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RESEARCH ARTICLE

THE USE OF PROVERBIAL SAYINGS IN DRITËRO AGOLLI'S POETIC DISCOURSE

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ABSTRACT

40 one day old commercial layer chicks of BV 300 strain were randomly divided into two treatment groups with two replicates of 10 chicks each and reared under deep litter system of housing. Group T₁ was positive control fed with the basal diet without any natural or synthetic source of antibiotics. Group T₂ was test group fed with the basal diet supplemented with herbal liver tonic, Superliv @ 500g/ton of feed for a period of 0 to 38 weeks (supplied by M/S Ayurvet Ltd., Baddi, India). Superliv supplemented birds showed higher body weight throughout the experimental period as compared to unsupplemented control group. Hen housed egg production (HHEP) was also found to be higher in Superliv supplemented birds (75.02) as compared to control group (70.80). Feed efficiency per dozen eggs produced was also found to be better in Superliv supplemented group (1.51) birds as compared to control group birds (1.65). From the results of the study it can be concluded that Superliv may be added to layers diet to elicit growth performance and egg production performance in commercial layers.

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INTRODUCTION

Proverbs are structurally organized sayings like sentences with closed, true affirmation (Thomai, J. 1999, f.11), which are distinguished for their philosophical content. As a product of collective awareness they do not express affirmations on special facts, but they express conclusions on special situations where we find ourselves (Kleiber, G.: Languages, 139). N Agolli's verses, these conclusions are being conducted in the form of judgements and evaluations, conclusions or advices which conduct the poets's messages or ideas, who uses their laconism and coinciseness, to conduct the messages by means of organization of linguistic units.

The author has harvested many of these thinking units (Islamaj, Sh. 2000, f.198) from folk culture and as such they are being characterized from anonymity and polyphony. But, according to these models, he creates many authentic aphoristic sayings, the function of which is to formulate philosophical issues in the most possible accurate way. (Wittgenstein, sipas Rrokaj, Sh. , 2010, f.119). These organizations conduct thoughts in a synthesized way and they contain aspects of punctuality (S. Mejri). Such are some poetic aphorisms in the volume «I travel lost in thoughts» such as: I lumtur isha kur më vdiq armiku/ Fatkeq u bëra kur më vdiste miku, (Happier I felt when my enemy died/ unfortunate I became when my friend was dying),

in which conclusions rise from subjective experiences. A series of synthesized thoughts and ideas, but with a high level of generalization he expresses also in the sayings: Edhe dhëmbët zihen me gjuhën/ Zihen edhe bashkë rrinë!; Hëngre me duar sa munde në jetë/ Punove me bark, o dembel i shkretë!; Më mirë të rrihesh me një të ditur, vëlla/ Se sa të puthesh me një budalla (Even the teeth quarrel with the tongue/They quarrel and stay together!; You ate with your hands as much as you could in life/ You, poor slacker worked with your belly! You better fight with a knowledgeable person, brother/ than kissing a fool) etc. In addition to them, we also find aphoristic sayings in other poetic volumes, such as: Detin e mvrejt vala/ Burrin e ngrysu gjuha (The wave darkens the sea/ Tongue makes man look gloomy) (The man comes, p. 107); Në vendin tim në vendin tënd/ E shpojnë lakrën i hedhin mënd (At my place at your place/They pierce the cabbage to pour mind into it) (The beggar, p. 49); Bloza mes gëlqeres mbetet blozë (Soot in the middle of lime is still soot) (Notebooks, p.87) etc.

These aphorisms, unlike proverbs are not anonymous creations, but they maintain the author's authorship, who expresses laconically a philosophical thought or an individual judgement, according to the models offered by the proverbial stock of the Albanian language. With passing of time these types of aphorisms may find a wide range of use and darken the

traces of the starting point, turning into proverbes of collective nature.

