

THE LINGUISTIC FEATURES OF MORAL DISCOURSE IN CONTEMPORARY PROSE

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In contemporary Albanian literature, prose remains the most developed genre. Every year, new prose titles and author names contribute considerably to the enrichment of our literature. Such is the name of Tom Kukës who, in recent years, has substantially enhanced his prose and introduced a lot of memorable characters.

Drawing upon a subjective literary inclination, observing the swift enrichment of Tom Kukës' repertoire with new publications, and with a discernible aim towards linguistic scholarship, we have chosen to embark on an examination of the language employed within the novel "Flames." This endeavour seeks to elucidate certain linguistic characteristics inherent in the author's oeuvre. Tom Kukës has amassed a corpus of four novels within a five-year span, all of which are catalogued in the national library, with "Flames" emerging as one of the most widely read and esteemed narratives among Albanian readers. The author's identity remains veiled in a shroud of mystery, a deliberate choice on his part, as he articulates a desire for readers to engage with his work purely on its literary merits, divorced from any preconceptions influenced by extraneous associations with media, politics, business, or other realms. Shakespeare's intentional anonymity mirrors historical precedents, where speculation and varying conjectures cloaked his persona, yet his enduring legacy remained unaltered. Ultimately, it is the works themselves, rather than the biographical details of the author, that endure in literary memory. The novel "Flames" unfolds as a chronicle of the 1930s Albanian capital, weaving a tapestry of inexplicable and enigmatic occurrences that beset the city. Early Tirana serves as the backdrop for the narrative of sin and tragedy depicted by Tom Kukës in "Flames," a narrative that delves into the depths of human frailty. Crafted during a period of quarantine, the novel juxtaposes contemporary circumstances with events of a bygone era, illuminating a time when collective memory was tenuous, with the burden of remembrance shouldered primarily by women. The narrative introduces a cast of original characters, often evoking archetypal heroes from folklore and fairy tales, whose names resonate with a peculiar yet evocative charm, redolent of a forgotten Tirana.

The protagonist, Di Hima, assumes the role of an investigator amidst the unfolding saga, leading readers through a landscape of profound destitution, both economic and spiritual. The narrative unfurls a tableau of individuals grappling with the weight of their past, a populace disengaged from their historical roots, and the commodification of women in a society rife with moral decay. Amidst this tumultuous backdrop, "Flames" emerges as a moralistic discourse, intertwining legends and non-historical events to impart ethical lessons. The calamitous event that precipitates the narrative a father impregnating his daughter-in-law serves as a symbolic catalyst, unleashing the inferno that engulfs the city. Di Hima plays the roles of both an investigator and a vengeful figure who is bearing the burden of divine retribution within this narrative framework. His relentless pursuit of justice against the perpetrator of the heinous act whose child, conceived with his daughter-in-law, symbolises a spiritual kinship with Di Hima's own daughter epitomises a quest for redemptive justice. Through Di Hima's visceral reprisal against the architect of the tragedy, the novel echoes themes of paternal protectiveness and divine justice, grounding its moral underpinnings in the harsh realities of human transgression and the quest for moral absolution. In essence, "Flames" unfolds as a narrative tapestry, woven with moral dilemmas, archetypal characters, and a symbolic landscape that reflects a society in moral decay. Through its exploration of human frailty, the novel invites readers into a realm where justice, revenge, and redemption converge in a timeless allegory of the human condition.

The author links Di Hima's role as a servant, his obsessions, and his struggles to the burden he bears. It is only in this way that we somewhat justify Di Hima's brutal physical revenge against the man who caused the fire, whose child he had already considered his own daughter. Thus, it is not only a form of retribution from a "divine saviour," but also a father's response to the inhumane act against his daughter. Tom Kuka, with his style, moves from the magical to the real, returning to narrate to us the great tragedy of sin through a linguistically rich artistic language that includes both words from everyday jargon and those from his origins. This is an indication of his grounding in the folk tradition, which renders his language vibrant, intimately familiar, and endearing to the reader.

The sentimental relationship of the author with the unknown Tirana does not hinder them from remaining realistic in describing the backwardness, poverty, and inevitability of mud, mudflats, and swamps. The author has presented us with Tirana as it was, well mixed with rascals, craftsmen, the gentle, and the humane, with qualities, superstitions, and little development. The writer's cinematic camera primarily conveys this through descriptions of what appeared before Hima's eyes. A society without ethical sense and dignity is sooner or later corroded by the death it gives birth to on its own without God's help. The family is the heart of the moralising line of the novel for the author. Its breakdown is fatal, the greatest sin being the violation of its bonds. Only later comes the second command: "Thou shalt not kill!" Focusing on the language of the novel, we think that the novel, although carefully written and edited with attention, has typical weaknesses of publications in Albania. The Tirana dialect (and other dialects used less frequently) enhance the narrative's value. However, the use of the dialect is inconsistent. Characters sometimes speak in dialect and forget. Also, on different pages and even within the same sentence, dialect features shift and collide (in the same Tirana sentence, one finds "gru" and "punuar").

