



The motive of love through the connoted language - differences between the variants of some poems of Zef Serembe

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Abstract

During the romanticism period, the two most explored motifs of poetry, besides others, were those of *war* and *love*. Many authors will deal with the first motif, but there will be no author at all in Albanian Romantic Literature that won't involve in his creations love poetry. The erotic motif will lie somewhere more and somewhere less into the creativity of each representative of this period. Zef Serembe is a Romantic Italian-Arbëresh writer, whom devoted his life to poetry. Most of his poems are dedicated to love and it can be said that these creations can be considered as the most prosperous ones of this poet. He brought in Albanian and Italian literature not only a beautiful poetry, but also a creative individuality characterized by a distinctive and representative style. It will be exactly erotic poetry and some of its features which will be subject of our survey. Will be analyzed some of the elements that emerge in these creations, elements that relate not only to the use of motives, but also to the particular ways in which this author's erotic poetry is constructed through the connotation of language. The chosen creations that are object of our work are written in variants; therefore the main focus will be the way language is used to create different meanings, from almost the same corpus of signs between these variants.

Keywords: Variant; erotic; girl; boy; lyrical hero

1. Introduction

Zef Serembe is an author who, despite the misfortune of losing a substantial part of his manuscripts, left behind a rich literary legacy. Since he was born and brought up in Italy, but in Albanian community, his work intertwines beautifully the impact of the Italian literature and culture with elements that represent life, traditions, and the Albanian literature and culture developed under the umbrella of the romantic features.

Romanticism as a common literary phenomenon of the European nations appeared somewhere earlier and somewhere later with all its features as well as peculiarities. Seen from a comparative perspective, the Arbëresh romanticism draws several parallels with the European romanticism, which proves the links and cultural relations of the Arbëresh with many European countries. The Arbëresh

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romanticism, in its foundations, expresses the historical position of Albanians, but also the features of the national culture which are in a mutual relationship with the common history and destiny of other European nations (Gaçe, 2008, p. 71-72).

Hybridisation of topics that centre on love for the homeland and love for the girl, as two of the strongest impulses that guide the human being, does not make an exception in Serembe's poetry either. Therefore, this paper deals precisely with the erotic motive in the poems which develops the patriotic motive in the background; the amorous living dream and the indifference, the amorous games and the devastating rejection; love that emanates from "the peaks of Olympus" and crumbles ruinously into the abyss of the soul; endless efforts to build the bridge that would lead to her, the bridge which as a price of the sacrifice will consume his physical and metaphysical essence to exhaustion. This is what Serembe brings when dealing with the erotic motives in the poems that have war as their background, but love is their inseparable part. Love is represented in the poems by variants that seem so alike but are so different such as: "*The Sailor*" and "*The Sailor (variant)*"; "*For the Freedom of Veneto*" and "*The Song of Youth*"; "*The Volunteer's Song for Veneto*" and "*To the most beautiful that is in Strigar*".

1.1. Literature review

Staiger (1991) in his book "Basic concepts of poetics" has studied the poetic concepts of literary genders. In the chapter regarding poetry among other objects he deals with the language of poetry. His basic conclusion about the meaning of language is that in the lyric poetry, language should not be taken literally (p.93), in other words, the language of poetry is figurative.

Gaçe (2008) in his book "Letërsia arbëreshe" writes about Albanian-Arbëresh literature that took place in Italy during Romanticism movement. He talks about the romantic context in Arbëresh literature and studies the works of the main authors that wrote during this period, among them it is studied also the work of Serembe.

Berisha (2002) in his book "Vepra" dedicates a chapter to the study of Zef Serembe poetry. He analyses the ways Serembe uses language to build his poems and deals with the way Serembe's poetry is expressed.

Xhiku (1980) in the book "Romantizmi arbëresh" does a large research about Arbëresh Romanticism and studies its most representative authors and works from different points of view. Our interest consists particularly in that part of the study where Xhiku explains how it is used the patriotic motive in the poetry of Serembe.

Kodra (1978) in her article "Veçori të stilit në poezinë e Zef Serembes" studies the features of style in Zef Serembe's poetry. By doing a detailed analysis about the style and stylistics of Serembe's poems she does a great work in studying the language uses of his poems. Kodra also articulates the characteristics of Serembe's poetics.