Of a typical character appear to be the philosophical thoughts that the poet expresses in the form of philosophical sentences and aphorisms for existence, life, old age, death, life after death and other different social and psychological issues. In the poems which unfold philosophical subjects and issues, the poet organizes his own ideas in the form of sentences with concise thought. This also goes in parallel with the organisative demands of the poetic creations, which are characterized from laconism. Such are: Ne hymë dhe dalim, udhëtar të ditës dhe natës ngaherë/ Gjersa përfundimisht të mbyllet çdo kanatë e çdo derë (We go in and go out, always travellers of day and night/ Until finally every shutter and door closes to us (Prayers, p.10). For the poet: Ka njerëz që ecin me këmbë/ Ka që me këmbë shtypën; Ka njerëz që hanë bukë me dhëmbë/ Ka që me dhëmbë mbytën/ Ka njerëz që puthen me buzë/ Ka që me buzë pështyjnë/ Ka njerëz që flasin me gjuhë/ Ka që me gjuhë ndyjnë (There are people who walk on foot/ there are others who trode on others with their feet; There are people who eat with their teeth/ There are others who kill with their teeth/ There are people who kiss with their lips/ There are others who spit with their lips/ There are people who speak with their tongues/ There are others who foul with their tongues) (Prayers, p.11) etc.

He often generalizes the personal experience: Man is terrified when the superman is born/ I also get terrified/ When the superman dies, the ill-fated takes courage/ I also take courage (The man comes, p.12) Or: Dhe kur njeriu nuk ndien as mall, as brengë, as dhimbje/ Nuk ndien as gaz, as hidhërim, as shpresë/ Një gjë ju them me ndershmeri dhe bindje: Lëreni të vdesë (And when man does not feel either nostalgia or sorrow, or pain/ Does not feel either joy, or grief, or hope/ One thing I say to you honestly and with conviction: Let him die) (Pilgrim, p.100). The poet expresses the interrelation between man and passing time with his worthlessness: Të jesh pa kohë, më i mjerë se të mjerët/ Askush s'të pyet ku shkove, ku vajte/Atëherë ti bëhesh lypës i kohës që kanë të tjerët (To be out of time, more miserable than the miserable/Nobody asks you where did you go/ Then you become a beggar of time that the others have) (Prayers, p.21).

In this point of view Agolli appears as a thoughtful poet with rich experience who is attentive to every detail. But the value of these syllogisms would have faded if the linguistic level would have been directly proportional with the thought. All the philosophical and linguistic bringing which stems from his verses is associated with multiple stylistic instruments and high expressiveness. Each of the poems with such content demands special interpretation and it is a precious value of poet's composition and outlook.

In the first, proverbs and units similar to them, have been evaluated for their content, whereas nowadays the field of study is broadened also with lexical – semantic, syntactic, pragmatic and even stylistic aspect. Thus, the interpretation of proverbial matter from the point of view of secondary organization may involve some linguistic fields. Many researchers relate the formal character of proverbial sayings

with the triptych: syntax, prosody and lexicon. Considering the firm structure and phrasal nature, syntax has a special importance for them. Proverbial sayings that the author has used in his poetic discourse are realized sometimes with simple sentences and sometimes with compound sentences which are associated with binary structures such as: Kush të shtron dyshekun/ Kush të hedh jorganë, (Who lays your bed/ Who lays you the quilt) which often have asyndetic connections: Nepsi i tepërt nxjerr bojën/ Luga e madhe çan gojën, (excessive voracity pulls off one's mask/ big spoon cuts the mouth) and sometimes built with inverted order, inversion: Detin e mvrejt vala/ burrin e ngrys gjuha. (The sea is darkened by the wave/ man is given a dark look by his tongue). All these stylistic features affect the expressiveness of the verses in which they are placed. Many poems interfere in poet's verses as unconstructed identities. (Kleiber, G., Languages, 139).

They do not give correct information for the time of creation and in general they have the predicate verb in the present tense of the indicative mood. Thus, the sayings: Një bukë e thyer nuk ngjitet; Për miun vetëm macja është e tmerrshme apo Kristua bën Krishtlindjet/Metja mbledh përqindjet (A broken bread cannot be fixed again; for the mouse only the cat is terrible or Christ celebrates Christmass/ Mete collects the interests) etc., enter in the poet's verses in their classical form, which is characterized by an ethnic present which takes the meaning of permanent process (Lloshi, Xh. : 2005, f.73).