For example, on pages 6, 7, and 8, in the Tirana dialect, the same character's mouth uses words like "tanët," "kanë," "bërë," then "pranej," "notën," "ondrra," "kan," then "kon," "jon," and "men" (the latter for "kanë," "janë," and "mend"). We will not delve here into linguistic explanations of the dialectal inaccuracies in some of these uses, but it is clear that the uses are not consistent.

Comparisons with "like" are overused, and the comparative descriptions are often exaggerated and out of place, such as: "The woman took the cup and looked at it like a swooping eagle." "They wore large breasts like the hills surrounding the city." We recall Ali Cen Mëhallë's comparative description, which neither engages the reader nor the author. Meanwhile, one of the little ones in the curbstones' house is much better. The use of words with the suffix -an is also excessive in usage: "shkurtan" (short one), "shkretan" (wretched one), "vigan" (thin one), "katallan" (miserable one), "mjeran" (pitiful one), etc.

In a "royal" Tirana where greed, filth, hooliganism, and wickedness reign, Flama, the great monster, sits cross-legged, devouring life and extinguishing humanity. But meanwhile, a crime occurs, seemingly almost ordinary. The curbstones of the Riverbank, who see the cup and bring it out into the square of bewildered people, have had their throats cut with brisket. Di Hima must unveil the murderer and the motives that have driven them to this atrocity. Is it perhaps a simple act of revenge? Or does the horror extend beyond the innocence of a cup?

The bells toll for the contemporary individual, who is experiencing a global pandemic, perhaps due to the recklessness and abuse inflicted upon nature and human values. "God knows how the glass didn't shatter that night, as the drops of rain fell furiously, surely tainted by what they witnessed resembling in that room. The flickering of the candle turned the night into day for a moment, and as you took a breath, you could hear a murmur warning the earth of its sins." excerpt from *Flames* by Tom Kuka. He stated that in this novel, paradoxically, we encounter many realities, such as the portrayal of simple and hostile lives, material and spiritual poverty, and various problems presented in a sublime manner, which "give this novel a special value, not only in the literary aspect but also in the linguistic, historical, and sociological ones." Writer Mark Lucjonaj said that the book presents a timeless time, a time that, for us, seems endless. The lexicon of Tom Kuka's work exhibits a primary characteristic of temporal extension, and as such, it is rich and diverse: a lexicon of general usage, regional, specifically that of the city of Tirana, lexicon that has emerged from or is used only by the elderly, who have preserved it with great fervour and

who uphold tradition, lexicon of foreign words, terminological lexicon, lexicon created by the author, linguistic phraseology, literary, etc. There is also a wide-ranging and distinctive presence of dialectal lexicon within the work.

Just as the majority of Gheg dialects do, the Tirana dialect also possesses long, mid, and short vowels. It features nasal vowels, assimilating the groups mb, nd, ngj into m, n, nj, etc. The group "va" becomes "vo" (vorr), and it employs the Gheg postposition "me" in forms such as "me shu," "me i pa," "me i gropos." Unconventional word formations are constructed with "sha" (e.g., "shkojshta"), which are characteristic words of the Tirana dialect.

It seems to me that there is a strong vitality that will never die. Even more so when people gradually understand that the use of a dialect does not signify backwardness or ignorance, but carries life and human warmth, unlike many other things in this world.

The work of Kukës speaks of Tirana, which has been overrun by the pandemic. The lives people are living, the troubles, and the dramas are numerous and consecutive. These have offered a great richness in language, a diversity, and a blending of various layers of discourse, from the vernaculars that form the basis of linguistic standards to the discourse rich in dialectal elements.

During the linguistic analysis of the work "Kukës," it appears to follow an excellent course within the field of the Albanian language. Moreover, it is evident how rich the dialectal lexicon of Tirana is, for instance: "Nuk du'ije, s'du..." (p. 5); "Nondaja ime, gjet rahmet!" (p. 7); "A je i marrë a shtireshe?"; "Ku di unë me e gjet doktorin atje?" (p. 15); "Eja, djalli e mori, dhe shihe!"; "Një dekikë, po të them!" (p. 15); "Unë, në shtëpi. Ti, shtije në gropë të gjorën." (p. 16); "Ti e solle këtë zallamahi?" (p. 19); "E kur t'vin zhegu." (p. 26); "Do kem nigju me siguri, po do e kem harru; S'më marojnë pun't e mia, o Di." (p. 37); "As me i gropos nuk bo, se u dhem kaptina" (p. 7); "shumë t'du" (p. 10); "as me i pa tjetër, se i morin m'sysh" (p. 7); therefore, when they are pushed into the water, they place Tim's cross; "a je i marrë a shtihesh" (p. 15); "ti, shtije në gropë të gjorën" (p. 16); "ti ke me këndue" (p. 26); "me t'ndie rri" (p. 26); "u ngrit vrik dhe mori udhën" (p. 92); "nuk iku bosh si të tanë" (p. 19); "pse duhet me ba robi punën e Flamës" (p. 9); "rri urtë aty e mos u ni" (p. 5); "o tate, i du'flokët e mia" (p. 5); "as me i pa tjerët, se i morin m'sysh" (p. 7); "c'ka bo vaki, o burrë" (p. 10); "dje do e kesh bo mjekrën" (p. 48), etc.