Qosja (2000) in "Historia e letërsisë shqipe / Romantizmi III", does a very big work by studying every representative author (and all of his works) of Albanian Romanticism. This book, along with "Historia e letërsisë shqipe / Romantizmi II" and "Historia e letërsisë shqipe / Romantizmi I" of Qosja is one of the greatest studies written for Albanian Romanticism, Albanian writers of this period and their writings.

Among other characteristics of the poems of Zef Serembe, Qosja explains the forms, in which Serembe's poetry is organised, a matter which is related to our analytic focus regarding this article.

Cani (2000) in his book "Kur Seremben e kemi më të plotë" studies all the books of Serembe. His approach towards Serembe's writings includes analysis of form, thematic analysis, comparative analysis, stylistic analysis, etc. He also specifies the most representative elements of his poetry.

These studies helped to understand better Serembe's poetry, and made it easier to see the ways how a poetic text uses language features to display different modes of meaning.

1.2. Research questions

The questions to be answered in this current study are as follows:

- a) With what linguistic means is the motive of love realized in each variant?
- b) How is language used to give a new meaning to one variant compared to the other?

2. Method

Object of analysis are six texts, which create three pairs of poems, each of these pairs consists of two variants of the same poem. Therefore it is used the comparative method, which aims to point out the different meanings that emerge from each variant in comparison to the other. This method involves a practical approach to the used language in these poems, emphasizing the ways in which poetry manages to bend language according to its own requirements.

2.1. Comprehending and meaning

The language and its meanings in the poems of Zef Serembe are closely related to the social and cultural circumstances of the time when these texts were written. Therefore this fact will also be taken into account during the comparison. Another important aspect that must be taken into account is the similarity and the simultaneous difference that show certain words in the Albanian language, e.g. the word *girl* and *lady*, the first in certain contexts means the unmarried girl the second a married woman, a wife, in other contexts they can denote the same meaning, i.e. no matrimonial status.

3. Results and Discussion

Zef Serembe includes in his poems words that, besides their denoted meaning, carry also certain implied meanings. This author builds these implied meanings through cultural or emotional associations, i.e. connotation. Therefore, the language (Aktan-Erciyes, A. 2021) of his poems/variants should be analysed in connotative (implied meanings) context too, so it can be fully understood. Through this kind of analyses the differences between the variants of the same poems will be made.

Despite the fact that as a dominant motive of the poem "*The Sailor*", as forewarned in the title, is the depiction of the sailor's journey to war, it is clearly indicated that the journey is structured through the erotic motive of the lovers' separation. The poem reflects the state of mind of two people, the first is that of the woman, and the other is that of the man.

The poem has two variants, the first one titled "*The Sailor*", and the second one "*The Sailor* (variant)". These poems, as general meaningfulness, do not differ much from each other; nevertheless, the situation of the lyrical hero is different. As Staiger (1991) states, "The creating of lyric poetry is a rendering of the soul in words - something that in absolute term is impossible. In the lyric, language does not want to be taken literally; it shies away from its own all-to-concrete reality and wants to free itself from all logical and grammatical coercion" (p. 93). This state is well reflected in these poems.

The change of the hero's spiritual condition concerning the duality of the feelings he has for the country and the woman is related to the designation he gives to the latter in each variant. In the first variant, he greets the woman marking her as *a lady*, "*Mir'mbetç' o zonjë e dliërë; (Goodbye o pure lady)*" (Serembe, 1985a, p. 79); in the second variant, he greets the woman marking her as *a girl* "*Mir'mbetç' o vashëz e mirë; (Goodbye o good girl)*" (Serembe, 1985a, p. 83). This type of marking

determines the lyrical hero's attitude towards her as well as her attitude towards his departure to the sea (war). Even though the spiritual condition of both of them is given from the lyrical hero's perspective, as he simultaneously renders his feelings concerning his departure and confronts the reader with the woman's feelings, he chooses to respond to each female variant of his love in different ways. He defines this based on the semantic value of each designation. The first one, *lady - zonjë*, gives us to understand that the sailor is standing in front of his wife, the one who has already chosen to stand by his side for all life, the one who knows her moral duty concerning her husband's departure for war, the one who accepts his departure for battle as a *fait accompli*, hence his behaviour towards her, albeit sorrowful, leaves no room for assumptions, it rather reinforces his moral duty to fight for the homeland, being surprised by her reaction, and comforting and reminding her of her obligations.

