

ETHNOGRAPHIC DISCOURSE USING SIMILE IN THE LITERARY PROSE BY ANTON PASHKU AND MIGJENI

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Abstract: We shall define literary parables and their values as a type of discourse using illustrations from the authors of Albanian literature Anton Pashku and Migjeni as a case study. The parable is a literary figure, an archetype that can be found everywhere as a necessity of resemblance and how it fulfills its functions through the example that serves as the primary instrument. Only if the example has the value of a precedent does the ancient definition "parable" have its solution function and granting of the right. The parable is a type of early origin discourse. Its origins can be traced back to ancient Greek and Persian literature. They emerge at various ages, in various provinces, under various conditions, and from various cultural and ethnic realities. Literary parables are a common literary style throughout space and time, serving as an effective and fascinating way of human civilization representation. However, we will focus on their scientific definition, as well as their genesis as a form of discourse, as a prerequisite for the message to be transmitted later, in the literary works of notable Albanian writers Migjeni and Anton Pashku.

Keywords: Discourse form, parable, ambiguity, syncretic arts, oral allegorical convention, and discourse model.

1. INTRODUCTION

The term "parable" refers to a figure created in literature and syncretic arts that combines the traits of narration, orality, language, ethics and morality, didactics, and life philosophy. The primary condition of a parable is that it fulfills all of the purposes of popular allegorical narratives. The example must include a situation that is beautifully articulated, artistically acknowledged, and provides a legitimate remedy that is valid both synchronically and diachronically to deal with an identified problem and any similar situation. In historical terms, allegory, portrayed as "wisdom" stories in discourse, has remained in Kosovo as a necessity, an art, an internal rhythm and leitmotif of the allegorical assembly, a perfect and figurative style of dialogue with parables. And a parable is a literary device used in literary compositions to compare two things in an interesting and vivid way. In this study, we will concentrate on the parable as a literary figure in the stories recently published by Pashku's creativity, in the volume "Galtina," as a special type of speech with implications, semiotic language, examining it as part of the structure of modern literature and closely related to folklore discourse models. This prenote is made by comparing it to parables in liturgical, Gospel, and Qur'anic literature, wisdom stories in Kosovo, parables in modern literature, parables in old Eastern, Persian, and Asian literature, other genres of folklore such as ballads, legends, and proverbs, symbolism and metonymy in contemporary Albanian literature, and so on.

2. PASHKU'S STORIES

We have examined the Pashku's fables and parables, which the author skilfully employs in terms of evaluation as a representation of tradition, flowing from the past and looking forward. The parable is regarded in comparison to the fable, metaphorical stories, symbolism, and the multi-meaning that it provides. They are also distinct from legends. The retrospective in parables serves to call perspective in the historical sense, because parables as a literary figure, even in Pashku's stories, create a retrospection connecting the past with the present, the present with the future. As a result of parable, we gain ambiguity. They are used in land files, Kosovar wars and battles, tribunals and assemblies, squares and duels as a chronological database. Pashku has borrowed from the Kosovar ode, ethnographic discourse, men's assemblies, simple scenes, where the business of the day and all political-social activities of the moment, actions of the day and of the past were discussed. We shall find portrayals of personalities and weird societal types, as well as powerful psycho-moral difficulties, through the parables. They represent worldview, national characteristics, interpersonal relationships, incidents, and precedents, and are presented as a resource for new artistic solutions. Pashku was a master of creative composition, choosing words and how to utilize them, together with colors and emotional charges. In the literary corpus of the ancient art, we are dealing with the meaning structure of hidden thought, the dispersion and ambiguity of speaking with connotations. Parables inside the stories constitute a complex of retellings of the author's language culture, which not everyone can comprehend and enjoy as a rich architectural environment of another language as a distinct type of Pashku's literary style. Pashku depicts the hero in the story "Shadow" (Pashku, 2005: 50), in a wonderful and original variant. The author and his conscience are *the hero* and *the parable*. A very current and philosophical idea. On the other hand, we have a language structure, discourse, and vocabulary that are rich in regional flavor. He knows the story's exposition requires a concentration

beyond conception. "...like a black dot, then a dove, a mouse, a horse, and finally, like a great wolf, the sad shadow waved on the whiteness of the wall." (ibid, p.56). Furthermore, the author elaborates on the concept of metamorphosis, of spiritual, psychomental, and biological transformation, using a parable. "The wolf's shadow had now taken the form of an elderly woman...holding a knife in one hand and a scale in the other." I am your shadow... you are a robber... you have stolen your unhappy mother's hope... "She hoped you didn't do anything for her!" These mother-son relationships are well recognized in ethnographic discourse. (Pashku, 2005, p.54)