In the pages of the work, we also find archaic words that characterize the time and historical atmosphere, such as: "Kurbatka found many things, he even brought out into the square the hodja who secretly drank raki, and the moneylender who added interest to debts." (p. 10) "With whom? Spiro Kutleshë has entered the minds." (p. 25) etc. Tom Kukës' work presents significant interest in the field of lexical semantics. The lexical semantic system itself and the semasiological analysis cannot be understood without some fundamental categories of semantics, such as meaning, cognitive movement, and the structure of meaning.

Semantic densification as a linguistic beauty constitutes the most important aspect of the word, more fundamentally through which the author has created a work with a pure language and beautiful expressions that come through the use of literary figures such as metaphors, comparisons, epithets, etc. For example, "At the moment she realized that her daughter had released fate into her mother's hands, which held her tightly, she quickly freed her head from the long, dense, and black hair like a crow's nest" (p. 6); "Di Hima was smiling broadly, as if irradiated by the sun that washed the garden with rays; This one with these big ears like cartwheels, that one with these black eyes like anthracite coal coats... they look really good" (p.7); "The black coffee liquid had created lines like riverbeds thirsty for a drop of water" (p. 13); etc

Through the characterization, the author portrays a profound and unending sorrow. For example: "They were burdened with some evil loads that clung to their backs, while their sweat-soaked shirts emitted desperate sighs that drowned out reason" (p. 101); "For that God, she was a mere child, yet utterly broken; She did not move from her place, nor did she utter a single word; They had left me alone with her in a room; She was a girl as white as mountain snow, with hair so blonde that, from the pains, they had been washed clean of sweat and hung like tendrils

from her scalp" (p. 10); "Hazbija of Rustem thrust a needle into Havas's ear, Rustem's mother, and spun a dance above her head, while the black one gasped for breath, choking on her vomit; In the resting area on the first floor, Tom Kuka, the tall mountain man, straight as a cypress, pulled out a knife and slashed an eyebrow symbol that had grown on Selim's neck. A liquid like coffee grounds began to ooze out. He wiped the knife on a rag, and swallowed it somewhere into one of his pockets like a sack" (p. 51), etc.

Comparison finds extensive use in Kuka's work. It is constructed in various forms, beautiful and poignant for the reader. Such comparisons include: "like trophies of a war hung lifelessly" (p. 83); "left like a ghost fence" (p. 92); "people do not speak, they only inhale air as the airless" (p. 102); "leapt like a wrestler" (p. 74); "like a girl stained inside" (p. 69); "was enveloped in a thick oil-like substance" (p. 45); "medical books presented like Venetian blinds" (p. 31); "a deep sleep like the sleep of death" (p. 31); "empty like all the city's pages" (p. 24); "resembled a silent film" (p. 45), "large mustaches like a waterfall" (p. 40), "small eyes seemed like two deep lakes" (p. 18), "was a girl as white as mountain snow" (p. 103), they stood up and walked as if their minds had been disturbed by the mice that came out like brave warriors of the square" (p. 74), "anxiety had spread everywhere like a sticky liquid" (p. 39), etc.

Let us examine some models of constructing similes.

Similes like + noun (distinguished and undistinguished traits): like a mummy, like sand, like a fugitive, like a lizard, like a flea, like a wrestler, like a rock, like a snail, like a caterpillar, like a rooster, like a drumstick, like a quince, like a mulberry, like a seagull, like a Catalan, like a Venusian, like a snail, like a heart, like a mouse, like milk, etc.

Similes like +:noun cluster: like the mouth of the mountain, like the chimney of tobacco, like the sleep of death, like the snow of the mountain, like the core of an apple, like the ember of the mountain, etc.

Similes like + noun + noun in the flowery race: like a earthworm, like the fluff of a lion, like a puppy of maggots, like a garden fence, like a point of light, like a Cyclops' offspring, like a piece of meat, like the braves of the square, like a corn cob, like a winter day, like the boulders of castles, like a ball of wool, like a brown sparrow, like a golden thrush, like a raven's wing, like a slimy creature, like a caterpillar with a head, like a beetle's coat, etc.

Similes like + noun+noun in the bellicose race: like a slug in the brain, like a patchy peace of oil, like a silent film, like a caterpillar with a head, etc.

Similes like + noun + adjective: like past clouds, like worn-out pus, like dried waterfalls, like wild cats, like golden bushes, etc.

Similes like + adjective: like bewildered, like slimy, etc.

Similes like + noun + adverb: like roots underground, etc.

Similes like + adverb: like overnight, etc.

Similes like +phraseological units: like left behind, etc.