Proverbial sayings in Agolli's verses appear diversified not only in kinds, but also in structures, where the binary structures, which come as antitheses, catch the eye: I lumtur isha kur më vdiq armiku/Fatkeq u bëra kur më vdiste miku (Happier I felt when my enemy died/ unfortunate I became when my friend was dying) (I travel, f.35); Më mirë të rrihesh me një të ditur, vëlla/ Se sa të puthesh me një budalla! (You better fight with a knowledgeable person, brother/ than kissing a fool) (I travel..., p.34); Të them: kur Toka s'ka shenjtorë/ as Qielli Zot nuk mund të ketë (I say to you : If there are no saints on Earth/ There will be no God in the Heavens (Vjen njeriu, f.105) etc., but irregular syntactic construction where synthesis comes as antithesis catches the eye: Pazari zien kudo në hapësirë/ Bërtasin plaçkat dita sa pa nisur/ Çdo gjë kërkohet pastër, bukur, mirë/ Veç nderi preferohet mall i prishur/ (The market bustles everywhere in the space/The goods shout when the day had not yet began/ Everything is requested clean, beautiful, well/ Only honor is preferred broken good) (Man comes, p.102); Njeriu i lodhur ka ndofta të drejtë/ Të falet te zoti/ Të tjerët, tinzarë e ujçër të vjetër/ I falen së koti (The exhausted man perhaps is right/ To pray to God/ The others, insidious en old wolves/ pray in vain) (Pilgrim, p.190)

Philosophic expressions as literary and linguistic compositions enrich Dritëro Agolli's expressive mosaic with a series of stylistic features, as the majority of them are figurative proverbs. However, the issue of the meaning of proverbs is complicated, because some of them have a figurative plane which belong to the whole, whereas some others have a direct plane which goes out of the literal meaning of constituent words (Kleiber, G.: Languages, 139). This is also observed in the poet's verses in which the sayings: Për miun vetëm macja është e tmerrshme (For the mouse only the cat is terrible);

Mustaqet s'merren dot hua (Moustaches cannot be borrowed); Veç gruan dhe kaun zgjidhe nga vendi (Just the wife and the ox you choose (them) from your own place); Siç ngrysh një ditë, s'gdhin një natë. (The way you meet the evening, you do not meet the dawn) etc., come as forms of advices with direct meaning. But Agollian opus cannot be understood without the perception of vertical meanings of multiple proverbial sayings, (Lamaj, A.: 2013, f.331) aphorisms and sylogisms, which the author has used with mastery as lexicalised formulas, where a detailed review enables the uncovering of differences between the usual meaning and acquired meaning (Lamaj, A.: 2013, p.331) in the context in which they are set. Only their interpretation determines the meaning which most of the time is metaphoric.

Metaphors as a semantic phenomenon are acquired from semantic changes according to the analogy of similar cases, according to the relation of sudden ideas or approaches of attributes, actions and phenomena. This occurs when the noun designating an object passes as designation also for another object according to a common feature, usually external, which connects these two objects and which allows you to connect them (Thomai, J.: 2005, f.107). For example.: E shpojnë lakrën i hedhin mënd (They pierce the cabbage to pour mind into it) (The Beggar, p. 49); Edhe dhëmbët zihen me gjuhën./ Zihen edhe bashkë rrinë! (Even the teeth quarrel with the tongue/They quarrel and stay together!) (I travel, p.36);...Ndaj bëhemi ujçër/ Me thonj të gjatë/ Në jetën e shkurtër (That is why we become wolves/With long nails/in the short life) (Pilgrim, p.138) etc. But there are also proverbs which are a product of metaphorism of free phrases: Hëngre me duar sa munde në jetë/ Punove me bark, o dembel i shkret! (You ate with your hands as much as you could in life/ You, poor slacker worked with your belly!); Bloza mes gëlqeres mbetet blozë (Soot in the middle of lime is still soot) etc. In these cases of double meaning, the literal or direct meaning is somehow reduced in the meaning of petrified proverbial expression (Conenna, M. Kleiber, G. Paris, 2002). The reader with the intuition of an Albanian speaker catches the figurative meaning easily.

