



Linguistic criticism of the interior monologue in fiction

Lindita Tahiri ^a , Nuran Muhaxheri ^{b1} 

^a University of Prishtina "Hasan Prishtina", Prishtina, Kosovo

^b University of Prishtina "Hasan Prishtina", Prishtina, Kosovo

APA Citation:

Tahiri, L., & Muhaxheri, N. (2021). Linguistic criticism of the interior monologue in fiction. *Journal of Language and Linguistic Studies*, 17(Special Issue 2), 899-910.

Submission Date: 17/10/2020

Acceptance Date: 14/01/2021

Abstract

This article applies Linguistic Criticism tools (Fowler, 1981) as methodological framework for interpreting narratological devices in fiction pointing out the relationship between the perspective of the narrator and the character. Fragments from a Kosovan contemporary novel by Mehmet Kraja (2005) are analysed focusing on the non-intrusive narration and the internal perspectivism of the literary text. Linguistic markers such as: transitivity, representation of actions, events and states and the presentation of speech and thought are used to examine the mind style of the character when he goes through physical actions, perceptions, emotions and mental experiences. The study shows that the linguistic choices correlate throughout the novel and create the discrepancy between the elaborated code of transmitting faithfully the interior world of the character on one side and the mechanical unwilling actions of this character on the other side. This contrast produces the ironical reading of a specific historical period in communist Albania and former Yugoslavia.

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Keywords: linguistic criticism; Functional Systemic Grammar; Kosovan literature; focalization; mind style

1. Introduction

The concept of linguistic criticism was introduced by Roger Fowler (1981, 1983, 2003), focusing on the linguistic structure of literary texts with the aim of analyzing critically the relation between language and social meanings. Fowler's approach draws attention to the interaction between ideological and aesthetic elements in a literary text, and in the last decade a similar aim has been presented in Jeffries (2010), a scholar who is renowned as the proponent of critical stylistics. The first works in the intermediary field between linguistics and literature are considered Bally's *Précis de stylistique* (1905) and Leo Spitzer's *Stilstudien* (1928). Bally's study does not focus only on the stylistics of literature and it covers stylistics of language in general. On the other hand, the approach of Spitzer relates the stylistic properties of a literary text with the author, and this difference between two orientations creates an ambiguity within the field of stylistics distinguishing between linguistic stylistics and literary stylistics. However, Ducrot and Todorov consider this opposition of two separate branches "more apparent than real or at least it can perhaps be reduced to that of a theory and its application" (1987, p. 77).

¹ Corresponding author.

E-mail address: nuran.malta@uni-pr.edu

Roger Fowler was particularly influenced by Halliday, whose essay *Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors* (1971) is considered to set the foundation for linguistic criticism. Halliday discusses what the 'transitivity' choices can tell us about certain world view and believes that literary style is not only associated with 'foregrounding', the term coined by Mukařovský (1964) implying the deviation from the norm, but "often the most commonplace, the most normal, linguistic elements are the constituents of literary structure." (1973, p.113)

1.1. Literary review

This paper uses analytical tools related to linguistic criticism such as: transitivity, participants, actions and processes, vocabulary, syntax, modality, generics, personal pronouns, speech acts. These tools derive from the three main functions in Halliday's model: the ideational, interactional and textual meta-functions, which according to Abdulla (2016) are helpful in the identification of the stylistic elements in the characters' mind styles.

The ideational meta-function refers to "that part of grammar concerned with experience" (1976, p.159) that is expressed with the transitivity patterns and with syntactical complexity such as coordination and subordination. The interpersonal function is both interactional and personal, as means whereby social groups are integrated and the individual is identified. It is realized through lexical register, types of speech and modality, use of person, of modifiers and intensifiers, and in particular comments and evaluative expressions. The third one, the textual function contributes to the cohesion and coherence of a text (Halliday and Matthiesien, 2004).

Linguistic criticism tools in this paper are applied in order to indicate the focalization of narration. The term 'focalization' was coined by Genette (1972) in order to replace the traditional terms of 'perspective' and 'point of view' and it has aroused a lot of discussion and controversy in narratology. In this paper, the term is used in accordance with the notion of Rimmon-Kenan who considers focalization as a broader meaning including cognitive, emotive and ideological orientation (1988, p. 71-85). The concept of focalization is intentionally used in analyzing Kraja's novel where the character is mainly in the role of experiencer and recipient. Focalization, as Kate Wales (2011) states, is crucial to distinguish between the one who speaks, or the narrator, and the one who sees, or the focalizer. The concept of 'point of view' similarly will be considered as functioning on different planes such as spatial, temporal, psychological and ideological (Simpson, 1993) to which Leech & Short (2007) add the social and personal categories as well.

