


The Text as a Crossroads: Forms of Dialogues in Et'hem Haxhiademi's Tragedies			Literature
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Abstract			
<p>Et'hem Haxhiademi's literary corpus in the Albanian literature becomes actual in two turns: at the time of its creation and much later, in the '90s, after the era of the censorship. Therefore, while attempting to present a model of the Albanian literature as a sample of a text which dialogues in more directions, this author is chosen, whose creation along with many other famous titles in the Albanian literature is again dealt with by many critics. The paper aims at presenting several directions in which intertextual relations, ways of signal transmission, ways and modes of transformation of hypo- and hypertext are revealed. The study is based on conclusions by famous critics from the period of the Albanian literature of the 20th century, using first of all the typology of Gerard Genet and Julija Kristeva.</p>			

If the text is understood as a crossroads between textual surfaces where new meanings which are eventually realized in the reader's conscience are produced, then at the moment of finding the intertextual ties in a concrete literary text the possibility of using various different derivatives of the notion of intertextuality itself or typologies related to this notion also emerge.

This short paper does not aim at dwelling on the definitions of intertextuality and the perceptions of the concept in question, but rather put the emphasis on the presentation of a model, namely an applicative model that will deal with the functioning of the text as a crossroads or as a plural textual surface. The aim is to present as a model the plays by Haxhiademi in the light of their intertextual communication by using some of the terms related to the intertextuality introduced by Gerard Genette and Julija Kristeva.

The titles of literary works by Et'hem Haxhiademi are good indicators that literary works in general are not *clean* and *original*, while the prefaces, which he himself presents, show that the writer, openly, does not leave latent relations; on the contrary, he directs us to the sources through them.

At the initial stadium of discovering the signs of the presence of the intertext, in these creations, it is evident that the attention is drawn by the historic personages of Scanderbeg and Piro, the biblical Abel and Cain as well as the placement in cohabitation of the Trojan heroes with the Illyrians at a same time and space. It is sufficient just to name the titles of his literary works such as *Abeli*, *Akili*, *Skënderbeu*, *Diomedi*, *Ulisi*, *Aleksandri*, *Pirrua*, *Lyra*, in order to underline the procedure of giving a sign for dialogue and existence of intertext through the title. In relation to the title and intertextuality, Ulrich Breuer says: "*The title is probably the most frequent tool used to mark this relation, even when the text is brought in relation to the pre-text in a less direct way, because the title of a work has a signalling character even when the approach towards the text which is consisted in it is marked*" (Ќулавкова, 2003, p. 147).

Apart from the titles as one of the most explicit signals, the figures in these concrete plays also appear in a very explicit form, both in the function of a title and inside the text. The figure of Odysseys, for example, is a figure, which, according to Umberto Eco, would be collectively real. The figure that is placed in James Joyce's work, much earlier in Dante's, emigrates in the Albanian literature represented very clearly through Et'hem Haxhiademi's tragedy Ulysses.

The figures, which are indicators of the openness of his literary works towards the history, mythology, the Bible are as follows: Scanderbeg, Ulysses, Abel, etc. The majority of Haxhiademi's literary works indicate transformations of known motifs; the impression is gained as if the hypo-text is very recognizable, whereas the hypertext gives space for a multilayer perception. In the newly formed hypertext transformations in the arrangement of events, figures and everything else that follows are realized. A dialogue with another much older literature is established in this case whereupon the intertextual relations are those that even beyond this dimension, apart from others, make the Albanian literature rise over the previously built foundations of tradition.

These concrete tragedies remind us of palimpsest, relations between literature and history, mythology or the socio-political context together with the conclusion of the scholar Kujtim M. Shala who analyzes the intermediary relation in plays, since, in his opinion, it is the text and the theatre that appear in this context (2002, p. 26).

A possibility of reviewing the text as an interlacement of the characteristics of their structure (five acts that is the same as the model of tragedies in classicism), history etc. is given in these plays so that in order to compare the literary text with the substance it consists of, we lean on the written history, antique mythology and the permanent present hypo-text in more periods of the Albanian literature – that of the biblical text.

Among the tragedies in which the relation with history comes in the first place are the following: *Diomedi*, *Skënderbeu*, *Pirrua*, *Aleksandri*. The matter works are created with is history, or more precisely, some historical events which transform from written narrations to tragedy verses, adapted to the rules of classicism. Speaking of the French classicism, we should point out that *a special type of drama is developed in the era of the French Classicism. The attempt of imitation of the antique drama raised such drama theories, which foresaw tough rules in terms of the writing of tragedies, as literary genres, which are mostly appreciated* (Solar, 2001, p.184).

