

The call of the text Intertextual relations of *The Rubaiyat* and *Plak topall e ashik (A limping voluptuary old man)*

Natasha Shuteriqi Porocani
Durrës University, Albania

Abstract

If I were today living in the beginning of the 20th century And If I had Noli (the translator) in front of me, I would make a similar question to that it was made to Echo one century later, after the French translation of *Faucault's Pendulum: How could he describe spaces so well?*¹

1

My question for Noli would be: *How could you transmit to me so accurately the lustful instincts?* I would have stopped in two textual experiences of Noli's, the translation of *The Rubaiyat* and the poem of the volume "Album", "A limping voluptuary old man", if accidentally in a TV program I wouldn't have approached the active reception of the lyrics in a typical song from the region of Shkodra "Voluptuous old man"². This just mixed up the texts and I perceived as a reader the presence of a single text wandering in my thoughts, which attacked on the other texts and further on, it created a fourth or a fifth text, which, just like a mathematical diagram, outlined the field where the semantic and topical units joined.

Then, I take the role of a receptor. *The receptor* – in the sense of perceiving the lyrics of the above mentioned song, because referring to Y. Chevrel, *this activity played a very important role in my communicative ongoing as a perceiver*³ in the coordination of the relation of the three texts.

Touched by the eroticism of the texts which gave meaning to a new image perceived on them, as I made them exist within a single thought and image, referring to Plangarica⁴ I created my

¹ Ego. Umberto, *Të thuash gati të njëjtën gjë*, Dituria, Tiranë 2006, pg 210.

² *Voluptuous old man* (song's lyrics).

With my limping bat i walk underr wrinkles/My back is curved/I am not as i used to be/my wrinckes now can be seen on front/Neither my moustache add any young beauty/but above all, my heart is not old/You, 18 year young girl,/Any time I meet you, i shiver/From top to bottom

and for you, I sing all night./lalalalalalaja/When I see you in the street, beautiful doll/my dried lips just become wet/I come after you, in need/and my heart just stops/I am so into you young girl/You are not understanding/when there is the old man, there is blood,/why don't you love me?

One day, I talked to you/You just mocked at me/I thought you smiled at me/and in my heart you sent an arrow/I thought you were coming for me./Another day i saw you on a corner/as a butterfly i followed you, oh/that day my heart just exploded/and you came sadly on me:/Go away, you crazy old man/Lalalalalalajalalaj
When I see you in the street, beautiful doll/my dried lips just become wet/I come after you, in need/and my heart just stops/I am so into you young girl/You are not understanding/when there is the old man, there is blood,/why don't you love me?/You young girl are just like honey/you have given your milky cheeks/my bones and flesh are mud now/and my cheeks are as old pie now/Your are born for new flowers/I cannot lie anymore to myself/and my heart just cries now

Ooooo

When I see you in the street, beautiful doll/my dried lips just become wet/I come after you, in need/and my heart just stops/I am so into you young girl/You are not understanding/when there is the old man, there is blood,/why don't you love me?

³ Chevrel. Yves, *Letërsia e krahasuar*, Naimi (Shtëpi botuese dhe studio letrare), Tiranë 2016, pg 69.

⁴ In his work *Aspects of Applied Linguistics II*, Plangarica addresses the notion of the *Infratext*, which according to his analysis is *the text of the reader, beyond the text or the infratext, which as such is obtained in relation to the literary text in a process of reading that does not it simply decodes and deconstructs, but at*

infratext as a collaborative reader, I passed to a second level (already according to Chevrel), from the level of the reader of the text, to the level of the public. Taking this position of textual perceiver, I thought of avoiding, giving up, and switching to operational analysis, relying on areas where it would help not to find as many references as possible, but to select exactly those that would lead me to one, more accurate understanding of each of the texts. In short, as a *reading reader* I felt the call of the original text, which guided and modeled my writing towards the identification, naming, and aiming of an original text through the attempt for a thorough analysis of my perception and the receptions that approach me. But as I examine and rely on the texts I have laid out, I am increasingly convinced that intertextuality finds an opportunity for explanation through stylistic analysis as well as all other analysis.

Keywords: Text, Intertextual relations, *Literature, Noli*.

Introduction

The object of the original observation was the text "A limping voluptuary old man" , which Fan Noli has brought through a Tosk Albanian, as smooth and not a little dense with Turkishness as *Khajami's Rubayat* had conveyed. Laying the text in a poker field that teases some image spaces, we reaffirm Frey's saying that *poetry is not a reflection of itself. It does not only reproduce a shadow of nature: it forces nature to reflect in its substantive form*⁵. And in this case, the substantive nature of Noli's poems immediately diverts the image towards Khajam and his love for life, wine and no-age love. But next to the texts we identified, the lyrics of the song "A limping voluptuary old man" suddenly approaches us, which leads us to the assertion that a text is never isolated, but is always intertwined with other works, with which it dialogues.