Pashku, on the other hand, casts them in a new light, thanks to his talent and modernism. And at the end of the story, we have: "A woman spills into the room's closet." She's veiled badly... She does not appear to be prepared for such a tragic demise." (ibid, p.56) The linguistic aspect must be understood and appreciated, as they are the top of the subject that are utilized in modern literature, with their syntactic and lexical combinations. Speaking in parables is today regarded as an ethnolinguistic occurrence and expression, with varying geographical scope throughout Albanian lands. Although it is used densely in some villages of Kosovo or in the territory of Dibra, being unique in its kind, ("wisdom" stories in Kosovo, a matter in Dibra) is also typical only for that geographical and social space. "The world is full of confessions," writes Roland Barthes (Barthes, 1966, 1-27). When it comes to storytelling as a discourse form, Umberto Eco states, "The need to communicate through retelling has been a long-standing phenomenon of humanity." It is a biological function to tell and listen to stories. The appeal of intrigue in its purest form is difficult to resist. Every discourse has a deep structure that is narrative or can be developed narratively." (Eco, 2007, 236) The incredible elegance in presenting the message, the dose of popular humor, which in any scenario softens the fury and gives the discourse the ability of fluid art with the voice of logic and reason, are the defining features of the parables in Pashku's stories. Parables were employed as an indirect manner of explaining huge and minor realities, as a plea for self-control, to think more broadly, and not to be tempted into hasty actions with permanent repercussions. Pashku's stories, in terms of language structure, provide a semiotic, translanguistic potential in the function of communication. Symbolism, allegory, and analogy lend philosophical, psychological, aesthetic, ethical, and didactic dimensions to this type of system. Another style of discourse based on parables is also found in Migjeni. Migjeni built the idol of the beggar, the orphan, who despised the oppressors but did not dare to oppose them using parables as a mode of conversation. Migjeni's concise style is distinguished by simple and concise narration, details that reveal the essence of the phenomenon, polemical spirit, subtle psychologism, the tendency to paint characters with several brushstrokes, fine, metaphorical dialogue, expressive poetic figures, symbol, allegory, irony, sharp sarcasm, wealth of literary parables, layering and compression of ideas. His writings clearly encouraged the young writers of the time, in embodying new aesthetic ideals, in imagining a new, beautiful life of tomorrow. Speaking with similes (with wisdom stories) is a discourse feature of the local sub-dialect, a distinct figurative style in terms of popular discourse structure. The romanticism of man's intimate discovery is evoked in Pashku's creativity, with the epicness of the depiction of epochal dramas and tragedies, the folly of war with comedy and the grotesque about it. Pashku allegorical stories are a cattle dispersed beyond space and time, since they are a method of expression between the modern and the traditional. And the parable is a literary figure in and of itself, as is the desire for similitude. In this topic, we will examine the parable as a literary figure in the stories recently published by Pashku's creativity in the volume "Galtina," as a special type of speech with implications, semiotic language, looking at it as part of the structure of modern literature and closely related to folk discourse models. We have examined the Pashku's stories and parables, which the author skilfully employs in terms of evaluation as a representation of tradition, flowing from the past and looking forward. Pashku has chosen from the Kosovar ode, from ethnographic speech, basic scenes of men's assemblage, where the concerns of the day and all the political-social activity of the moment, the actions of the day and of the past were discussed. We will find portraits of personalities and weird societal types, as well as powerful psycho-moral difficulties, in the parables. They express the worldview, national characteristics, interpersonal ties, situations, and precedents that are presented as a reference for new solutions. Pashku was a master of creative composition, choosing words and how to utilize them, together with colors and emotional charges. In the sociolinguistic element, we are dealing with the hidden idea meaning structure, the propagation and speaking with implications throughout the entire literary corpus of the ancient art. Migjeni exposed the dangers of these myths, which appeared to be "a hopeful vision," like "a ray of sunshine that warms my heart but freezes this poor world." "Conscience without fiction / With a granite fist that will never be broken." (Migjeni, 2002, p.3) This story, according to the poet, could not sweeten the world because the superman stands as a heartless monster, similar to the terrible face of any dictator: "A gorgeous sphinx, the future Superman / Without heart, without feelings..." (Migjeni, 2002, p.4). Life is tough, according to the poet, because man "is born in small tears, and from there he begins on the path of destiny... You may or may not enjoy Migjeni's existential reflections, but their intellectual depth and humanitarian content cannot be denied." Migjeni's "Legend of Corn" artistically advances the concept that stories, like parables, are products of reality. Other parables used to exist: birth, life, and death... today only corn is a parable. The irony and contrast that dominate this prose will create an