Furthermore, he views her role of the woman who regards with patience her husband's departure for war as a piece of history repeated for centuries, as an expected destiny for each Albanian woman, regardless of whether she is a sailor's wife or a King's wife, and he presents this phenomenon by taking examples from the early history of Albanians, in this case, the figure of Teuta, presented as a hybrid figure. Given the historical context, she marks the woman who saw off and lost her husband in the war, but also the woman whose example can be taken by any man, because she fought and defended her country from the usurpers worthily (Akademia e Shkencave e Shqipërisë-Instituti i Historisë, 2002, p. 109-120). Here, the use of intertextuality through the basic ideas, i.e. hypotexts in association with the new given text / context, helps us to clearly define the meaning of the verses, and at the same time, it enriches the poetry through intertwining the historical idea and the idea given in the verses of the poem.

The poetry ends with the motive of departure. The last stanza determines its thematic status, i.e. the patriotic motive, but we can surely claim that this poem conveys the deepest erotic feelings, love mingled with separation, the fear of losing the beloved one, the sorrow for his departure, with the sweet background of the amorous memories, the wonderful contrast created through the flashbacks that the lovers have for each other, therefore it is the woman who feels poor because of her husband's departure, the woman who is afraid of losing her warrior on the battlefield, and on the other hand, it is the man who sails into the sea thinking about his wife at home, imagining from that very moment the seduction that her figure causes when she dreams in her sleep. It makes us delicately understand the sailor's longing for the physical relationship between him and his wife, what alludes, through a strong contrast, his sacrifice in the sea, the war, the distance, so that she can stay safe on the ground, at home, so that she can sweetly sleep immersed in her most beautiful dreams, dreams that are kept away from the nightmares precisely through her sailor's struggles.

As seen, Zef Serembe's creativity was inspired by high ideals of freedom and human dignity... This ideal, in Serembian poetry, is not expressed in an abstract way, but it is filtered deeply into the poet's soul, mind and imagination, embodied in lyrical heroes with certain physical and spiritual physiognomy, with patriotic, social and moral concern, the heroes who live and act in accordance with the nature, in accordance with the Albanian, Balkanic, and European conditions of the time" (Berisha, 2002, p. 167).

On the other hand, the (variant) poem with the same title differs in the lyrical character's discourse. It can be seen that his and her situation is manifested with a different attitude towards the separation, i.e. not towards the war, but towards the lovers' separation. As stated above, in this variant he addresses her using the designation *girl*, a sign that tells us that the relationship between the two lovers is still in the beginning stages, and that they are not united in matrimony. This seems to liberate the girl from obligations that bind the Albanian married woman to her husband's departure for war, therefore her reaction when she receives the news of his departure is uncontainable. But, of course, the

sailor's obligations towards the homeland remain the same; therefore the poem, in general, has the same conclusion.

While in the first variant, the *lady* as well as the sailor are prepared for the arrival of the day when he would leave for war, in the second, neither of them contemplates it. Even when the boy remembers his duty to his homeland, the *girl* sees his departure as a calamity, as something inevitable, albeit evil. We can see here the difference between the points of view as well as the obligations of the *lady* and the *girl*. The inner and outer worlds of each of the women are presented through the sailor's description of both. But the sailor's own being is different towards each of them. His attitude towards his wife was presented above, whereas the attitude towards the girl is different. While in the first variant he says farewell to his wife, in the second one, he begs the girl not to curse him. When his wife cries, he reminds her of the homeland's call for liberation, whereas he implores the girl not to cry because her cries break his heart; however, when he tells the girl not to cry because he is leaving for war, it can be seen that, at this stanza, the poem is less erotically charged than in the first variant because the only thing that binds the sailor to the girl are their intense amorous feelings, whereas the same stanza in the first variant shudders the reader, because along with the amorous feelings is mingled the yearning for the physical seduction that exists between the spouses, the certainty that his departure for war is a necessity that gives him and her the security of their common nest.