The corpus comprises of fragments from the novel *Im atë donte Adolfin*² (My father loved Adolph) by the Albanian author in Kosovo Mehmet Kraja (2005) who is contemporary writer of novels, plays and short stories, primarily on historical subjects. The fragments are chosen in order to compare the linguistic indicators of sensory experiences, physical and mental actions, as well as conscious and unconscious states of mind of the character.

2. Analysis and discussion

2.1. Linguistic indicators of sensory experiences of the character

The novel *My father loved Adolph* (*Im atë donte Adolfin*¹) starts with the position of the narrator as an observer of the experiences of the character :

"The last autumn of the Second World War found my father in Shkodra. He had sold the five sheep in the market before midday, he had bought salt, soup and gas, and now, with the saddlebag on his shoulder

²Here, as in the following cases, the English translation of the Albanian texts is done by L. Tahiri.

and with the money sack tied on the girdle tying his pats, he went in the Big Café. He did not stop neither at the blacksmith street neither at the saddler shops, but he got into the town together with the drops of rain, a peeing spray mixed with wind, that was making the cobblestone wet with a thin and foggy lattice [...]

In fact, that day my father experienced in Shkodra some things that had never happened to him before. While he passed through a narrow street surrounded with those high fences, by the small gates looking as cockroach holes, he noticed one of them getting opened and a young boy coming out of there, not older than thirteen.” (2005, p.11)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: Within the first sentences time and location are specified (autumn, Second World War), whereas the main participant in the narrated event – ‘my father’- occupies the position of the object in this sentence, as an experience of the abstract noun denoting a period of time. He is labeled with the first-person possessive pronoun ‘my’, suggesting the intimacy and closeness with the narrator and first-hand source of information for the reader. The verbs’ shift from preterit to past perfect deictically transferring the perspective of the narrator to the point of view of the character, intensifying it with the adverb ‘now’ in the deictic role. The demonstrative ‘those’ with the deictic function referring to the character’s perspective, similarly to the adverb in present tense, shifts the context of discourse and refers to the narrated point of view.
- b. Syntactical organization: Parataxis keeps the clauses away from subordination and from the argumentative style and it gives a declarative style to the text. The paratactic and temporal connection also hastens the rhythm of the phrase imitating the paces of the character walking and performing his deeds. Parataxis positions the narrator as an observer and enumerator of events, whereas the character is set in the position of the experiencer, with semantically dynamic verbs within the juxtaposed clauses.
- c. Transitivity: The main character is subject of intransitive verbs (went, did not stop, passed), of transitive verbs denoting sensual experience (saw, noticed) and of transitive verbs which do not refer to any action towards the object (had sold, had bought). He takes the syntactical role of the object (found, happened) of abstract subjects (things, autumn). This character undertakes physical actions that have no effect in the environment and do not allow him any interactions- he is mainly moving around, and his transitive verbs refer to the routine performance (bought, sold), and furthermore the character is an object of influence of bigger forces independent from him (Second World War, autumn, things).
- d. Focalization: The linguistic indicators of character’s focalization make the narrator become an observer who learns about events together with the reader: they follow the character who decides to not act (neither... neither), are aware of his personal attitude through intensifiers (in fact) and indeterminate pronouns (some, a few, one) in particular through the description of ‘ a boy not older than ‘ where the indefinite article and the indecisiveness of description display the perception of the character.

The linguistic choices in this text enable the fusion of both the perspective of the narrator and the character, such as in the first sentence of the novel: the verb ‘found’, where the emotional perspective of the narrator, with ironic connotations, cohabits with the emotional perspective of the character, with the connotations of chance and surprise.