"The author's discourse is rich in depth and value in terms of the quantity and quality of semantic transformation through tropes. From the work, we have extracted several metaphors that the author employs: in the fresco, the breaking of silence rose like ice (p. 83); from the sun that bathed the garden with its rays (p. 6); as if the waves had buried me deep inside (p. 6); Di Hima, desolated, wiped away from his face that gloom which had enveloped it, revealing his usual appearance (p. 8), etc."

In the work, the author employs synonyms, which are used selectively to convey the thought with an alternate shade of meaning, to distinguish unknown aspects for the reader, or to provide a more precise description. Through the use of synonymy, the author avoids the repetition of the same words, which makes the work easier to read with attention

and curiosity. Such examples include: path: road (p. 12), shimmer: shine (p. 14), grap: take (p. 20), worn out: tired (p. 20), held: dropped (p. 22), silence: tranquilly (p. 11), sin: crime, pain- ache, etc.

We distinguish:

Synonyms: not a hair's breadth, fire and flame, released, floundered, building, scaffold, coffin, casket, left us, passed on, did not murmur, remained silent, the worst of luck, etc.

Contextual synonyms: bound by blood and drinking, alive and well, did not cry, did not complain, etc.

Antonyms are also linguistic phenomena that cannot go unnoticed. For example: entrance - exit (p. 108), this way - that way (p. 66), left - right (p. 31), wide - long (p. 108), front - back (p. 99), there - here (p. 6), away - here, inside - outside (p. 5), open - close (p. 16), leave it - take it (p. 17), empty - filled (p. 24), life - death, went away - came, young - old, poor - rich, **hidden - revealed, day - night, etc.**

We distinguish:

- Antonyms: the joys of summer, yet the sorrows of winter, in feast or famine, as quick as blinking, giving and taking, coming and going, all right and all wrong, neither giving nor taking, neither first nor last, celebration or lament, feeling neither warmth nor chill, absence of comfort, absence of pain, departing and arriving, dark and light, white shirt, both new and old, the earth breaking and the dawn breaking, blood trickling from the nose, God made the day that mixes with the night, both alive and dead, childhood-old age, once bright, once darkening, extinguishing-igniting, laughing-crying, from beginning to end, etc.
- Contextual Antonyms: by hands or by feet, head and feet, they were burned from the cold, they faded—they dissolved, a person mourns when dying yet rejoices when killing, the voice of the woman was baked by the heat, for there was only coldness in the spirit, and so forth.

In the work of Kukës, a wide range of dialectal words are employed through which the author characterizes the personalities of the characters in terms of their origins, external appearances, and the individualism of their speech. Through these dialectal means, the events are described, allowing the reader to both see and feel everything firsthand, such as: "niva kumanën e funit" (last year's wheat), "konop" (hemp), "kjoftë lëvdu Jezu Krishti!" (praise be to Jesus Christ!), "përmrena" (afternoon), "në kafaz të kresë" (in the cage of the bed), "hide" (to disappear), "hudh" (to throw), "marrina" (gossip), "barna" (to examine closely), "shitoi" (to sell), "cyt" (heap), "ter" (hurry), "cungje" (bundles), "allti" (a type of bread), "këndell" (to bump), "telef" (telephone), "curg" (to fall), "sini bakri" (in vain), "tollovi" (fool), "cullak" (clumsy person), "shporet" (to spoil), "opinga" (shoes), "kaisha" (jacket), "ushkurë" (smock), "hejbe" (scold), "e xhuma" (indeed), "tutej" (right here), "hala" (still), "carac" (nonsense), "kurbatka" (curved), "sakicë" (satchel), "do i ketë hëngër mini" (it must have eaten something), "më ka ba lamsh" (it's bothering me), "fillikat" (bargain), "shitore" (market), "dimi" (smoke), "dekikë" (little bit), "kopicë" (cap), "kaptina" (trouble), "nondaja" (nothing), "gjet rofmet!" (find a way out!), "ia nrof dilli" (tease the vine), "maj venin tat o burra!" (put your hand there, man!), "tate" (father), "briste" (nightfall), "zezonë" (dark), "di gjë se kur ka ngjarë që një uloke të pjellë fëmijën e të atit" (knows when a heifer has borne the calf of its father) (p. 78), "do me e pa?" (do you want to see it?), "E kam hudh n'karrocë" (I threw it in the cart) (p. 92), "e kur t'vin zhegu" (when the frost comes to you) (p. 26), "ti shtije në gropë të gjorën" (you pushed it into the hole) (p. 16), "ç'ka bo vaki, o burrë" (what has happened, man?) (p. 10), "as me e gropos nuk bo, se u dhem kaptina" (I can't even dig it out, because my head hurts) (p. 7), "e gjeta me rryl t'prem përtej" (I found it with a broken bridle over there) (p. 9), etc.