In 1968, Bachtin pointed out that often, on the same page or in the same sentence, there is the *simultaneous presence of two different "voices" representing two different points of view, meaning dialogue with each other and that enrich the semantic structure of the work*. Bachtin called this phenomenon, which is entirely linguistic, *polysyllabic (or polyphonic)*. The analogous phenomenon applied in written texts becomes intertextuality.⁶

If translating means understanding the internal system of a language and the structure of a certain text in that language as well as constructing a double textual system, (Eco 2006: 17), we conclude that while Noli translated Khajami, it had to have styled a process which, as much as it foresaw a situation of linguistic normalization, also conflicted linguistically with two realities that stood eight centuries apart in linguistic and cultural disputes. To understand how Noli has standardized his stylistic processes, we can just recall Chevrel, according to whom poetry is undoubtedly the field where rules are most strongly felt, as it unites the rules of language with those of gender. (Chevrel 2016: 135). By placing on the one hand the linguistic norm and

the same time acquires another text, a transcendental one, where the aesthetic and literary yeasts naturally generously possessed by the type of reader who manages to acquire this special process of reading the literary text are naturally transferred. (Tiranë 2018:131).

⁵ Frey. Northrop, *Teoria dei modi, dei simboli, dei miti e dei generi letterari*. Piccola Biblioteca Einaudi, Torino 1969, pg 112.

⁶ The term "intertextuality" was introduced into literary criticism by the French psychoanalyst of Bulgarian origin Julia Kristeva in 1978, in a partially different sense from the current one.

the rules of poetics and on the other hand the translation process, as a difficulty *in saying almost the same thing*, according to Eco, we manage to identify the way Noli has proceeded to bring Rubaiyat into Albanian. This process will be the guide that will pacify the mechanism of collecting fragments - a meaningful way of his original texts, with the path from which the original text calls us, which is nothing but *one* in another context, already known (Rubaiyat).

Poetry is iconic. Throughout its reading, Noli did not read the words but the icons⁷. They have created a frozen image in his consciousness. That this frozen icon is *the thing*⁸ Eco talks about as he tries to explain the difficulty of the translator, we understand from Noli's own assertions about the suffering of the verbal attire of the iconic Khajamian figure formed in his creative consciousness. In the *Introduction* that precedes the translation, Noli lists the originality of the Rubaiyat, listing in general terms the difficulties (in the name of translation as a process) encountered by the stylistic, lexical, and topical attire of looking at the same *aesthetic object*, which must coincide with the *fluctuating spirit of the Rubaiyat according to the poet's state at the moment of creation*. Confirming in this form the multiplicity of personalities in a single icon, the translator had to clarify the poetic system, regulate the linguistic rules (mentioned above) to play *with meanings and implications*, and find the right clothes to wear the verse.⁹

One of these images comes with the image of the sense of fear from the age passing and which is also the pivot all around the Rubaiyat and which Noli tries to pay a *tribute*¹⁰, by interposing the image in the state of an elegant antithesis:

E dashur mbushmâ Kupën që kthjellon/Të sotmen nga vrer qikën, tmerr q`afron/Po nesër/ Nesër nofta fryra, humba/Në shqotën ku e djeshmja fluturon.

Ah, my Beloved, fill the Cup that clears

TO-DAY of past Regrets and future Fears -

To-morrow ? - Why, To-morrow I may be

Myself with Yesterday's Sev'n Thousand Years.(stanza AL. 60/ 20); metonymy accompanied by call: *U-bëra prap djal i ri: Sill verë!*(62); (I am a young man again/Bring

⁷ When we talk about the iconic aspect of perception, we want to make it clear that we are using the concept, but not elaborating on it.

⁸ Eko.Umberto, pg 9.

⁹ Noli, Fan, Vepra I, Botimet Dudaj, Tiranë 143-157). Noli states: *The way in which Omar Khajami sheds tears with the different meanings of these words has disturbed the heads of all his singers and translators, who from ancient times until today have wanted to simplify the work with Dardhari ax, by presenting Omar Khajami either only Anacreontian and Hedonist, or only Epicurean and Skeptic anti-religious, or only Religious and Mystical.*

¹⁰ We have borrowed this term from Plangarica, Aspects of Applied Linguistics (2017), which, while specifying the terminology of the French translation, writes: To proceed further, the repère edge, we think should be translated with the head, while the income from his repérer, repérage, repéré respectively with *qokëtoj*, *qokëtim* and *i qokëtuar* ; such translation has not yet been done in many other languages. For example, in English, for lack of a word that would give an equivalent to the corresponding notion of French linguistics, the term reper borrowed from French is used. The edge of the head is preferred, because it responds better to the corresponding edge of the French repère, that both come from the field of taking, putting something (head, pop, peg, etc.) as the orientation edge, because the word qokë with meanings and uses its in Geg responds better not only to the notion of orientation, accuracy, wisdom, prudence, but also serves as a less busy topic to form homogeneous terminological nurseries of words: *qokëtoj*, *qokëtim*, *i qokëtuar*, *qokëtues*, *i qokëtueshëm* etc.

the wine) the metaphore that plays with the movement: *Se Koha nëpër këmbë po na shket* (Time is passing by so easily) (66);

the fusion of the exclamation with the similitude: *Më shkuan shokët! Vdekja pa mëshirë/ m'i shtrydhi një nga një si Rrush në Tirë* (My friends have gone! Death of no mercy/ squeezed them one by one as grapes in Field) (74), etc.