In many proverbial entities the figurative meaning is intertwined with **antitheses** of different types. For example.: Mjekrën zotit s'ia kam krehur/ Mjekrën zotit jam çjerrë; Të bën të matesh me retë/ Të bën të futesh në dhe; Tmerrohet njeriu, kur lind mbinjeriu/ Kur vdes mbinjeriu, merr zemër fatziu (I haven't combed god's beard/god's beard I have scratched; it makes you measure forces with clouds/ It makes you enter into the ground; Man is terrified when the superman is born/ When the superman dies, the ill-fated takes courage etc.

Proverbs have also an emphasized prosodic plane. They are being presented as sayings with a fixed rhythmic form, which may have a binary structure, combinations of assonances and alliteration (Mejri, S.: Université Paris 13). This facilitates their use in poetic verses, affecting its prosodic effects. Given that these types of sayings are characterized from binarity, the poet inserts them in two or more verses, which usually rhyme with each-other: For example: Te guri i zi me vërë/ Ku do të shkojnë të tërë. (At the black stone with a hole/ Where everybody will go.

Njeriu në shekuj rrena ka dëgjuar: (Man through centuries lies has heard):

«Të jesh i thjeshtë, i matur si të parët!»! (“To be simple, mature like the ancestors”)!

Dhe ndofta pakëz vonë e ka mësuar: (And perhaps a little late has learned):

Të thjeshtë e duan vetëm sundimtarët. (Simple want him only the rulers).(The man comes, p.127)

Another element of prosody of the proverbs is **rhythm**, which stems from metric structures, the equal number of syllables and length of sounds. For this reason the poet makes them easily a part of poetic versification: Kush të shtron dyshekun/ Kush të hedh jorganë(Who lays your bed/ Who lays you the quilt). But when judgement comes inside a verse, alliteration takes the place of rhyme: Një kokë e çmëndur një vend e çmënd (A mad head maddens a whole place (The beggar, p.49); Shejtani shpirtin ia zbulon (Satan's soul he discovers (The beggar, 185) etc. Rhyme and rhythm on one hand make the proverbs easily memorized, but on the other they emphasize the words which carry the idea of the proverb.

In addition to sound **repetition**, in Agolli's poetic proverbs and aphorisms, we find the repetition of lexical units within syntagmatic structures: Edhe dhëmbët zihen me gjuhën/ Zihen edhe bashkë rrinë! (Even the teeth quarrel with the tongue/ they quarrel and stay together!) (I travel, p.34)

As acquisition he extends a proverbial saying in a microfable: Tërë natën bënte shkopinj Aliu (The whole night Ali made firewoods)

Dhe betohej ta rrihte Masarin (And he swore to beat Masar) Në mëngjes i thyente shkopinjtë i ziu (In the morning he broke them all, poor him)

Dhe ndizte menduar zjarrin. (And lost in thoughts he lighted the fire) (Prayers, p.244).

Poeticization of proverbs in fables is a visible feature in Agolli's verses, who in this way he creates stories which motivate these sayings. Some of them are: Guri në pellg; Mësimet e ujkut; Luani dhe miu; Miqtë; Breshka te nallbani (The stone in the pond; Wolf's teachings; The lion and the mouse; The friends; The turtle at the farrier) etc. For example: Për këndezin s'vinë miqtë (The guests do not come for rooster) ne për miqtë kemi fiqtë (For guests we have figs)

Se po mbetëm pa këndez (Because if we remain without rooster)

S'këndon miku në qymez. (The guest does not sing in the hencoop) (I travel ..., p.34) etc.

When used appropriately the proverb performs with agility the role of argument, parable, of very expressive affirmation or negation, giving vitality, power, wisdom and color to discussion or discourse (E.Vito, : 2009). And our poet has

witnessed that not only does he know thoroughly this richness of language, but he also knows the appropriate values in his own poetic discourse.

CONCLUSIONS

As a conclusion we can say that through proverbs and other sayings with philosophical content the poet has masterfully interrelated wisdom and sapience nourished by the ancestors, the experience acquired in the long life journey with his talent as a great author. On one hand he has the merit that he has harvested, elaborated and activated a rich fund of these units created and inherited generation after generation and on the other he has added to them new meaningful and expressive values.

During our study we have noticed in the first decades of Agolli's poetic composition folk wise sayings and folk proverbial sayings, whereas in the composition after the nineties aphorisms and philosophical sentences take their place.

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