"The words taken from folk discourse, which are preserved and used today by speakers of a dialect, enrich our language in terms of both meaning and style. For example: 'dynjanë' in comparison to 'vendin' (p. 48), 'shlu' in comparison to 'lëshu' (p. 49), 'nuk qasen' in comparison to 'nuk afrohen' (p. 49), 'kanos' in comparison to 'prish punë' (p. 54), 'llangë' in comparison to 'shenjë' (p. 74), 'këqyri' in comparison to 'pa' (p. 16). Words and expressions of

folk lexicon are easily discernible in the language of the work, naturally interweaving with words from other colloquial or standard Albanian expressions. Such terms include: "dovlet" (confused mess), "qerpic" (splinter), "cap" (hat), "karro" (cart), "mesele" (matter), "meit" (soft), "cingije" (chisel), "pëgëra" (difficulty), "kopile" (mud), "honeps" (hidden), "sëmboj" (to chase), "kinse" (like), "avit" (chicken coop), "kërcepë" (itch), "kundruall" (upside down), "zallamahi" (mischief), "resme" (fine), "djalli e mori" (devil took), "vërë" (drunk), "e porsalerë" (exaggerated), "cyrek" (nail), "rrena" (mess), "cark" (thorn), "qas" (near), "xurxull" (mixture), "kllapi" (mess), "faneps" (strange), "firar" (broken), "davaris" (sparrow), "melhem" (ointment), "bina" (building), "zeher" (poison), "lëfyt" (muddy), "sac" (sack), "eglendisej" (played), "qemeri" (bad temper), "vragë" (shame), "sëlloj" (type), "mashë" (mud), "shullëhej" (twisted), "farmak" (medicine), "idhnohej" (confused), "kacabuj" (mischief), "kiameti" (trouble), "cof" (ignorant), "e lojtur" (mocked), "mide" (cat), "cengel" (hook), "qëmtoj" (burn), "filloj" (poke), "mek" (the same), "ngjëroj rakinë" (ignite the fire), "kutullac" (tumbled), "muhaxhirë njeri pa njeri" (strangers), "maraz" (trouble), "allatet" (animals), "gollomesh" (fool), "haber" (courage), "berekët" (secrets), "lëcis" (slippery), "karroqe" (barrow), "pëqi" (want), "benevrekë" (braggart), "nallane" (nonsense), "fakir" (poor), "kanistër" (canister), "kullandris" (shelter), "qostek" (smug), "malukat" (muddle), "naze" (naughty), "kuis" (tease), "shtie" (hide), "gjerbte" (vile), "dert" (bother), "cullufe" (curl), "procka" (quarrel), "llogje" (lie), "magje" (magic), "ushkur" (blow), "mëngjër" (bitterness), and so forth.

We utilise words of conversational speech, such as "prit" (wait), "moj grua" (oh woman), "se nuk shkulem aq lehtë" (that we don't depart so easily) (p. 78), "ça nishoni ka hundërrri" (what nonsense is this?) (p. 78), "që Ëngjëllushja, me pillte vetëm saktë" (that Ëngjëllushja, only drinks straight) (p. 85), "asnjë nuk teproi" (none went overboard) (p. 85), "qoftë largu, doktor. I ligu" (be gone, doctor. The evil one) (p. 106), "trembe dynjanë, o rob zoti" (tremble before God, oh people, etc.). For the author, dialectal expressions serve as evidence of his experiences, preferences, and feelings towards a particular region, a world, or memories of childhood. What particularly captivates our attention during the reading of the novel is the detailed description of objects, people, and other phenomena. The author pays special attention to elements such as windows, clothing, and detailed descriptions of people, for instance: "Many of them had hung bells under the bridge to catch fish in the river" (p. 57), "the internal wind carried spirits that made the plums dance with a touch of rakia" (p. 57), etc.

The events of the novel are closely intertwined with specific histories, objects, things, notions, phenomena, often transcended, yet their nomenclatures present an important lexical layer with a distinct artistic usage. Some of these persist to this day, such as: words from the general lexicon: "balluke" - hair (p. 6), "brofnin" - they stuttered (p. 7), "kolibeve" - huts (p. 14), "kërthinë" - newborn (p. 28), "kacabunjtë" - nerves (p. 31), "gllabëruar" - eaten (p. 30), "maraz" - stress (p. 39), "llomotiste" - she spoke (p. 32), "teshat" - clothes (p. 36), "odë" - the room for welcoming guests (p. 37), (p. 43), "haberin" - the news (p. 44), etc.