Let us see another passage where the narration depicts the sensations of the character:

“At the north part of the Market, where the cobblestone seemed as if paved with soap from the brusque sunrays, just by the store of fabrics with large windows and half –way lifted shutters, my father noticed a group of people who had gathered and were watching something. In front of them, a short man, with a cloth hat on top of his head, with rolled sleeves and the black robe tight on his body, was hurrying to take out of the store the bundles of cambric and would then spread them down one by one on the cobblestone street. Twelve yardsticks for a shroud. He would take a piece of paper from one pocket of his robe and a blunt pencil from the other pocket. He would write something down. He took notes. He calculated. Quickly. Wouldn’t care what others said. I swear to Quran, I have not cheated for more than half a yardstick. The damned ones would have risen from dead; they can fright the hell out of you. He kept on measuring. He scratched behind his ear. He would brood over. He spread down another bundle. He walked on it, on the sides, at the middle, everywhere. Thirty-three dead people times twelve yardsticks is.” (13)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The use of deictics in the first sentence (where, just by) indicate internal focalization replicating the perception of the character (noticed, in front of them) similarly to the shift of tense (would take, would write) and the paratactic organization and with the enumeration that suggests the rhythm of experience.
- b. Syntactical organization: The cohesion achieved with short sentences, some of them elliptical, creates a visual rhythm of the events.
- c. Transitivity: The character is subject of the transitive verb denoting sensual experience (noticed) and the character’s listening process is reproduced through the usage of free direct speech for the words of the vendor, which in original text corresponds to the local dialect.
- d. Focalization: The foregrounded deictics indicate the perspective of the internal focalizer, reinforced with the syntax which faithfully follows the experience of the character, not only in case of coordinated clauses but also when subordinated clauses are thematized (While he, At north... where the) creating the effect of the straightforwardness of experience.

As Halliday says “the syntax is part of the story” (1973, p. 135). The communication of the sensual experience of the character, in shape of traces that the environment leaves on his consciousness avoids intrusion from the position of the privileged speaker, even in cases when the lexical choice does not belong to the character such as the case of the adjective ‘brusque’. Even in such a case the external authorial stance is preserved semantically by usage of the verb ‘seemed’ mitigating evaluation. The use of the transitivity adds to the literary portrayal of the character as a recipient, who is active only when moving physically, when watching and listening as a mechanical device, without being able to effect neither the environment nor his own life.

2.2. *Linguistic features of physical and mental actions of the character*

Let us compare the linguistic features of two following passages, firstly the description of the physical actions of the character and then the description of his cognitive and emotional state.

“[...] the history of my father’s striding forth and back from one side of the lake to the other would get repeated all summer long, shooting from one side, shooting back from the other side, stop you fucking fascist, send this fucking idiot to hell, get this rotten dog, while on Albanian side, and kill this spy, when he would be on the Kraja shore.

During that summer and the first days of autumn, in spite of the difficulties, my father managed to step twice on the ‘Ibanian land and to climb a couple of times in our village, to get some food and to spend

a couple of days in a barn, so that the next day, in daybreak he could walk down on the shore again, take the hidden boat out from the bushes and glide hastily towards the invisible border which was said to divide the lake apart. The last time he went back in the village, except for some cheese and cornbread, he took with him the picture of Hitler, wherefrom he wiped the dust with his hand a couple of times after taking it out from the place it was buried and covered it again with a nylon and carefully put in inside his bag.” (138)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The experience of the character is contextualized with an abstract noun (history) and with adverbials of time (all summer long, during that summer).
- b. Syntactical organization: This passage summarizes a longer period of time in the life of the character, foregrounding the repetition, parallelism, and opposition in the syntactical level thus imitating the going forth and back of the character and the repetition of his actions, reinforced with assonance and alliteration in the phonological level.
- c. Transitivity: The character is subject of intransitive action verbs (step on, climb up, walk down, glide) and of transitive action verbs (take, wipe, put, cover). Most of the verbs denote movement of the character or movements of objects by the character. This creates an image of mechanical motion, reinforced with its repetitious quality. This connotation of mechanical act is supported by adjuncts of time ‘twice’, ‘again’, ‘a couple of times’, ‘the next day’, and the adverb ‘hastily’ connotes the speed of this repeated action, wherefrom the only differing action is the ‘careful’ wrapping of Hitler’s photography, whose identity he is not aware of. The character emerges as involuntary actor of physical movements, who experiences the world through sensory receptions, without being able to influence it. He does not ‘go’ to Albania but he ‘steps’ in her land.
- d. Focalization: The local register (‘Ibania) of the character suggests his focalization and perspective of experience. The contact with the so much desired world is expressed with the verb denoting only physical contact of the limb, only a touch, which connotes superficial fulfillment of his dream, strengthened with the connotations of the action of the verb ‘glide’ on the surface of the lake strengthened with the refrain that he listens from one shore to another, given in free direct speech, as impressions in his mind.