Having in consideration Haxhiademi's persistence to stick to the rules of classicism in all of his tragedies, we can notice a small number of figures, which is a characteristic of the later stages of classicism, the reason criterion, which helps in selection in arts; he also keeps to the strictness of the three dramaturgical unities, and especially to the cult towards antiquity. Let us also emphasize that the peculiar historical moments are not randomly selected by the writer; moreover, they have to be important and as such convince us of their relevance and reality. The didactic messages are transmitted through monologues and dialogues.

The tragedy *Diomedi* unlike the others reveals an interweaving of events and figures. Both figures from the Illyrian times and those of the Greek mythology are put in place. This is how the author leads us to this interesting dialogue in the preface of this literary creation: This time I am introducing my readers a tragedy whose subject has been taken from the Greek mythology, but it also consists of legendary figures from Illyrian times. He then goes on: I liked compiling a new and original tragedy by merging the legendary figures from Illyrian times with those of Troy, who have always been an unfinished matter for great world poets (2000, p.91).

At the beginning, Evipe praises Illyria in a way found in the works of the Greek mythology. This is how this combination is synthesized within the moralistic spirit, which is characteristic for a large number of Haxhiademi's works. On the other hand, the figure of Scanderbeg, as well as many other figures, is present in almost all periods of the Albanian literature. Barleti, de Rada, Naim Frashëri, Çajupi, Noli and even modern Albanian writers mention the figure of Scanderbeg in their creations.

The importance of the figure of Scanderbeg, first of all, shows the relation of literary texts with history and mythology too.

The preface of the Scanderbeg tragedy, which will be seen as a pretext according to Genet's typology, informs us that it is about borrowing the subject from the history of the Albanian nation. Namely, the author transfers the scene in Kruja and by abiding by the above-mentioned rules, a small number of figures is determined, e.g. Scanderbeg, Donika, Hamza, Moisi, Zanfina and Uran.

The historic figure of Scanderbeg, although being a signal of a series of intertextual relations, shows us mainly the relation between history and literature. In other words, in the historic-literary relation, he is one of the parallel intertextual ties between the literary works of Albanian authors of different periods.

In this case, the horizon needs to be broader; it is true that Scanderbeg is a historical figure, which takes us back to the history immediately; however, the issue of treachery dominates here, and this creates associations of the events from the time of the author in question. The scholar, Sabri Hamiti sees the main characteristic element of this play in the dethroning of the hero to the human level interacting with other human beings and whereupon the dissatisfaction with and desiring of power emerges (2002, p. 563).

The reasons of this influence, inspiration or imitation, from the historical period of Scanderbeg should not perhaps be looked for in the same place. The plurality of the reasons consists in the fact that some of the authors are amazed by Barlet's Scanderbeg; the others belong to the era of Romanticism and it is known that they quite often refer to the famous period of Scanderbeg; the third group is motivated by the very reason of restoring figures of previous literary works, i.e. put history in the function of literature, and the reasons behind the fourth group may be seen in the need for a better hypotext in order to fulfill the requirements of the model of literary texts which they have decided to abide by. Let us not forget that the Barleti's Scanderbeg is written as a reaction against the work with the same name by Marin Beçikemi.

Meanwhile, the figure of Piro is found in the tragedy with the same name. The same topic precedes as already treated in the Albanian literature by Kristo Floqi as well as in the play by Mihal Grameno, *Vdekja e Pirros*. The historic figure of Piro can be noticed in the role of an intertext in the works of other authors of the Albanian literature too, though not at the scale as was the case with the figure of Scanderbeg.

As in other works of the author, the tragedy *Aleksandri (Alexander)* leads us to its source through the paratext before the creation. This tragedy is in relation with history, whereas the plot has to do with the death of Phillip and the acquisition of the throne by Alexander.

With regard to the plays *Alexander* and *Piro*, the researcher Alfred Uchi notices that history has been replaced with mythology since the historical figures have been revealed with their desire to rule. According to him, Scanderbeg, Piro, and Alexander in these plays are equal, whereas history shows that they have had different influence at the time of their existence (1982).

The openness of the works towards history signals a presence of an uninterrupted chain of relation to the tradition. Therefore, it could be considered as something that includes the relation between the literary text and history. The relation to the tradition is discovered in the tragedy Abel as well, i.e. extraction of topics from the biblical matter as a factor of development in the Albanian literature. In this case, the biblical text will be imposed as an excellent hypotext for the aims of emphasis of moral messages. Et'hem Haxhiademi provides the motif that inspired him to write such a play in the preface, through the Old Testament of the fourth chapter of the first book of Moses.