The writer crafts an array of nuanced terms, which we encounter within the dialogues and descriptions of the environment. For instance: "cullak-i vogël" (p. 12) - small sieve, "kutullaç - kokërr" (p. 79) - woolen socks, "tolloje - rrëmujë" (p. 76) - chaos, "kacabunjtë - nervat" (p. 77) - nerves, "amvisat - vizitorët" (p. 76) - guests, "dergje - digje" (p. 12) - vanished, "honepsin - duroj" (p. 56) - endured, "kullandrisi - rregulloi" (p. 53) - tidied up, "trokun - trokitje" (p. 54) - knocking, "qemeri - cepi i dritares" (p. 65) - window sill, "allafrënga - rroba të shkurtra" (p. 74) - short clothes, "dystuar - prishur" (p. 57) - broken, "faritën - shfaqën" (p. 52) - appeared, "lapërdhi - fjalë" (p. 60) - words, "vobektët - të urtë" (p. 72) - wise, "ballas - drejtpërdrejtë" (p. 46) - directly, "bodrome - shtëpi të nëndheshme" (p. 51) - basement, "vuv" (p. 14) - from above, "llocës" (p. 14) - rings, "fekste" (p. 19) - flickering, "dimiqet" (p. 20) - fleeting, "kumar" (p. 10) - fog, "dëneste" (p. 6) - punishment, "kërshëria" (p. 12) - longing, "sarahoshëve" (p. 30) - grandparents, "purteka" (p. 12) - bags, "atlas" (p. 13) - satin, "kllithjet" (p. 27) - shouts, "trokun" (p. 28) - knocking, "bedena" (p. 38) - throngs, "sepetes" (p. 50) - baskets, "caracin" (p. 62), deadfall. These intricately chosen terms contribute to the rich tapestry of the narrative, adding layers of depth to both character portrayal and setting depiction within the literary work.

In the work of Kukës, we encounter new words or new meanings that the word takes on depending on its usage,

such as: "tymar" (to emit smoke), "zdërhollej" (to disperse hastily), "u copërluan" (they were shattered), "të heshtonte" (to remain silent), "i currufjasur" (dishevelled), "vajzuke" (small girl), "shkokëlonte" (to flutter), and so forth. Through affixation, we witness the creation of "tym-ar" and "vajz-uke," with the prefix "zdër-" alongside both "sh-kokël-o-nte," and the formation of verbs from the nouns "copë- u copërluan" and "të hesht- të heshtonte."

Other formations with suffixes:

With the suffix **-shëm**, such as: përdhunshëm (page 109), mëparshëm (page 98), mjaftueshëm (page 97), hareshëm (page 84), përzishëm (page 9).

With the suffix **-an**, such as: shkurtan (page 6), shkretan (page 6), vigan (page 7), katallan (page 8), and mjeran (page 8).

With the suffix **-ëz**: rrugëz, pakëz, patëz, pjatëz, gishtëz, bulëz, vijëz, erëz, gropëz, lopatëz, fletëz, kupëz, gotëz, zonjëz, enëz, etc.

With the suffix **-zë**: shtëpizë, cazë.

With the suffix **-za**: andejza, këndejza, fuciza, etc.

With the suffix **-azi**: vjedhurazi, keqazi, mbyturazi, druajturazi, etc.

With the suffix **-thi**: nxitimthi, zëthi, etc.

With the suffix **-shëm**: të hareshëm, unshëm, etc.

The compositions created by the author also hold a significant place, enriching the Albanian language. Their usage conveys emotional nuances, significant linguistic values, and heightened expressiveness, such as: stubborn (p. 28), down-headed (p. 29), broad-shouldered (p. 22), fragrant-breathed (p. 18), calf-begotten (p. 18), semi-crescent (p. 11), ladybird (p. 112), newly adorned (p. 58), flame-bright, semi-veiling, rose-tinted, clear-eyed, outwardly pregnant, buxom, sevenfold, flowered (like beans), hand-tightened, moustached and combed, door-set, head-pain, upright stance, lucky charm, bark-end, bin-matted, buttock-revealing, vow-lacking, mouth-curved, face-sick, shadow-dim, chin-matted, head-empty, neck-hunched, square-shaped, faulty, needle-like, bride-headed, angle-view, wide-roofed, sweet-scented, captain-faced, etc.

We cannot overlook the use of foreign words in Kukës' work, which he employs at times for stylistic purposes and at other times to convey authenticity. For example: stephansplatz (f. f.8), ciardino di boboli (f. 27), Piazza San Marco (f. 27), shabbat (f. 28), heldenplatt (f.52), intendancë, delinkuetët, spinell, drugani, asketë, cfungarenjtë, sinjor, kamero, reverencë, resto, metelikë, evlat, etc.

The expressive evocative function of borrowings enables the recreation of context, the establishment of diverse situations, and demonstrates that foreign words can have a high-level expressive function. Another lexical layer includes professionalisms used by the author in the work for the purpose of characterising the personas. Examples of such are: Doctor, physician, cartographer, journalist, snitch, cleaner, drunkard, pathetic, scene, theatre, actor, remedies, ill, gynecology, medicine, dentist, stomatology, tooth, stethoscope, lung, gendarm, etc.

Thus, we also highlight numerous religious discourse terms, such as; prayer, alms, christian, sin, paradise, priest, baptism, synagogue, Muslim, pope, doctrine, Eid.

Easter, prophet, devil, genie, fairy, etc., which embody the beliefs, judgements, and worldview of the characters in the novel.