The state during which the icon has remained frozen in the recreative consciousness, has carved and clothed with flesh the image of fear of the time that goes by and the age of escape. This is a starting point from which we will trace the textuality, which, in our case, comes through the same pen and style. If we want to distinguish these procedures in Noli, according to Kuteli, *they stand out best through comprehensive reading*¹¹.

The first incentive, the real one that directs you towards the search is the memory. *Dale moj, se kam një fjalë.....dale moj se s`jam më djalë.....* (please stop, I have something to say... please stop, because I am not a young boy anymore...), a cooperative reader is always a reading reader, who feels first of all the text calling him/her and searching towards another text, that besides a recognized topic, no doubt, expresses a familiar meaningful style and indicator.

To come more into real terms, we refer to attributes, where we find the point of view through which out of all chronology, we will read the texts of Noli and Khajam, who undoubtedly are present simultaneously in our memory as readers. From Khajam we took stanzas 3, 20, 29, 31, 33, 34, 36, 45, 66, which in our memory came as hidden forms of meeting with the texts of Noli.

1. *Identification of the features of verbs and the compatibility of the images / effects they create.*

The first identification stratifies the verbs that realize the dynamics of escape, but with the aim of detailing the effects of fear mixed with pain. Evidentimi i tipareve të foljeve dhe përputhmëria e imazheve/ efekteve që ato krijojnë. Khajam –*u plakëm* (we got old), (nesër – tomorrow) *zbresim* (get down), (koha - time) *shket* (slides), *vdiaq* (dies), (e nesërmja – the tomorrow) *s`na gjen* (doesn't find us). Noli-s`*jam* (I am not) (më djalë – anymore a boy), *më rrjedhin djersët* (my sweat goes down) (nga lodhja – of tiredness) *qenkam plakur* (I am old), *s`ka takat* (no more power), *të mbuloni* (to cover) (me dhe – with soil)

By layering the features of the verbs we would create semantic fields which are expected in their stylistic effects:

Khajam.

u plakëm (we got old)– clear, surrendering and irreversible statement.

(nesër- tomorrow) *zbresim* (get down)- escape from an age reality, aging, but still a thread of hope.

(koha - time) *shket* (slides)- ascertainment of aging and surrender.

(e djeshmja - tomorrow) *vdiaq* (dies)- ascertainment and assertion of the act of completion of a process.

(e nesërmja – the tomorrow) *s`na gjen* (doesn't find us) - affirmation, but also a thread of hope to live the present

Noli.

s`jam (I am not) (më djalë – a boy anymore)- clear, submissive and irreversible finding.

më rrjedhin djersët (my sweat goes down) (nga lodhja – of tiredness)- claims, but we still

¹¹ Kuteli. Mitrush. Shënime kritike, Shtëpia Botuese Grand Print, Tiranë 2007, pg 39.

have attempts to stay.

qenkam plakur (I am old)- clear, submissive and irreversible finding.

s`ka takat (no more power)- clear, submissive and irreversible finding.

(kur-when) të mbuloni-cover me (me dhe – with soil)-affirmation, but also a thread of hope to live the present.

The dynamics of movement that the meaning of verbs brings is the image of the individual that oscillates between the end of life and the desire to enjoy it, even in that abyss where he has reached. If we were to make the cuts where the semantic fields meet between the words then the groups we would recreate would be:

First group: *u plakëm (we got old), (nesër - tomorrow) zbresim (get down) , (koha - time) shket (slides), vdiq (dies), (e nesërmja – the tomorrow) s`na gjen (doesn't find us)*

This first group outlines the irreversible assertion that the image has frozen to the brink of escape. It is a statement or assertion that, in spite of every context, the same light is read, the nakedness of a feeling that the hero neither denies nor opposes, but affirms it as a fact that there is no way out.

Second group: *s`jam (I am not) (më djalë – anymore a boy), më rrjedhin djersët (my sweat goes down) (nga lodhja – of tiredness) qenkam plakur (I am old), s`ka takat (no more power), të mbuloni (to cover) (me dhe – with soil)*

In this second group, the semantic field undergoes a shift, thanks to the referent that it aims to approach. The movement takes another direction. The faults of this group avoid the image of the first group's fleeing movement and deviate towards another movement: the temptation not to give up, to take advantage of a little, even a little, the feeling which is conquered in Noli by the commanding verb *please wait*.

