

## LINGUISTIC FEATURES IN THE TRAGEDY 'ABEL' WRITTEN BY ETEHEM HAXHIADEMI

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### **Abstract**

This *tragedy*, in 5 acts, performs with extraordinary dimensions the love that comes out from parental breeding. The author follows up with a rich, *language*, filled with phraseological words, sayings, the use of 11 syllables, the idea that the tragic is based on the physical and ideological struggle. The tragedy itself summarizes the dawn of human story, where god just began to create the ideal world, something tragically happened. The first persons brought in life lost God and it will follow to their children. According to the author it has been found that the beginning and the continuous action of this process is due to inseparable unilateralism parents, who sow envy habits that lead to the destruction of the family. The tragedy, in general, require and reveals the roots of social wounds; love is the only thing that when fully invested turns back completely. The tragedy has a wonderful treatment in, *linguistic*, terms. There can be found exact words with abstract meaning such as kindness, evil, hated, there can even be found optative words. According to the syntactic structure you can find compound, *structures*, linked with musical lines. The use of exclamatory, phraseological words, *inverse*, structures are associated in the whole tragedy. Variety selected words make the tragedy more contemporary. The order of words, finding the right beauty of the verse, rhymes used expertly, shock elements of the linguistic weight are hoist as literary and linguistic figures. Ultimately the philosophy of the current offense forwards nowadays. The ideology that fights hatred with love is actual today. This family dimension exceeds the global dimension. There can be no peace in the world if people do not love each other brotherly. Love must exist forever.

**Keywords:** *tragedy, Albanian language, structure, phraseological words*

### **Introduction:**

Haxhiademi has issued the subject of "Abel" tragedy from the "Old Testament" of the book's fourth chapter, when Adam knew his wife, Eve, and gave life to the first human being, Cain, and said: "I won a male with the Lord." Then comes to life Abel the second, from where originates the beginning of his tragedy, the wheel of fate, where the two protagonist brothers are in grip, Cain and Abel. With the beginning of the tragedy, the wheel of fortune makes inevitable movement pulling down Cain. The first scene of the first act the main issue addressed is that of human fatality to move from remorse. Shocking scenes appear real when we imagine that we have to do with the dawn of human history, when God had just started to create his ideal world, something tragic happened. The struggle between the two brothers is two-tiered , physical and ideological. Cain is the ideology of hatred. He is jealous and envious, while Abel is the ideology of love. He knows how to rise above themselves and the

parents to evaluate and to never deny the brother. For ex.: "Cain is much more worth it than I am ." Through the behavior and the reasoning of Abel, the author seeks to instill a new worldview, which deals with "another must fight hate with love." But this worldview is rejected by his brother, who reveals the force of hatred to the same blood. Here begins the question "Who is the number one dead of this world?" . The answer is also tragic. The first departed one of the human family is the first offspring of the damper of this family. What makes the death more horrendous is the fact that it is accomplished firstly by a fratricide. Haxhiademi seeks and discovers that the roots of social wounds have found their source to family education. He wants to emphasize the idea that love is the only thing that completely turns when fully invested. Built on a pickup-allocation, it is easily conceivable that could they be a family, a nation, a world.

### **Aim of study/research:**

The aim of this study is to analyse carefully the grammatical elements in his writings and to summarise the content of the tragedy with linguistic features.

### **Scientific methods:**

Comparing linguistic features in all tragedy. Linking analitic and syntetic structures.

### **Data analysis:**

This tragedy with 5(five) acts, conducts the love that comes from parental education in some extraordinary proportions. The author accompanies the idea that tragedy stands in the ideological and physic war with a rich vocabulary, full of idioms. The tragedy summarizes the beginning of the human history, when GOD had just started to build the ideal world when something tragic happened. The first humans lost GOD and this would pass on to their children. By using an obvious fluency, the author notes that the beginning and the sequel of this inseparable process comes as a cause of parents' one sided footing, who plant the jealousy seed, habits that can lead up to the destruction of that family. The act, in its entirety, searches for and finds out the roots of the social wounds, in family. All the act is covered by the idea that love that completely turns when you invest totally. It is very obvious that the basic element of life can't be weighted by heart words, but the word can be fixed by the brain. The fact that our ancestors lost GOD will pass on to their sons, who are in hostility to the death. But the act has a marvelous treatment in the linguistic aspect. You can easily find the correct alternative of the words with a resumptive and abstract character such as kindness, evilness, hate, universe etc. Just like these, even the verbs got an important role especially the optative ones. As long as we concern about the syntax structure we can discern the usage of compact structures and with verse melody. The usage of interjectins and the inverted structures accompany all the tragedy. The variety of the well chosen words makes the act more modern. The sequence of words, the correct findings, the beauty of the verse, the skillfully used rhymes, the shocking elements with a linguistic weight, hoist the author as a literary and linguistic figure. At the end the philosophy of the act is forwarded to us as actual even nowadays. The ideology that we should fight the hate of another by loving him/her even more is actual even today. This familiar dimension passes with the global dimension.