A large group, in itself, also constitutes the phraseological units in the work. For example: this girl was contemplating, Di Hima turned his back, who thinks he's gotten away with it, kept the house on its feet, grinned, turned their backs, pain pressed upon them, on the brink of collapse, raise your hands, you must be mistaken, etc.

From a quick glance, we classify them as follows:

Phrasal units with a multi-word structure, such as: lackë e plackë (helter-skelter), mbarë e prapë (back and forth), kockë e lëkurë (skin and bone), gojët e liga (foul-mouthed people), të zitë e ullirit (rough patch), frymë njeriu (human breath), qen bir qeni (like father like son), këmbë robi (man's leg), punë e madhe (big deal), as e para as e fundit (neither the first nor the last), etc.

Phrasal units with sentence structure, such as:

1. nuk tundej vendit - "as stubborn as a mule",
2. si i kishte hije - "had an air of mystery."
3. do të bënte kërëdinë - "make a mountain out of a molehill."
4. hodhi një sy - "to give it a once-over"
5. i ra në të - "fell head over heels"
6. dha shpirt i gjori, - "kick the bucket."
7. nuk ua kishte ngenë - "it didn't faze them."
8. nuk binin në sy - "out of sight, out of mind."
9. me një këmbë në varr - "on death's doorstep"
10. ka ikur nga mendtë - "lost their marbles."
11. i dha dum, - "threw in the towel."
12. e peshoi me sy - "eyed it up"
13. qe bërë tërkuzë - "started a cat-and-mouse game"
14. me gojën te veshi - "all ears"
15. s'ngopet ariu me miza - "aiming higher."
16. si e do vendi bëhet kuvendi - "too many cooks spoil the broth"
17. na ka dalë nami - "hit a roadblock"
18. na hyn në punë - "stir the pot"
19. e kishte përpirë dheu - "lost to the sands of time"
20. marr nëpër këmbë - "beat around the bush"
21. si buka që ha - "like the back of your hand"

22. nuk vë gjumë në sy - "keep them up at night"
23. i nxjerr qumështin e nënës - "brings out the best in them"
24. u bë daulle -: "as full as a tick"
25. i kishin carë ferrën - "burnt their bridges"
26. ia hoqi vetes - "shoot themselves in the foot"
27. nuk ia kish dalë - "couldn't get the hang of it"
28. i punonte qindin - "Made his life a living hell"
29. vë kujën - "Bawl your eyes out"
30. i kallte datën - "moved the goalposts"
31. e coi në atë botë - "sent it to the grave"
32. nuk merrte vesh i pari të dytin - "couldn't get the hang of it"
33. i doli gjumi -: "hit the sack"
34. pa e bërë fjalën dy - "without batting an eye"
35. i qaj hallin - "My heart goes out to them."
36. iu sos durimi - "ran out of patience"
37. u zuri rrota bishtin - "got caught in the middle"
38. u dha këmbëve - "Take to one's heels"
39. të luante tepeleku i kokës - "To have a lot on one's plate"
40. u bë i gjallë - "Out of the blue"
41. për një pikë ujë - "for a mere drop in the bucket"
42. lë shëndenë - "left out in the cold"
43. me dorë në zemër - "hand on heart"
44. i bëri udhë -: "hit the road"
45. punë e madhe - "big deal"
46. na la - "left us high and dry"
47. i vuri kapak - "put the lid on it"
48. i merr era - "gone with the wind"
49. vë buzën në gaz - "Flash a smile"

50. nuk mbante më ujë pilafi - "Throw in the towel"

Just like every poet and prose writer who stands out for their use of stylistic linguistic figures, even in Kukës, should be highlighted for their ability in creation and functional utilisation. Such is the figure of comparison, which renders descriptions more attractive, and poignant. In the work, we encounter a plethora of comparisons, both simple and elaborate, which are a richness inherent in the language of the novel. We have singled out several examples, such as: "exchanged two eyes as green as a mountain grass" (p. 14), "under the moonlight he staggered like a tobacco leaf" (p. 19), "held his hands on his waist and had hollow eyes like a squeezed orange" (p. 19), "he approached, broad-shouldered, and his nose was as blunt as a pig's snout" (p. 22), "because he couldn't find shoes for that large foot like a bear's paw" (p. 22), "covered in white dust like ground flour" (p. 24), others who were as fit as a fiddle died in their hands" (p. 31), "Sleeping like the dead." (p. 31), "they sighed and opened their mouths like mountain vipers" (p. 38), "anguish had spread everywhere like a viscous liquid" (p. 39), "It was coated in a layer of grease." (p. 45), "as a yellow, it looked like a ball of wool" (p. 46), "it was no longer yellow, but white like tobacco ash" (p. 46), "she looked like a cyclops' daughter" (p. 89), "a girl was as white as driven snow" (p. 103), "like a fresh spring" (p. 34), etc.