This dynamic, called textual by Kristeva, seems to lead us to a uniform reading of both texts, which in fact overcomes the uniformity of the text as such. It seems as if the poet Noli, through allusion to his poems (references) seeks to make the reader a collaborator. In this extension the infratext begins to move and identifies the reader by drawing a single image that seems to take on homogeneity in placing the semantic planes of the verbs of this grouping.

Dynamics is produced by this semantic approach, the process that activates the common, almost intangible memory (we have stated Nathalie Peigay-Gros, 2011: 53) and the texts, from this point of view, cease to exist as references of the authors and almost erase the respective textual edges.

But here the word *almost* clarifies us, driven by semiotic differences, which refer to markers that distinguish between them. *To make the second identification, the tenses of verbs and stylistic tools come to help.*

Khajam's *present tense* of verbs *actualizes* in each of the groupings the sense of age that is already disappearing every day. Moreover, the verbs we identified in these contexts in Khajam are very oriented and do not play with polysemy. The metaphor *time is slipping through our feet* immediately after the exclamation *ah*, creating the symbiosis of escaping with pain. No matter how he wants to derive the feeling, this stylistic connection is enriched with metaphor of *yesterday died, the next day will not find us*. Metaphor creates an interesting connection with a tentative antithesis, because in fact it displays the same idea (time has passed, there is neither yesterday nor tomorrow, there is only today). The accident increases the speed, accelerates the opportunity

to live and use only what we have today. Then the marker takes the contours of an image that accompanies the feeling of aging in escape with the emotion of fear and haste to get what he wants, but always in pain.

Noli, mentioning the edges (we believe only the edges) of the parody, retrieves the verbs, realizing the unexploited uses of their times. Uses *simple past tense* to indicate a long state (*catch, tire, throw, etc.*). But this extension does not go and it is lost. It is also accompanied by exclamation (as in the case of Khajam) *moj* (*hey you – used for women*). Exclamation *moj* specifies the referent and realizes the ridiculous context of the poem, which is enriched by a perfect metric combination of the number of syllables in the verses with the tenses of the verbs. The first three verses of each stanza have eight syllables, while the fourth verse has five syllables (it is already known that this break coincides with the limping walk of the lyrical hero). The duration of the action that follows the *simple past tense* in the verbs of the first three verses, is interrupted in the middle, is actualized by the present tense of the verbs in the last verse. Noli worked on his magic with care and safety, no syllables have come out too much, and the context achieves the goal: the text is rewritten in a lower style, compared to Khajam, is close to him, but the humor divides the images.

Thus, eventually, if semantics approaches, semiotics divides.

1. All the verbs lead to the same meaning. Thus, thanks to the truth we must say that rather than dividing these texts realize interrelationships between them.

Of course, in the whole curriculum of intertextuality, it is quite rare, and perhaps even completely excluded, the possibility that each of the texts in question be taken in its entirety; an element (phonetic, conceptual, thematic...) is privileged; Chevrel 2016: 132. In this sense, leaving aside a few other elements, we will refer to the conceptual one, because in the perspective of global reading, this element is homogeneous and constitutes the basic corpus of the process of intertextuality. In order to analyze conceptual perceptions, you must first of all specify the semantic normalization of the language used. The semantic standardization of the language used on the one hand belongs to the relationship between linguistic signs and what they signify (verbs, exclamations, figures) and on the other hand the relationship between the corresponding thought (concept) and the linguistic products with which the thoughts are formulated (Klaus). G, 2006: 144).

In Khajam and Noli we find feelings intertwined with one another: *E shkurtër është jeta, ja, uplakëm* (*Life is short, see, we are old*) (Khajam), *Qenkam plakur e kuptova* (*I am old, I know now*). (Noli). The sayings are direct because they refer to the same semantic field: the assertion about the last stage of human life. In this case, the weight in the sentence is the word *aging*.

The linguistic product from Khajam is a sentence, which is realized through a *affirmative sentence*, while in Noli, we have the use of two verbal modalities within a sentence: the *exclamative and the affirmative*, which turns the tone of the poem towards humor. To expand the semantic field with the verb *këpute* (*detach*), *sfilite* (*tire*). This divides the tonalities of the two poems, as it is normal to occur in an intertextual process where the tone of the second text (usually parodic) is lower.

2. Once you have distanced yourself from the texts, keep in mind the feeling that the

lyrical hero experiences: fear, regret, desire. Obviously we are not able to define the pact that Noli has made with the text in the original, but what is obvious is configured in the planes where the intertext takes on meaning. *Both texts aggravate eroticism.*

If we refer to some explanatory dictionaries, the term *erotic*, (from which eroticism comes), is explained as *a complex of manifestation of sexual impulses in psychological, affective, behavioral planes*¹². These impulses are evident in Khajam and almost shameless in Noli.