The poet and the dramaturge Haxhiademi he used throughout his creativity Southern Gheg variant, where in the most cases prevail the forms of throughout Albanian. The lexicon which is quite rich gains a particular value, dominated by a large variety of words and idioms.

The following expressions cannot be translated because of their meaning in Albanian language.

*Skam fryme te zgjatem kot*

*Me mbushet zemra*

*Shpresen kam vrare*

*Gjaku po me percellon ne deje*

The diversity of these expressions gives greater force string and sounds in the form of a proverb.

*Hiqe zemren prej zilis*

*Zilia zemren t'bren*

*Dashnia nuk fitohet me perdhun*

*Cilesi e keqe asht kur tjetrin e ke nakar*

*Zilia dhe nakari lumnin e tjetrit shpon*

*Me fjalt' te gojes zemra nuk peshohet, prej trunit fjala rregullohet*

Acquisitions and reversals anaforical not only strengthen the concern and alarm of the poet but also discipline this melody interacting with the pace and with the inner tension coming obtained by way of poetic confession and inner links that are placed between semantic units: words, groups of words, phrases, etc.. For ex:

*Pa ty ku kemi jete ba bir I rralle?*

*Pa ty mos e gdhifshim ditën e t'gjalle*

In the entire tragedy coexist the relationships between right and wrong, the natural and the humanity, the shadow and the light, the fragility and with the brutality.

*Ty t'flet zemerimi*

*Shko ne ferr*

*Pa pasun faj e pa ba ndonj djallzi, etc*

A special feature in this tragedy is the use of the verse with 11 syllables and also the alternated matched rhymes. For ex:

*ahere vdis pra, vdis te me shpetosh*

*edhe fatbardhesine t'me sigurosh*

*ja ku me le te rroj zot' I vertete*

*e s'm'a rremben ma kete jet' te shkrete*

We cannot leave without mentioning the antithesis used to emphasize the internal fraternal tension that goes to infinity.

*S'helmohem un o bir...jo nuk helmohem*

*Perkundrazi prej teje po gezohem*

If the ideology that Abel is trying to install is not instilled, the ideology of Kain well structured and deliberated.

*Mos me therrit me vella se m'ke armik*

There the author explodes in curses that seem the only remedy of salvation.

*Qofsh mallkue I poshtun ti perjete  
Zemra jote kurr' mos paft gezime...etj.*

Through tragedy the author denounces being convinced that a family that has as regulatory hatred instead of love cannot be the foundation for the human society.

➤ Morphological features

In Haxhiademi's act among the grammatical suffixes in many cases he marks the oldest with *-jsh-* for example: *te punojsh*, *te pjestojsh*, *vazhdojsh*, *ndihmojsh*.

Verbs 'have' and 'am', into the past tense (imperfect) or as auxiliaries to form another past tense called 'me se e kryera' in Albanian language, are used without the suffix *-te-*, just like '*kish leshumun*'.

A huge use also find the forms of a past tense called 'e kryera e thjeshte' in Albanian language, like: *mallkoi*, *krijoi*, *coi*, *tha*, *deboi*, *vola* etj.

In Haxhiademi's act the future tense is tensified in the structure which is formed with the particle 'do' plus the verb in the present simple tense 'ne menyren lidhore' in our language, like: 'do te haj, do te rrojne, do te gjeni' etc.

The verbs "ne menyren lidhore" in Albanian are kept untouched like: *te perqafoj*, *te pushtoj*, *te doni* etj. The forms of 'te kryeres' in past tense come out untouched by the auxiliary 'have', but the participle of the verb often is in dialect, for example: '*kam gdhi*, *kam bamun*, *kam hjek*, *kam pjelle*, *kam sjelle*, *ke cumun*' etc.

The forms of 'the ordering' verbs in singular are fine, for example 'vrapo' and 'perqafoje' (on page 12) or plural like '*gezohi*' and '*bashkoi*' on page 18.