On the other hand, the text below depicts the internal emotional state of the character.

“Over there, in the middle of the lake, surrounded by stillness, wrapped with the sunshine and lost in thoughts, he would spend the long summer days, without making up his mind where to go and what to do. During the long evenings, when the moon was full, he would not bring the boat to the shallows neither would go to the willow trees, to have a rest, but he would set out from one side of the lake to the other, following the tail of the moon and running after her, always like this, whereas the moon, having filled up the lake up to the brim with silver gleam and with shimmering of twitchy waves, firstly would cover her face with the shadowing mantle and then would go straight down disappearing at last behind a mountain, to never come back again.” (139)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The thematized deictic ‘over there’ at the beginning of the sentence marks the internal portrayal of the character suggesting straightforwardness of the emotional state of the character who is ‘lost in thoughts’, and who even in this state of meditations remains recipient and does not become an agent (surrounded, wrapped, lost).
- b. Syntactical organization: The syntactic features are in consistence with other linguistic indicators and the whole description of the landscape ‘the lake filled up to the brim, the shimmering twitchy

waves, the covered face of the moon and her straight going down’ can be read as perceived from the eyes of the character, although the language belongs to the narrator.

- c. **Transitivity:** The character is a subject of passive verbs acted upon by natural forces (stillness, shine), takes verbs of infinite form (to do, to go), and continues to take verbs with negations (without making up, would not, neither would go). He is an agent in relation with the verbs ‘following’, ‘running’, which stress the continuation of the activity through the use of participle form. The activity of the character stops when the external forces in nature make him do so, when the moon goes down, and his emotional perspective is marked with the intensifiers ‘straight, at last, never’.
- d. **Focalization:** The feelings of the experiencing self are presented through the figure of the personification of the moon, and the animation of the landscape is articulated with foregrounded syntactic, semantic and phonological parallelism. There are no explicit descriptions about the internal emotions of the character, and the only evaluative adjective ‘lost in thoughts’ because of parallelism of the two previous modifiers (surrounded by stillness, wrapped in sunshine) takes connotations of concrete physical features rather than an abstract state of mind. The estranged internal state of emotions of the character is contrasted with the lively surrounding landscape which effects the character.

The realization of the linguistic functions in this passage similarly to the passages of his physical actions and perceptions present him as recipient during his emotional experiences. He listens, sees, and feels without being able to shape his impressions (lost in thoughts).

Let us consider another text referring to the thinking process of the character:

“Now that he was recalling all these deeds, he could not help saying to himself that whatever had to do with Shkodra and with sweethearts was never fully clear to him. Otherwise, he would have not been walking deep in thoughts like this, towards the Iron Bridge, in order to reach Kraja, and it would not seem as if the world was moving upside down and he would not call to his mind one by one happenings of another time, that remains now hidden somewhere behind the clouds, or God knows where.” (24)

Here is the classification of the stylistic features of this fragment:

- a. **Deictic expressions:** Deictics ‘now’ and ‘this’ indicate the internal focalization of the character, and his mind style continues to be the role of the recipient and of the agent of negated actions, whereas in cases he is subject of verbs denoting mental states his actions are unsuccessful.
- b. **Syntactical organization:** With the conjunctions between the clauses, the syntactical structure slows down the processing and switches the attention from one part of the text to another. The hypotactic organization instead of revealing some logical connections transmits a state of confusion.
- c. **Transitivity:** It is interesting to notice that the words denoting the character’s process of thought do not contain the verb ‘think’, but instead use idiomatic phrases which signal the process of thinking. The semantic content of the verbs ‘was never fully clear, walk in thoughts, seem as if, call to his mind’ suggests indecisiveness and is strengthened by the hypotactic organization of clauses which further more complicates the processing of meaning ‘hidden somewhere behind the clouds’.
- d. **Focalization:** This text foregrounds words of estrangement (Fowler 1983, p. 92) denoting speculation (seem), negation (could not, never, would have not, would not), indefiniteness (whatever, like this, as if, another time, God knows where). They are linguistic markers of the

external perspective of the narrator while processing the inner thoughts of the character which are signaled by the predicate ‘recalling’.