Therefore, in the first variant, the feeling of love for the homeland as well as the one for the wife is stronger and more argued than in the second one, in which love is described as an impetuosity of boundless feelings and emotions, but also as a rattling blast of love which has the bad luck to be cut off in the middle. In the first poem, his return will bring him in the bosom of his lady – his wife, so it is the kind of love surrounded by the security given by the marital crown and the commitment to the given word, whereas, in the second poem, this love is destined to be cut off in the middle, hence the young boy says: “Ti vashë tani e di?/Se i yti më nuk jam; (You girl, now you know / That I'm no longer yours)” (Serembe, 1985a, p. 85).

In general these two variants seen through denoted language seem very similar, but seen through connoted language the poems are very different from each other:

	"The Sailor"	"The Sailor (variant)"
Denotation	Lady (Woman)	Girl (Woman)
Connotation	Wife	Girlfriend
Attitude	Love	Love
Denotation		
Attitude	He will return to her	He will not return to her
Connotation		

Serembe's patriotic poetry is considered as the kind of poetry "that has a more open and a more concrete actual character" (Xhiku, 1980, p. 62). This can be seen through the creations that use the themes of the current historic developments of the time, such as "*For the Freedom of Veneto*" and "*The Song of Youth*".

For Serembe, the hybridisation of topics such as love for the homeland, and love for the girl, is one of the most beloved elements for the construction of his poetry. For example, in the poem titled "*For the Freedom of Veneto*", between the war cry and the spurt of the battle, Serembe doesn't forget to also insert the erotic motive. He uses this motive as an elation element, thus skipping the romantic

tendency of returning the brave warriors in their mothers' arms, in order to create those pessimistic, grey, and sorrowful effects. Serembe constructs this poem with high euphoric and cheering tones giving wings to a motive that elevates these tones even higher, the motive that describes the return of the warrior to the girl, not the girl actually, but the girls, designing thus a very beautiful love game between the warriors and the girls. He gives this love game nuances of the victorious war conducted by the strategy "withdraw" and "attack", presenting thus the girls' false rejections and the beginning of the game. The girls lure the warriors through the game of rejection and excitation; a game that takes the situation to a further stage and throws the ball to the boys who understand the girls' seduction, and through memories, observations and alluded reveries, they build for them and the girls a future that awaits them in their intimacy.

An element that is not usually encountered in the construction of this author's erotic poetry, albeit not claimed directly as it is customary in poetry, are the boys' memories constructed through the motive of the kiss, i.e. the lips that are used to give them joy. It should be emphasised that this almost direct way of inserting the motive of the kiss in poetry is new and rare in this authors' poetry. The kiss is usually dreamed or envied, but not really experienced because the morale of the Arbëresh girl is so fragile and pure that it cannot be violated even in poetic fiction. But apparently, for the sake of maintaining the scheme of the poetic creation in this poem, and because of the girlish collectivisation, i.e. alienation from the individual, and their grouping or generalisation in the function of the general feast, the author allows himself to use this "dishonourable" element in this way.

"For the Freedom of Veneto" is concluded precisely with verses that present a range of motives in order to construct the erotic code, verses that release the passion of youth, verses that affect us naturally, and above all, complete and adorn the verses of the poem, and give new colours to the background without destroying its internal harmony.

The other variant of this poem has been constructed in much or less the same way, and functionalisation of the erotic verses in the poem titled "*The Song of Youth*" plays the same role. The existence of variants for the same creation testifies the poet's continuous revision of his poems, and the fact that Serembe went back to his creations from the period of his youth with the aim of polishing and perfecting them. In the manuscript version, the theme of love that goes alongside the heroic theme occupies a larger position; the poet stops at describing the girls that await the warriors with flowers, the girls' beauty and the joy with which they salute the victory (Serembe, 1985c, p. 222).

In this variant, the difference does not rely that much on the given meaning, but it can be said that the position given to the expression of the amorous verses is wider here, and several other motives are added to the collection of lyric of love; these other motives in the collection of the lyric of love concern mainly the description of the Arbëresh girls' beauty, their concern for the brave warriors, and even the characteristic signs of the arrangements made with the boys in order to declare and confirm their love for them.