- The author expresses beautifully through metaphor, such that the beauty of the word draws within itself and becomes part of the novel. Such metaphors include: "the sun that washed the garden with rays" (p. 6), "the door groaned heavily, without haste" (p. 8), "the black coffee liquid had created lines like thirsty rivers for a drop of water" (p. 13), "the tools were all in their place, while the sharpened knives began to dance with the rays of the day, entering through the entrance slit" (p. 22), "light up the cigarette now," said Mit'hat Frashëri and entered, taking with him the pearl of sweat that had gathered on his forehead (p. 27), "one day they vanished into thin air" (p. 28), "the cart left the market, enveloped by the serenity that scared out of it's wits" (p. 11), "the ground started to turn into mud and the wheels moaned differently." (p. 12), "they couldn't see the waters, but they could feel their song" (p. 12), "once a leaf of mint that clung to the mud-streaked fence" (p. 12), "The smell of joe beans boiling in the pan is mouthwatering, and the taste is delightful." (p. 12), "the leaves moved and their rustle could not reach the ears" (p. 27), "inside, thirsty rays of sunlight poured, but no sound" (p. 25), "pain has a yellow colour" (p. 25), "you could clearly hear the whispering of the leaves, but no chirping" (p. 25), "aching temples, aching back, light as a feather, rough hair, I remained dumbfounded, the night was thick, fire bubbled, the lamb began to tuck its head into the bosom of the night, the moon washed with light, a woman with her mouth by her ear, the mighty nose."
- The use of reticence is also quite prevalent in the text. For instance: "everything is done by little ones ..." (p. 6), "Listen to me..." (p. 6), "Now that they have the head, I don't drink..." (p. 9), "he was out of his depth, but they wanted us to take him in the middle of the day to this place, which made him a murderer..." (p. 108), "it's not my fault...it's a dilemma that chokes me...the dilemma takes my breath away...it takes my mind...it takes my sight...it's not my fault, I swear to God..." (p. 92), "I understand, Tom, I understand..." (p. 9), "you have a shiver in your forearm..." (p. 74), "it wasn't any day who knows what..." (p. 71) "I don't like him. I will dig a hole for him with my own hands, don't worry" (p. 67), etc.
- In the text, we often employ rhetorical questions as a figure of intonation that engages and emotionally involves the readers. For instance, questions such as "why have we come here?" (p. 19), "Sabaheti, why was it left in your room?" (p. 4), "do you have raki?" (p. 111), "are you listening?" (p. 111), "Who bears the weight of these myriad responsibilities?" (p. 106), "tell me, who was it that you listened to?" (p. 105), "where did the leaves go?" (p. 101), "but where did our doubt come from?" (p. 100), "which is the greater sin, the one who takes the money or the one who gives it?" (p. 98), "where did you find this mushroom?" (p. 96), "why, oh man, did you bring this snake into the house?" (p. 88), "what do you mean by 'It was big?'" (p. 87), "Nothing remained." (p. 85), "Who was the actor behind this action?" (p. 79).
- Epithets in the work exhibit a rich utilization, endowing expressions with eloquence and beauty. Such

epithets are distinguished by phrases such as "her twirled hair had turned grey, but her eyebrows had remained golden" (p. 22), "completely bald like all the other sheep around" (p. 15), and "in the hall of the first floor, Tom Kuka was encountered. The highland boy,ss tall as a pine tree" (p. 51).

- Enumeration is a favored literary device, evident from the density of its utilization by the author. For instance: children, elderly, women, men, stacked in heaps on Tom Kukë's scart... the scent of sweat, leather, meat, fat that melted hung suspended... like sparrows, woodpigeons, crows..., .. none, no streets, no landmarks, no shelters..., to intensify the pain, suffering, darkness... stones moved, the scythe cut, the land of the yard plowed... she washed her face, hands, neck, forearms..., tiny eyes, a nose like a dot, a small forehead, ears like bean flowers..., neither spoke, nor cursed, nor threatened, just the worms, cats, dogs..., they caught all the mosquitoes, water snakes, newts..., they devoured these, the fleas, lice..., ...by the canals, water lines, streams, rivers..., filled with moss, red flowers, lavenders, poppies, mint, chicory..., the doctor was tired, exhausted, sleepless, dizzy..., the stars ignited, the moon turned pale, the air warmed, the earth absorbed the water..., the sun flickered over every leaf, every blade of grass, every water droplet., the orchard had gathered the wrens, sparrows, fat hens, canaries, tails of roads to sell, buy, to be known, to be killed, to be married, etc.

Analysing the work of Tom Kuka's from a linguistic perspective, Tom Kuka's work presents a compelling yet intricate pursuit, offering both aesthetic pleasure and scholarly challenge. Kuka skilfully merges humanity's historical tapestry with its contemporary realities through a complex linguistic palette, blending the Geg and Tosk dialects alongside archaic elements. This juxtaposition evokes a profound emotional landscape, characterized by themes of sorrow, disillusionment, and intense anguish. His adept incorporation of the Tirana dialect's lexicon seamlessly interwoven with standard Albanian in the novel "Flames" results in a language that is not only captivating but also profound in its resonance.