Let us see another passage of representation of mental actions of the character:

“A bit further away, he stopped, not to think about something (as he would not do at once both thinking and walking), but it seemed to him that someone was following him[...]. He quit his thoughts halfway through, as it became complicated to recall things that had once and forever left this world.” (154)

- a. Deictic expressions: Deictics signal the perspective of the character (a bit further away, this world).
- b. Syntactical organization: Syntax reproduces the mental process of the character. For instance, the shortness of ‘he stopped’ mimics the action of stopping, the rhythmical use of negating and opposing conjunctions ‘not, but’ are in cohesion with the semantic level of the text (became complicated).
- c. Transitivity: The verb ‘think’ is used to introduce the subordinate clause dependent on main verbs denoting concrete actions (stop, do). The noun ‘thoughts’ figuratively takes a physical shape (quit his thoughts halfway) which can be measured.
- d. Focalization: Estrangement words (something, someone) signal external focalization. Although there is a hint of authorial intrusion (he would not do at once both.)

As the analysis reveals, the zeal of the character to think, which is marked with the rhythm of the subordinate clauses and intensifiers, is contrasted with the disorder and uncertainty of the character’s thoughts. There are very few cases where this verb is used to denote the mental state of the character, however the thoughts of the character remain inaccessible.

2.3. Linguistic traits conscious and unconscious states of the character

After analyzing the linguistic features of texts referring to physical and mental actions of the character, let us look at a passage referring to dreams of the character:

“For the first time so clearly, my father remembered himself sitting by the window of the Large Shkodra Café, with the cup in front of him [...] Welcome. The waiter looked so white, as if scrubbed with washing powder. He would not walk as always, but would climb up and down the walls... The first one to come was Doctor Kotani, then others followed... people he knew and did not know... all standing stiff by the wall of the Large Café, and a moment later stepped on the other side and became shadows you could not catch. Where am I? Kel Marubi put his head inside the big machine that took photos, straightened his body and called his aide. Bring him here [...] And my father saw himself in front of the big mirror inside Barber’s shop of Hasan, with his mustache cut shortly and his hair combed on one side [...] And that girl with thin robe who ran to the middle of Iron Bridge and jumped inside the river Buna, where was she? Kel Marubi did not put his head inside the big machine that took photos, looked away and started thinking, unfocused. The photo does not fit him. [...]

My father woke up. “(127-128)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The first sentence orients the reader to process the retrospective memory (remembered himself), however at the end of the text it is clear that this is a dream. Such a

beginning and ending of the passage creates the effect of the straightforwardness transmission of the dream: readers are not made aware of it immediately, and it starts being reported when the character starts dreaming, at the same way as it stops when he wakes up

- b. Syntactical organization: Underlexicalization (the big machine that takes photos) is one of significant markers of character's idiolect. In difference from the inserted free direct speech of the others, the language of the character is given in free indirect speech.
- c. Transitivity: The character is subject to verbs that take him as an object (remembered himself, saw himself) focusing on the visual quality of the dream and on his self-reflection.
- d. Focalization: It is interesting to notice the shift of tense in the free direct speech of Marubi, which is given in present tense, as the character hears it. Although usually during insertion of direct speech of the others the registers changes in compatibility with their dialect or social code, this time it remains within the scope of character's focalization.

Below is a passage which summarizes the life of the character through his self-reflection:

“They told my father he had to marry, and he married. They told my father he had to go to Shkodra, to sell walnuts and figs, sometimes three and sometimes five sheep, to buy gas, salt and soup [...] He went to Shkodra, did what had to be done, and came back. [...]

And now? Nothing. My father left the memories to run away, and turned around to see what was happening in this world, and while the autumn fog covered the lake, he directed himself towards the people inside the boat.” (67).