Serembe's poems that are characterised by patriotic motives when hybridised with motives of the erotic lyric become even more emotional, more human and closer in regard to reception by the reader. Erotic motives such as the lovers' separation, the longing, the sacrifice of love for the sake of defending the homeland, sweet memories given in retrospect, the lovers' complaints, the expressive erotic games, and the shivering caused by nostalgia for the lack of carnal seduction, are just some of the adornments that do not actually have just the role of the décor, because they reach deeply into the soul causing the rise of the patriotic feelings and love for the freedom of homeland so that the said freedom ensures, among other things, not only their love nest, but also the well-being of the beloved person, the entirety of the lands inherited from our ancestors, and the protection of what is the most treasured thing for a human being - the continuity, the legacy that comes as the fruit of that love.

Serembe denotes the motive of war and the erotic motive inside these variants side by side. But through connoted language these motives show that are depended on each other. The erotic motive is an outcome of the motive of war:

	"For the Freedom of Veneto"	"The Song of Youth"
Denotation	The motive of war Erotic motive	
Connotation	Liberty (war is indispensable to ensure liberty) is indispensable to ensure love (with its all outcome: happiness, marriage, children, ...)	

The antipode of these poems is the one titled "*The Volunteer's Song for Veneto*", with verses that are completely structured in the function of erotic longing, where the war becomes the trap and barrier of love in which the lyrical hero is "killed" by the girl's absence. As seen in each of this author's creations, in this poem, the simplicity of the phrase "*flows naturally*". In accordance with the spontaneous and natural character of the poem is the immediate entrance to the main theme that constitutes a common characteristic of Serembe's poetics" (Kodra, 1978). The way in which the motives are structured and the theme is modelled makes this poem special. It parallels the absence of love with death that could have come from wounds received in the battle. The lyrical hero is persecuted by the amorous longing and suffers immensely. The contrast between the search for the girl he loves, and his complaints about the obstacles that arise to quell the yearning, is at the same time shocking, and on the other hand, considering the aesthetic values, unique and beautiful. This creation gains value precisely through the discourse of the warrior who suffers to infinity, both physically and emotionally, but he equalises these sufferings with his suffering caused by the girl's absence, and subsequently, through a quite masterful contradiction, he considers the unanswered love as a wound that kills his heart with a spear.

This value consists in the fact that the soldier's suffering does not come from the wounds received in the battlefield, but from the spear in the heart, which figuratively represents death by love. His despair is not based on the possibility of the loss of life, and his bitterness is not caused by the weight that the grave can give him, as the source of all these sorrowful feelings is the loss of love. The groans of the soul that flickers because of the girl's absence and the longing for her beautiful eyes cause a turbulent erotic flare which remains pending in eternity. The erotic in this poem appears through two creative dimensions; sometimes it seems like the grabbing of the human being to the desired life, and at other times, it takes the shapes of an eternal curse that will not allow him to find peace. But, after all, love is like that, the main ingredient of the two extremes, the extremes that bear the coexistence of the blessing and the curse, the heaven and hell, the life and death, which, with its peace, sparks the most rumbling wars that root deeply into the heart of the human being.

In the meantime, the other version of this poem titled "*To the most beautiful that is in Strigar*" consists in the passionate search for love, just like a being who seeks the metaphysical, in this case death as a solution, unless the erotic goal is fulfilled. This poem is written as a monologue, and according to Rexhep Qosja (2000), "This type of form is determined by the conversation between the two subjects: between the poetic subject and the subject to whom it is addressed, and who is an imaginary subject" (p. 49). Despite the similarity in the construction of the poetic codes, this variant seems to distance itself from the other one, not only because of the change in the external structure of the poem built with long six-versed stanzas, unlike the poem "*The Volunteer's Song for Veneto*" which

finds its expression in quatrains, but also because of the lyrical hero's mood towards the girl and vice versa.