Khajam creates images that have as a referral the sense of seeing, with which they create the wonderful metonymy: 1-*Ty natën të kujtonj e psherëtinj/Nga malli digjem, si qiri kam shkrirë*; 2-*Zëmërën me sy e dashura ma ndes/Zëmërën –qirime flagën rron e vdes*; 3-*Me syrin bukuri e dritë çpall,/në zëmërën dashuri e zjarr më kall.* (1-I remember you at night and sigh / I am burning with longing, like a candle I have melted; 2-My heart is lighted by my beloved eyes / My heart - a candle with flame lives and dies; 3. With the eye, all the beauty beholds/in my heart love and flames you rise). The reader's eye activates the color red, but not as a referent, as a result. Because the referent that comes from the simulation (example 1), from the metaphors (example 2 and 3) and the ellipse (example 2) is nothing but a conceptual product figuratively realized by the red from the fire (heat). The image embodies the relationship between discourse benefits and the concept they convey in the form of an impressive metonymy.

Noli is more direct in his request: The whole weight is held by the verb *dale* (*wait*), repeated four times, if we accept that semantically this verb is equivalent to the verb *prit* (*wait*). The verb *dale* (even though in the imperative) actually gets the prayer note. It seems that the hero begs. In the mind of the Albanian-speaking reader, the verb *dale* comes in clear prayer contexts, even with the value of the incomplete sentence (*dale, wait for me to speak; let me see you a little; let me tell you a word in my ear, don't hurry*). The referee plays again with the sense of sight, but Noli's image is different from Khajam's. 1-*Dale, moj, se kam një fjalë,/Se më rjedhin djersët valë; Dhe më s'ecënj dot*; 2- *Dale, moj, se më kapite,/Më këpute, më sfilite,/Prite, moj, ashikun, prite/Që të vjen me not*; 3-*E arriva dhe ia thashë, 4-Dhe më s'ecënj dot.;Që të vjen me not.* (1-Wait, oh my, that I have a word to say, / That my sweat flows wildly; And you I can't reach you; 2- Come out, oh my, because you exhausted me, / You tore me, you kicked me, / Wait, your voluptuary, wait / That comes with swimming; 3-I reached her and told her, 4-And you can't beat me.) Semantically all verbs belong to movement, even specifically to arduous walking. This is reinforced by hyperbole (example 1) which gives size to fatigue and haste, enumeration (example 2) that stimulates the sense of humor, apostrophe (example 2) that leads to a higher level of humor, which explodes in the final contrast (example 4). The fire that burned Khajam's hero is the same as Noli's, which in both cases is the eroticism and instinct of the lyrical hero who rushes to win what he has left. Because the feelings conveyed are instinctive and condensed with eroticism: 1-*Ty natën të kujtonj e psherëtinj/Nga malli digjem, si qiri kam shkrirë*; 2-*pikova gjak u çora e u shemba*; 3-*Te flag` e bukur zëmra-flutur turet/kur unë psherëtinj për ty me mall*; 4-*shpejt! Nesër zbresim që të dy në Lomë.* (1-I remember you at night and sigh /

¹² Cited by Lisandri Kola, Modeli i erotizmit simbas Arshi Pipës tek poezia „Epshe“ përmes procedimesh figuracionale, <http://kens.al/revista/Kens.pdf>.

Out of longing I burn, like a candle I have melted; 2-dripping blood dripped and collapsed; 3-To the beautiful flag` heart-butterfly tours / when I sigh for you with longing; 4-soon! Tomorrow we both go down to Loma.Eroticism that in Noli appears as another dimension of behavior: instinct, realized with the multitude of verbs and the prayerful tones of surprise.

Khajam's eroticism, which takes on philosophical notes (as Noli himself mentions in the Introduction preceded by Rubaiyat), turns into Noli's instinctive behavior mode, alluding to the previous text, and of course by *rotating the meaning* (Piegay-Gros. N, 2011). To conclude this evidence, we suspend a meaning, image, and behavioral effect from the first text, which appears in particular ambiguity in the second text.

Let's stop at both textual facts: Khajam- *E prisnja! si rrufeja më trondit/e dashuria me shkoi , më neveritit* (I waited! how lightning shook me / and love went with me, it disgusted me); Noli - *Hapi gojën, dhe vajtova,/Qenkam plakur, e kuptova,/M'ardhi keq, po s'e mohova* (She opened his mouth, and I cried, / I was old, I understood, / I'm sorry, but I didn't deny it

We face the phrases: I waited and opened my mouth and cried. In this case the initial text has the trace visible through the type of sentence used (absent) and the pronoun product. The latter is so conventional, distinguished that the first text is clearly referred to in the second text. To continue with the following two textual facts.