The example of the fratricidal motif is also very frequently present throughout different historical periods and Haxhiademi finds it in the biblical subject too. In the preface of this work, the writer shortly presents the biblical subject by saying that fraternal love originates from the beginnings of this world, namely that it is a product of parental education, an element which emphasizes that the moralistic component is present in his plays.

As regards the comparison of the hypotext and hypertext, in terms of this tragedy, Fehmi Cakoli sees the tragedy as nationalistic, by concluding that *even though the subject has been borrowed from the Bible, the work rejects the external factor or the divine one (God, angels, demons) and gets to the earth-earth dimension or human-human dimension. With the help of the horizontal scheme (human-human), the conflict at every section of the vertical line, i.e. human-God is avoided, something that seems to be a notional plan of the author (2003, p. 192).*

Haxhiademi's text, as mentioned from the beginning, was open towards another subject or corpus, i.e. the antique mythology and literature. In the Ulysses tragedy, after briefly dwelling on the description of the circumstances under which Ulysses meets his relatives, the writer says that it is exactly the subject of his tragedy, which has been written in Albanian, while the subject has been borrowed by the Greek mythology – the greatest wealth for writers of the civilized world.

This is where we notice and recognize the now typical model in five acts. In the first scene Ulysses appears while viewing Ithaca; he remembers all of his vicissitudes from the past hoping for better days to be spent with his own family. The emergence of the main character at the beginning of the play was also one of the requirements of the classical model; we cannot talk about the *in medias res technique* in this case, even though in the hypotext of the Homer's Odyssey, this procedure is used. The writer describes very interestingly the meeting between Telemah, Telegon and Ulysses in order to express the moral element. He provides a same chronology of events whereupon the transformation of the content is not huge, whereas in terms of intertextuality we can find the hypertext, the hypotext and the pretext. One of the examples to be shown in this case is Penelope's fear emerging from her nightmares that leaves the possibility for characterization of the dream as a text in a text.

The titles of the hypotext and hypertext are the same. Both Haxhiademi's and Homer's texts use the main character's name as the title of their works. This is to perceive that *truly, the myth, that strange creation of the human's spirit, can overpass even such gaps that emerge between different civilizations, and find a new meaning in a new civilization, without losing its most basic contours that determine it as a history (Homer, p.11).*

If we dwell on the comparison of the myth of Ulysses and Haxhiademi's tragedy, we would not be able to confirm that the tragedy is a reflection of social changes, as is the case with Homer's Odyssey. Haxhiademi mostly deals with an event that would suit him for the combination with the moralistic element. On the other hand, Odyssey itself be it a Homer's epic or a myth, consists of a series of other motifs which are noticed as special narrations in many nations.

In the Achilles play, the author mentions that the subject of this tragedy has been borrowed from the famous Iliad. In the pretext of this tragedy, the author informs us that the subject, namely the matter, has been taken from the Greek mythology. The whole construction goes around the revenge of Priam which is accomplished with the murder of Achilles.

The whole story, the act of murder of Priam's sons by Achilles and the revenge against it, undoubtedly lead towards the confirmation that it is all about a relation which puts the literary text, in the concrete case, the Achilles tragedy within the framework of the Albanian bitter reality when it comes to the bloody revenge. This opens the communication with the social context, which can be recognized through the myths, legends, famous figures, or historical personalities. On the other hand, the transfer of events in all of the tragedies to distant times is one of the conditions of the era of classicism, which does not deal with contemporary events.

The transformation, which can be distinguished from the original (according to the meaning given by Genet) is not small; in case we name it as *minimal transformation*, as Genet does, then works would resemble imitations, whereupon the second version of the author does not differ that much from the original.

Briefly put, in the above-mentioned plays by Haxhiademi, the attempts to meet the requirements of the French Classicism make them have a similar structure, a small number of characters, distant events, topics from the antique mythology, moralistic messages, etc. On the other hand, regardless of the aim of the author, his creations show intertwined intertextual relations with history, mythology, though considerably under the auspices of an explicit relation of the literary text with the tradition of predecessors. Studying is an attempt to explain the communication of the text of this author with the hopes for deeper and more thorough analyses of the hypertext and hypotext with examples of other plays that comply with the model of the French Classicism plays.

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