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The deictical orientation through the verb and the adverb (turned around to see) imitates the mental process of the character who is turning away from his memory.
- b. Syntactical organization: The short question and the elliptic answer (And now? Nothing.) mark internal focalization. When the moment of retrospective memory of the character is over, the syntactical organization takes the linear shape of parataxis, abandoning the repetition of similar or modified refrains.
- c. Transitivity: The life of the character is summarized as a series of routines performed mechanically, and the only verb referring to the emotional sphere ‘to marry’ is associated with the modality of obligation (had to) performed by the subject of the third person plural connoting ‘them, the others, the other part of the world.
- d. Focalization: While the language belongs to the narrator, the emotional orientation and focalization belongs to the character. The abrupt shift from internal thoughts to exterior observation (turned around to see) suggests the thoughts of the character inserted as free direct speech, again without the respective register of the character, which is typical for this novel, when language depicts situations between verbal and non-verbal states.

Let us see another passage where the unconsciousness of the character is figuratively portrayed:

“The light wind blowing from the mouth of the river Buna, did not bring waves over the lake, but it made the water shiver drowsily giving it a whitish spark, which if you glared at for some time, it would seem that sylphs were tapping on the water. The branches of the willows surrounding quietly the lake looked like subtle embroidery in a loom.

Precisely at that place, my father had the dreamy vision of a women, running bare footed on the sand, and then stopping from time to time to look amazed. So white was that women, so fragile and transparent, as those small clouds cornered alone somewhere at the sky, moving from one direction to another, to finally disappear without getting anywhere.” (25)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The usage of second person pronoun and demonstratives as well as the shift of tense indicate the point of view of the character.
- b. Syntactical organization: The thematization of the parts of sentence, and the cohesion in phonological, lexical and syntactical level, indicate the emotional orientation of the character (so white, so fragile) making grammar replicate his emotional condition.
- c. Transitivity: The character is subject to one verb related to the visual and non-verbal character of the dream (had the dreamy vision).
- d. Focalization: This text demonstrates characteristic features for internal perspective of the character, such as:), estrangement words, and in particular

And lastly, let us see the only part of the novel where the character verbalizes his emotions and articulates his feelings with actual speech, when making love with the women he had adored from far away home, and who has become a concubine within the communist regime:

“[...] he made an effort to hold somewhere, on something that was going on inside his mind, cloudy and distant, he felt himself floating, as if weightless, he glided but rapidly slipped, turned around and fell down beneath the earth, beneath the night, where there was nothing apart from the moon lightning, which passed through his closed eyes and entered his brain, inside his skull, encircled itself as a bubble of light and slowly faded out, I ‘ve loved you so much, Shehnaze, ‘ve loved your music, ‘ve spent three summers under the shadow of walnuts in Arbnes, ‘ve waited for you to come back.” (147)

Here is the classification of the stylistic features of this fragment:

- a. Deictic expressions: The semantic uncertainty of the adverb (somewhere) suggests the direct representation of the experiencing self.
- b. Syntactical organization: The interwoven phrase and the repetition of the subject-verb clause (he made, he glided, slipped, turned, fell) make syntax imitate the continuity of the experience of the character.
- c. Transitivity: The present perfect tense repetition (I’ve loved you, ‘ve spent, ‘ve waited) brings together the present and the past suggesting a continuity. The momentary, exploding and brief experience of the character is contrasted with the continuity of the feeling for his ideal woman.
- d. Focalization: The usage of the character’s dialect in this passage is one of the linguistic indicators that the interior focalization, and all other linguistic traits have supported the effect of straightforwardness of narration. The narrative voice in this novel uses impersonal style to present the emotional experiences of the character, typically avoiding explanatory verbs such as ‘felt’, ‘thought’ and instead bringing in estrangement words such as ‘seemed’.

The above analysis demonstrates the narrator’s ironical tone, achieving the clash between the emotional tense state of the character and the triviality of the situation – even though the women of his dreams finally is fully his, nevertheless she has become a brainwashed member of the totalitarian mentality in the communist state. The fact that the register of the inserted speech of the others does not change, in difference from other cases in the novel, indicates the non-verbal state of dreams, which does not reflect

the features of real- life language. The narrator's language avoids the usage of character's dialect when depicting the darkest realms of his interior world, when the character should be exactly himself, and at first sight this might sound paradoxical. However, this decision suggests that the interior monologue does not resemble oral speech, therefore it is articulated in the neutral unmarked language of the narrator. The character's register by itself would not have been sufficient to indicate the interior focalization and it builds up with other markers of the mind style of the character which is shaped throughout the novel.