Khajam: *S`e çmonja kur e kisha...Ah! Ç`m`a priti/Në Ferrin nga parajsa më vërtiti.* (I didn't value it when I had it... Ah! What happened to me/From heaven to hell i was thrown.)

Noli: *Dhe nga jeta u mërzita,/Dhe nga lumi u vërvita/Që të vdes, se u korita/Dy-tri herë sot.*(I got bored of life/and to the river i went/to die, cause I am embarrassed/two-three times today.)

In the Dictionary of the Albanian Language, the verb *vërtit* (thrown)we took one of the meanings that coincides with the two texts:*vërvit (vërvís) transitive verb; -a,-ur -e hedhtutjediçka me vrull (throwsth with strength); e flak (throwaway): vërvitgurin (throw a stone).*

According to Gros the source text will be easily spotted when the exclamation point contains a word or expression so rare as to be closely related to a defined context (Piegay-Gros. N, 2011: 135). The verb in both texts sends us the same marker, with full semantic consistency. We have a kind of agrammaticality: the transition from the active form (Khajam) to the passive form (Noli), but the referent is not affected, on the contrary he is identified in the image and divides in the angle of view. This subtle difference is realized by the active form that brings the feeling from the outside to the inside and the part that moves it from the inside out.

To conclude the analysis with Gross detailing the context, Noli's allusion conveys both Paradise love and Hell neglect. Also, the use of conjunctions (and, that) at the beginning of the sentence strips them of the function assigned by grammar, creates enumeration by expanding the initial concept of Hell as a neglect of love (we encountered it in the first text). This extension of Noli's thought contrasts with Khajam's converse of conjecture, but the reader's mental operations specify the same narrative contexts, but produce different sensory effects (one philosophical and the other humorous).

To return to Noli's instinctive lustful effects, we put together the penultimate verse: *But you, Lord, comforted me / After another you released me, / And saved me from drowning, / Glory to you, O Lord .;* with verse 66 of Khajam: *Ah fill the cups! Our hearts*

are calling / that time is running out on our feet / yesterday died, tomorrow does not find us / what bothered us when today is happy?

If you look at the verse as a single one, we encounter a kind of tragicomicism that comes from the presence of erotic desire and bodily impossibility¹³. Khajami the philosopher through pain (we explained above the role of the exclamation point), calls to live the moment almost in a hurry. Dominant in its function within the sentence, the causal sentence (that time is running out on our feet), is the tragic background, which is broken by the rhetorical question realized within the short period that a thread of humor carries in it (why to get upset when today have fun). Noli satirizes by making fun of the pain itself, using the short form in the opposite function, which closes the circle of action around itself (more: you comforted, released, saved - you understand yourself, you get bored, you find a way out), but that in fact it is the same starting action. We have a kind of *roundabout* of image, feeling and reflection. This is where the humor comes from, which also conveys regret, tragedy for this abused and hopeless energy.

That Noli has not remained indifferent to the erotic theme, this has been confirmed by other studies, and even analyzed it in relation to the eroticism of Albanian literature until the time of his writings. But we think that Rubaiyat's original text has found a very suitable ground in Noli's creative and sensual personality, conveying parts of it to the new text.

2. Suspicious complication of the relationship

Dante Alighieri says "*opera naturale e ch' uom parlare ci e del tutto naturale*" (Paradiso XXVI 130): *Speaking and reflecting on the speaking comes mostly naturally to us*. Which means that just as every feeling comes naturally, so does the art of communication (the art of listening, reading, writing), which according to De Mauro (De Mauro. T 2002: 32)¹⁴ is an *Ars Longa*, a journey full of surprises and traps, that takes place throughout our lives. In this communication context, just as texts interact with each other, so words interact, defining the path of their lives. Consciously or not, it constantly happens that we are someone's students and someone else's teachers in the use of words (De Mauro. T 2002: 31). This teacher-student relationship, already perceived in linguistic variability between the correct users of words in their polyphony and polysemy, is also felt by the careless listener who while surfing on *Youtube*, encounters the song "Plak me marak¹⁵" (Voluptuous old man) and begins to understand that between technology and his memory, there are some polysemous and polyphonic variations which initially occupy and play in the rhyme creating a dense network of correspondence between signs and semantics, which overcome the trap where the music tries to insert the listener. It is about a conceptual derivation of the lyrics of the song "Plak me marak¹⁵" (Voluptuous old man), from the poem "Plak topall and ashik" (A limping voluptuary old man).

¹³ This has been identified firstly by Agim Vinca in the paper „Fushata kundër Nolit, akuzat e pavend të Sabri Hamitit“ (Campaign against Noli, inappropriate accusations of Sabri Hamiti), Rilindasi, 10/06/2012.