The forms of the 'admirative' verbs are completed, for example: *qenke*, *dashke*, *zankem*.

The author is tend to use the international elements, by giving the language a presumptive character, more fluent, more stabilized and at the same time more flexible and more crystallized.

In his composition he tries to reflect the rich treasure of the urban language and the best fulfillment of his ancestors. He gave the language a big expressionated value by using the rhythm and the rhyme in his verses and also the linguistic idioms that it concludes.

The fact that in the literary part we have a small use of the words in dialect witnesses the huge linguistic culture that it concludes.

The dialect forms used are like these:

- Idhro-hidhero
- Den-duan
- Perkedhela-perkedhelur
- Banj-bej etc.

The use of 'nasal A' is also obvious, like:

- 'asht' for 'eshte'
- 'ma' for 'me'
- 'gja' for 'gje' etc.

Simplified forms of the variant of the south geg dialect we encounter even at:

- 'ay' for 'ai'
- 'dume' for 'duam'

- ‘qi’ for ‘qe’
- ‘lumnin’ for ‘lumturine’ etc.

The author also uses the forms of the infinitive for example:

- ‘per t’i vuejt’ page 5
- ‘per ta shperbleje’ page 18
- ‘per te ngroh’ page 22

He also uses a structure that contains the preposition ‘with’ plus the participle, for example:

- ‘me te’
- ‘me pa’ etc.

In full extension of the two-syllables structure, the author often uses a terminal ‘E’ for example:

‘Vertet pun’ ma e rande osht bujk te jeshë,se sa kori per t’rrejtun dhi e deshe’ (p. 20)

Or, the opposite case of the dropping of the terminal ‘E’ is used, for example:

‘Asht ma i aft’ ne pune edhe na *ffjal*, per ju vertet asht ma i miri *djal*.’ (p. 17)

### ➤ **Phonetic features**

In his writing the vowel ‘ë’ is used in every position of the word, like: gjalle, balle, vdeke, ndegjue, genjeshter, deshironi, mekat, pleqenija etc. We can confirm at this author the use of the diphthong ‘uë’ instead of the ‘ua’ for example ‘ndegjue’.

The author uses the vocal constants at the beginning, in the middle or at the end of the sentences: ‘kjarte, ndoth, i lik, hek, permbloth’ etc. The constant groups ‘mb, nd, nj, ngj’ are written completed, for example: ‘mbeti, shkombi, prandaj, brinja, perngjonte, ndryshim, shkumb, rrembyem’ etc. At the nouns that end with the emphasised vowel ‘I’ even in the nominative, even in other oblique ones, it takes a –j-, for example: ‘pleqenija, fuqija, lumnija, fatkeqsija’ etc.

The author uses the initial ‘c’ for every word after which come the vocal, deaf and sonorous constants: cqetesojne, cfaqe, vrac.

Apostrophe also finds a huge use. In his writings, we can find the apostrophe used just like below:

-To mark the drop of the terminal ‘ë’ when followed by a word that starts with a vowel: t’shpetosh, t’vdes.

‘Genjeshtren time une sikur t’a ndreq’ (p. 42)

‘Edhe sikur u fundit t’jeme, o bir’ (p. 42)

At every word where he switches the terminal ‘ë’ un emphasised, for example ‘Sa ambel n’zemer m’tingellon kjo fjal’!’ (p. 46) or ‘kuptojm’, *ffjal*, *gjith*, *pun*, detyr’ etc.

In his composition it is very obvious the use of the ‘nasal A’ instead of ‘ë’, for example: ‘gja, ma, asht’ etc.

The use of the constant ‘f’ instead of ‘h’, for example: ‘njifet, mbshifet’ (p. 38).

In terms of composites, there are only a few of them, for example: ‘fatbardh, djallzi’ etc.

A special place have also the antonyms, like: ‘I miri hyn’ n’Parajse e ne Sketerr/I ligu ka me pa ma t’madhin ferr.’ (p. 67)

The act of this author is known for its well chosen lexicon and the skill of using the rhymed verses.

## Conclusions:

In 'Abel' tragedy, the author punishes the habits and the human mistakes by emphasizing that a healthy family creates a healthy society. The basis of everything starts with a healthy base, which is the family. The familiar dimension turns into the international dimension. The embryo of the evil must be fought while it is still delicate, because later it rots every fruit. Written in 1938 this tragedy is still actual today. We must try to treat and love each other brotherly.

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