3. Conclusions

The linguistic analysis of these literary fragments illustrates how the main character is portrayed as recipient during his physical, emotional and mental experiences: he listens, sees, feels and thinks without being able to define his impressions. The communication of the sensory experience of the character in shape of traces that the environment leaves on his consciousness avoids intrusion from the position of the privileged speaker even in cases when the lexical choice does not belong to the character. The use of the transitivity adds to the literary depiction of the character as a recipient who is active only when moving physically, when watching and listening as a mechanical device, without being able to effect neither the environment nor his own life. The selections in transitivity scheme and agency role of the character take up the literary function of rendering the character as someone who lacks will of action and who communicates with the world only on the surface.

In addition, the foregrounded deictics indicate the perspective of the internal focalizer, reinforced with the syntax which faithfully follows the experience of the character, foregrounding the repetition, parallelism, and opposition in the syntactical level thus imitating the going forth and back of the character and the repetition of his actions, highlighted with assonance and alliteration in the phonological level. While the language belongs to the narrator, sensory, emotional and mental impressions are read as perceived from the eyes of the character.

It is interesting to note the use of the register of language: it changes only in cases of the inserted speech of the others which is presented faithfully in their dialect. As the narrator's language does not switch into the character's register neither during his interior monologues and dreams, this might suggest to the reader that the depths of psyche which belong on the threshold of language are difficult to articulate and are not governed by the rules of everyday speech. By avoiding the usage of the dialect in presenting the interior world of the character and by retaining the narrator's language, it is possible to overcome the limitation of the narrative code and the reduction of the descriptive potential of the character's register.

This narrative style is in tune with the narrator's stance to present faithfully the character besides introducing him also as inexplicable. He is portrayed as a transmitter of memories and of emotional states which are undetermined and foggy, unable to act upon his surrounding neither upon himself. The character, who is never given a proper name, has only one passion- the imitation of Hitler's moustache, whose identity he is not aware of, and whose moustache is the symbol of manliness for him. The same way as the character is not fully knowable, as anyone in real life, analogously the historical deeds represented in the novel become hazy and intermingled between fiction and facts. Consequently, the character's mind style of a passive experiencer and inept actor incites the tone of irony while reading about the specific historical period in Kosovo and former Yugoslavia, raising questions for the reader regarding the official historical discourse about these events. Furthermore, by presenting not only the historical discourse as fiction but fiction as historical discourse, the narration itself provokes the awareness of the reader about the elusiveness of narration and about the interpretative role of both the author and the readership.

4. Ethics Committee Approval

The author(s) confirm(s) that the study does not need ethics committee approval according to the research integrity rules in their country (Date of Confirmation: 21.10.2020).

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Kurgudaki iç monologun dilbilimsel eleştirisi

Özet

Bu makale, Dilbilimsel Eleştiri araçlarını (Fowler, 1981), anlatıcının bakış açısı ile karakter arasındaki ilişkiye işaret ederek kurgudaki anlatı araçlarını yorumlamak için metodolojik çerçeve olarak uygular. Mehmet Kraja'nın (2005) Kosovalı çağdaş bir romanından parçalar, edebi metnin müdahaleci olmayan anlatımına ve iç perspektifine odaklanarak analiz edilir. Fiziksel eylemler, algılar, duygular ve zihinsel deneyimlerden geçtiğinde karakterin zihin stilini incelemek için geçişlilik, eylemlerin, olayların ve durumların temsili ve konuşma ve düşüncenin sunumu gibi dilbilimsel belirteçler kullanılır. Çalışma, dil seçimlerinin roman boyunca ilişkili olduğunu ve bir tarafta karakterin iç dünyasını aslına sadık kalarak aktarmanın ayrıntılı kodu ile diğer tarafta bu karakterin mekanik isteksiz eylemleri arasında tutarsızlık yarattığını gösteriyor. Bu zıtlık, komünist Arnavutluk ve eski Yugoslavya'da belirli bir tarihsel dönemin ironik bir okumasını üretir.

Anahtar sözcükler: dilsel eleştiri; Fonksiyonel Sistemik Dilbilgisi; Kosova edebiyatı; odaklanma; zihin tarzı

AUTHOR BIODATA

Lindita Tahiri, University of Prishtina "Hasan Prishtina", Albania

Nuran Muhaxheri, University of Prishtina