¹⁴ De Mauro. Tulio, Prima lezione sul linguaggio, Editori Laterza, 2002.

¹⁵ <https://www.youtube.com/watch?v=3jmON7jGqSI> (for song's lyrics see reference ii).

To make our point of view and analysis more oriented, in addition to the lyrics that we have presented in full in the references, we naturally came across the process of links and meetings of both lyrics, aiming to determine the relationship between originality and pattern (by believing to have one). The research¹⁶ sent us to two tracks that, despite the source discrepancies, converged without a doubt on the typology of the song's lyrics and on the contexts in which it was used, contexts which, in fact, refer to the typology in question. According to the referenced sources, the lyrics of this song initially started alive as a parody, to come later in the form of a song, with added humorous notes, which combined with the rich folk phraseology of Shkodra trace in our consciousness as readers some concepts of widely discussed above, but at a discourse level that sometimes leads to *probing* and sometimes to *parody*. But our primary orientation, in fact, has to do with the relationship of this text to the model we believe it has chosen to imitate. In our analysis, this kind of imitation will appear as an intertext where an interactive relationship is created between tradition, author (of the first text) and originality, a relationship which does not break the tradition but consolidates the new text with a beginning of liberation from the latter. (Gros. N2011: 167).

Intertextual meetings, as we explained and listed above, are diverse, and we even delimited this space by referring to the intertext in stylistic settings, but the intertext has its origin in our brain where they always join in motion, in dynamics billions of cells nerves, neurons, connected to each other by billions of other circles, forming *language of language, variants and jargons*, which, as his poet Gioachino Belli states in his sonnets, constitute a *customs warehouse*¹⁷. In short, the word itself does not live in solitude, but it reinforces the memory with which it is associated (De Mauro.T 2002: 19). But on the other hand, all the lines of research that we do while the memory calls and the word accompanies, so all the semiological, philosophical and linguistic research leads us to the conclusion that words are not enough if they are not related to the phrase and context, from where they also take on a precise meaning.

This introduction of a rhetorical nature has aimed to explain why the two texts which on a lexicographical scale¹⁸ would show obvious differences, rather in the intertextual mosaic, pacify images that create perfect kaledioscopic formats. And the reader is born with his own infrared, precisely at the intersection that the kaledioscope forms from the meeting of personal memory with that of the common.

The time when the second text was written (we are not yet clear on its typology: parody or imitation) belongs to the middle of the twentieth century, more or less the time when philosophy was strictly defined, but also when Noli as a poet was praised in others. poetic value. In these circumstances, the choice of a model to be imitated

¹⁶ The first source is Mr. Kujtim Aliaj, former artistic director of the Shkodra Variety Show, according to which we are dealing with a parodic wedding song used in the 60s and 70s, while the second source is the researcher Mikaela Minga, who unofficially claimed that this song had its initial path as a parody in the Shkodra variety show and then was reworked taking the form of a humorous song.

¹⁷ «*Ma nmunc'èllingua come la Romana / peddiunacosa co tantodivario, / cheppare un magazzino de dogana*». Giuseppe Gioachino Belli (1791-1863).

¹⁸ We aim to clarify that when we metaphorically mention lexicographical scales we refer to words mainly in their first sense, avoiding the polysemic and pofonimic one.

in the writing of verses, including the recognition and acceptance of a type of text, which at the time of writing the second text, was not philosophically oppositional, nor was it approved by the same. echo as the rest (political) of Noli's poetry. The aesthetics of the era when the second text was written, oriented other principles, not as cheap as Noli had in his text *Plak topall and ashik* (A limping voluptuary old man). Spontaneously, the poet from Shkodra has suggested creating a text that will suit the political requirements of the time when it was written, but with the sharpness of humor and dexterity of the word (figure), it will slide towards the retrieval of the first text, but in one other discourse level.

The design of the model that the author from Shkodra aims at is identified in the concept conveyed by the first text in the second text, which if we look for the origin has its origin in *Rubayjat of Khajami*: it is the erotic model of the same lyrical hero who in his eroticism he appeared to us with philosophical notes in the first text, to direct eroticism in terms of instinctive lust in the second text and to appear just as institutional and lustful, but with a humorous to ironic tone in the third text.

From the beginning, the titles refer to the same typology: *plak*, which, according to the Dictionary of the Albanian Language, means *an old man*. The name is accompanied by determinants with polysemic loads that coordinate the thagma of what will then be expanded in the text of each part.

While in Noli the homogeneous determinants *limping and voluptuous* unify in a single physical and moral aspects, in anonymity the determinant voluptuary refers only to sensory aspects, to prepare what will derive in the text.

