of memory. The author still is in full cohesion with what he has treated throughout all his work while using this figure of speech.

Metaphor is the most frequently used figure of speech in his creativity since it helps the author to express feelings and ideas and bring strong exciting effects on the reader. Artistic reality which the author creates through metaphor, epithet, comparison, personification while expanding the meanings of words, adds linguistic wealth.

⁷ All the examples in this study are taken from the novel entitled "*The sea in between*".

Connotation

Deminutives are found both in poetry and prose, but mostly in poetry, because the word itself has more emotional connotation. The author realizes it thanks to specialized suffixes. Such verses give a special style, romance, originality to his creativity; they can be enjoyed for a long time but can not be easily forgotten. In the author's work, deminutives gain a special status and give individuality to poetry as well.

The author is aware of the stylistic and aesthetic role of onomatopoeias for this reason he exploits in a delicate manner this linguistic wealth of Albanian language. Onomatopoeias play a special role in creating pictures of nature and they are closely related to the character of Fatos Arapi's work, in which the characters live and work mainly in the bosom of nature.

Exclamations serve to express directly the feelings of the speaker, for this reason there are distinguished even those cases in which the same exclamation can express not only feelings but even the opposites, but that according to the context and emotions. Exclamations as non – denominative linguistic units, that express subjective overtones, are frequently used in F. Arapi creativity. They directly express the feelings of the characters, turning in this way into a very expressive stylistic feature. Exciting exclamations are most frequently used both in terms of density and variety.

Through greetings, wishes and curses we can collect data about our society and our people's mentality through centuries, which is of course of great interest. Choosing a particular form of greeting and wish, of swearing or curse, is an important indicator of the social relations of a certain era. You can not ignore such expressions as: *May they have a long life!* / *Eh, më iu lumshin krahët...* / *may you be honoured to eternity, you ëho honoured me!* *T'i hash i bardhë* You deserve it! / *May God honour you, you ëho honoured me!* You who honored me!,

From the stylistic procreations in the language used by F. Arapi we would mention euphemisms. They lie in different areas of life; they are associated with death, sickness, feelings, biological human needs, mythological and religious beings, family life; they become strong means of communication.

What strikes us, is the the use of euphemisms for the word 'death'. Although death is a detail found everywhere throughout his creativity, the author seeks to present it in a softer and less painful manner. Euphemisms for 'death' are so numerous that they create synonymous verses. The lexicon that involves euphemisms, greetings, wishes and curses, is mainly sourced from the region of Labëria; it is very diverse and of great interest for deeper ethno-cultural studies.

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