

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

Natasha Shuteriqi Porocani  
Durres 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?*<sup>1</sup>

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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"<sup>2</sup>. 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*<sup>3</sup> 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 Plangarica<sup>4</sup> I created my

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

<sup>2</sup> *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?*

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

<sup>4</sup> 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*.

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