1. After identifying the model, the creator also determines the technique with which it will generate details of the model in question. Such is the profound ambiguity that structures this intertextual relationship: writing, placed at the center of the poetics of the two texts, respects the ingrained tradition of Noli, but also brings the humorous discourse, full of idiomatic humor in popular phraseology. Comparisons and metaphors are an extraordinary asset of popular discourse, with pleasant notes of Shkodra humor. This kind of personal lyricism goes hand in hand with the model that refers to:

The general atmosphere of the song, (*Por mi të gjitha, s`u mplaka zemra; M` dridhet krejt trupit/Prej kresë te themra; buzë e thame m` pikojn lang; vij mas tejet qen me sukull; ku asht plaku derdhet gjaku - But all of a sudden, my heart did not grow old; My whole body trembles / From the head to the heels; dry lips are bleeding; I cry a river for you; where the old man is, there is blood*) in the space where the old man and the instinct, since they interfere with each other with the same sexual pulse, and as a result are perceived physiologically unresolved by each other, solidifies and electrifies full of humor, especially through the use of morphostilistic means of the lexemes used. We would like to single out the short form *muamë* (to me), which through the grammatical attributes of the dative gives the above connection in the *object* relationship. Also, the totality of the keywords in the limitations that we have isolated above (*heart, body, lips, old man, blood, if*) joins in the same counting order as set by the author, provides the full outline image, announcer intertwined with narrative tones which are realized through coordination with the *short form dative*.

2. The second characteristic of the two discourses is dialogue. In poetic discourse, in

general, the referential function of the word is weakened and its suggestive ability is increased (Plangarica. T. 2017: 121), then in our case the totality of the words collected from the popular vocabulary, acquires a new semantic plane. We refer to the formats in which the verses of the song that generally belong to the narration begin (*Me shkop për dore eci nën rrudha; kur t' shoh rrugës mori kukull; Një ditë pse t' folat/ Ti më ngërdheshe; Ti vashë e amël je krejt si mjalta - I walked under the wrinkles with a stick in my hand; when I saw you on the street, oh doll; honey, and then I talked to you and you disfigured at me, oh you sweet girl, you are just like honey*) and in this dialogue that reminds you from time to time of the Nolian dialogue, what remains is the taste of neglect, but that the lyrical hero of the song has accepted, more easily than the Nolian hero. To return to the scale of the narrative discourses of each stanza, we would expand on some stylistic uses, which help us to actualize the semantic values that the word nucleus in a syntagm does not convey to us:

- *With a stick in my hand, I walked under the wrinkles.* The prepositions *for* and *under*, are adapted to uses that create analogies with the formats: *with a stick in hand* and *with the child by hand*, which means that the preposition *for* has come out of the attributes of the preposition in making the transition from determinant functions to circumstantial functions, actualizing one of the values of the title syntagm, that of age.

Dialogizing other verses increases the narrative but creates the complementary relationship: the instinctive, the sexual and the lustful: *when I see you in the street, oh doll; One day why did I talk to you / You bothered me-*

You are a sweet girl, just like honey. It seems like a lot of conversation with yourself, where the pronoun *you* is distinguished in full form and in abbreviated form. This close relationship of conversation is oriented by the movement of the pronoun in two functions, sometimes the subject and sometimes the opposite, in order to distinguish the complementary meanings of each other.

As a pronoun, the pronoun takes on referential value, while as an adversary, it is attributed to suffering a predicate action. Through grammatical relations, the pronoun integrates the semantic relations of the lexemes with the syntagm of the title but also with the content of the text. This finding of the author has liberated the new text from the model and in the reader's infrared creates a well-structured reality, reconstructing the model according to Butor¹⁹, through a retrieved technique (humor) and a lower form of discourse (folk phraseology).

A deeper stylistic analysis would identify more deeply the tools that meet and share experiences of the same and different natures of the respective lyrical heroes, which would also enable meetings and divisions (perhaps even radical) of scholars' interpretations. Having said that, we affirm once again that intertextuality results in precisely the shift of the initiating model regardless of any hierarchy. Both texts are experienced stylistically intensively, in similar forms, but with different tastes. Because, the incoming writing does not aim to reveal the continuity of the model, but between it and the initial text, it finds a suitable space for the reader's imagination. The model has been transformed and we would describe the transformation with

¹⁹ Butor. Michel „La critique e l'invention“ , Repertoire III. Editions de Minuit“ 1968.

Montaigne's observation²⁰: "Bees absorb nectar from flower to flower, but then make honey, which is really theirs; it is no longer a sage or a thyme: so the parts borrowed from the other, he will change and mix, to do a work of his own from there."

And this excellent allegory makes us open another light of doubt between the conceptual perceptions of the author of the song and the Bektashi eroticism of Naim Frashëri, because in the end the rotary references of both are one: the old man mourning the fleeing age and the girl who enjoys an eternal youth.

Eh, these reflections further embellish the broad space of intertextuality by giving scope for other research.

²⁰ Montaigne, *Les Essais*, I, XXVI, "Sull'educazione dei fanculli".