unforgettable parable of the extreme poverty of the Albanian highlanders, or as it is said “the time of Migjeni,” that “the twentieth century is the century of the apotheosis of corn among the nests of the Albanians.” (ibid, p.4) In Migjeni, we find an artistic and succinct fable that approximates a parable in a philosophical framework, such as: *Misery matures the child before it grows old. It teaches him how to escape from the fist that threatens him.* Although it does not entirely fit the parameters of the parable, the figure of misery is presented as a realistic portrait that remains in the image with all of its effect on human life, forcing them to adapt a sacral survival in adverse living conditions. Anton Pashku’s work “Oh” contains a profound allegory that rises above a symbolic structure. They stand out for their multi-meaning and powerful messages due to their allegorical and symbolic portrayal. Because the novel’s modern language and structure are formed using symbols and allegory, their primary reading is through allegory or symbol. Untangling their symbolism and allegory is essential; it is the key to gaining a proper comprehension of these works. Secondary components such as fables and characters aid and concretize the reading through symbolism and metaphor. Anton Pashku’s parables tend to seek out corners and worlds ignored, divided, secluded, and forgotten by nature and people, with the intact mentality of the old Albanian, of the early Albanian. Pashku feels comfortable in such communities and environments, which appear to the reader as ethnographic islands, through ethnographic discourse as a museum of the values and customs of an ancient world, but are also self-protected by the ruling ideology of the post-war, even when it punishes the past and survives its strained, even when it illuminates its core values, to intrigue the reader, through parables. Anton Pashku is a connecting node between the Albanian literature formed in Albania, with its symbolism, allegory, and metaphorization, and that developed in Kosovo, with the speech with wisdom, with connotations, as part of the same system and on the same territory, where parables bloom. Folkloric culture enriches and recreates new aesthetic images, creative values, trends, and advances in literary creation that is ageless, universal, and modern. The system’s deep metaphors provide Pashku’s prose unmatched worth and place it among the most prosperous in modern Albanian literature. A. Pashku pioneered a new style of fiction in Albanian literature: symbolic-allegorical, caustic and sarcastic, with numerous layers of meaning and figurative meaning. “The Tower” is his most well-known and high-quality story. The idea of the newcomers’ overwhelming animosity to the natives is buried in the story through the system of symbols. It had to be addressed as a basic existential problem through allegory, the suggested text. However, the conflict does not take the form of a straight and open match, but rather of a clash of depths represented through metonymy, symbolism, and allegory. The tower represents the Albanians’ typical housing and self-defense, directing the reader to the story’s interior. Metonymically, the Tower represents the Albanian itself, the community of Albanians, and their way of life, while symbolically it represents both Albanian survival and mythical resistance in the face of dangers. The figurative system employed by A. Pashku in “The Tower” is quite unique, as it is based on pairs of antonymic symbols. In the narrative “General Cen’s Army,” which is included in the volume “Galtina,” an old man pushes the children to protect the vineyard, which is very similar to the parable. The juxtaposition of opposing and excluding thoughts and ideas between the pair of antonymic symbols. The positive emotional charge of the symbol displays it in close association with the other half that it mirrors, leading to the conclusion that one of the important qualities of art is the harmony of modernity and tradition. The comparative analytical method was applied in this study. Concrete observation was used in the interpersonal literary product while doing this study. Also employed were tangible representations derived from familiar and important parables. They reflect the worldview, national traits, interpersonal interactions, events, and precedents that are investigated as a source of new answers. The foundation of communication with parables was established by smart people with valuable expertise, expressive, communicative people with interpretive skills. The use and perspective of picture communication shape the study’s conclusions.

3. CONCLUSION

Parable speech is an ancient form of discourse that has survived time not just as liturgical and preacher language, but also as folklore, ethnographic, and ethno-legal discourse, retaining many ancient traits and functions. He set himself the task of identifying the simile as poetic imagery in folklore and literature from the beginning, through primordial texts such as the biblical, mythological, and Quranic ones, the conditioning of the secular simile from theological and theosophical (mostly mystical) ones, and its aesthetic, moral, legal, and psychological power. The Albanian folklore tradition, particularly in less open to written cultures regions such as Dibra, Luma, a large part of Kosovo, or the western parts of North Macedonia, preserves visible signs of a people’s culture, the first of which they had succeeded in knotting their thoughts into a high prophetic style. This discourse style has not yet been examined, not only from the folklore-literary and aesthetic-ethical perspectives, but also as a linguistic discourse style, as one of the modalities of communication between the past, present, and future.

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