This is especially noticeable when treating the motive of war. The motive of loneliness, is dominant in both variants, after all “Loneliness is Zef Serembe's social and psychological condition that becomes a mental and emotional support of his poetic meditations” (Cani, 2000, p. 389). This is especially seen when elaborating the motive of war. Despite the fact that in both poems this motive portrays the distance between the two young people, and consequently their amorous yearning, this latter is articulated differently in each of the two poems. While the poem “*The Volunteer's Song for Veneto*” expresses the yearning through poetic expressions such as: *I stayed away from you with sadness, (qëndrova larg nga ti me trishtim), I found myself deserted, (u gjenda i shkretë), the heart looked for you in imagination, (zemra në imagjinatë të kërkoi), I got anxious, (më zu ankthi), alone I remained, (i vetëm u bëra), I could not get you out of my brain (as që mund të të nxirrja nga këto tru),* which present the boy's emotional intensity towards the absent girl, but on the other hand, do not give any signs concerning the relationship they had before his departure for war, his feelings seem one sided. In the verses of his poem “*To the most beautiful that is in Strigar*”, the amorous longing is articulated in this way: *I found myself alone, (u gjeta i vetmuar), I stood with my heart ripped up (rrinja zemërgjerr), I found myself deserted, (u gjenda i shkretë), my heart was madly in love with you, (zemra ty keq fort të dashuronte), I had a stroke because it could not meet you (pika më ra se s'të takonte).* Here, the emotional intensity is higher, and the linguistic sings reflect a mutual relationship that suggests the meetings of the two lovers.

In the first poem, the war keeps the boy away from the girl, but in the second one, it keeps both of them away from each other. In the first one, he returns to the one that was not waiting for him, whereas in the second one, he returns to the one that had stopped waiting for him. In the first one, he tries to win her over, whereas in the second one, he tries to re-win her.

Loneliness and suffering are also two motives that characterise both variants, but they are integrated with a different mood and intensity. In the poem “*To the most beautiful that is in Strigar*”, probably because of the fact that it had been written earlier than his other poems and the poet had not been emotionally broken by life yet, there is a mixture of these two motives with a feeling of hope or joyful enthusiasm that aligns somehow paradoxically with sadness and devastation caused by loneliness and suffering. Hence, a ray of hope albeit alluded still shines through the verses of the poem. While in the variant “*The Volunteer's Song for Veneto*”, the two above mentioned motives associated with a pessimism that pervades the poem give this latter a completely different direction compared with the other variant, here, the loneliness as a motive, escalates from the physical to the emotional one.

The way the lyrical hero experiences the events around him when he is fighting, or his perception of the love hurt, also present the contradictory moods conveyed by the verses of each poem. While in the poem titled “*The Volunteer's Song for Veneto*”, the general suffering is personalised and hyperbolised, as he says: “*Përdhe gjaku im si lumë buroi / e dritën e kësaj jete nuk e pata kujdes; (My blood sprang like a river on the ground / for the light of this life I had no care)*” (Serembe, 1985c, p. 55), emphasising the fact that he is wounded, and on the other hand, alluding to the emotional death which leads to a suicide, because he is no longer interested in living his life without having fulfilled his amorous expectations. In the poem, “*To the most beautiful that is in Strigar*”, the lyrical hero distances himself from the general suffering seeing it with disregard, as an uninvolved spectator: “*Gjaku rridhte në truall si uj kroi / e fare jetën time s'e mendova; (Blood flowed on the plot like spring water /and I didn't think about my life at all)*” (Serembe, 1985a, p. 91). Here, the life danger is presented not as a desire to evoke death, but as imprudence, as confusion that comes from the amorous

yearning because he states that: “*Dhe dendur si hutaq në gjithësi / për ty mendonja plot dashuri; (And often as a mooncalf in space /for you I thought full of love)*” (Serembe, 1985a, p. 91).

The contrast between the verses of the two poems that reveal the amorous boy's perception towards the girl is evidently seen in the way he physically characterises the girl, the way how he implores her, and the way he designates the erotic pledge for her. Every description of the girl's beauty in “*The Volunteer's Song for Freedom*” is preceded by the interjection *oh* which semantically marks the suffering, the inner cry: “*Oh! Vashë, sy rrumbullt, oh! Faqe mollë/ ... Oh!vashë, fytyrë kuqe; (Oh! Girl, with roundish eyes, oh! Apple cheek/... Oh! Girl, red-faced)*” (Serembe, 1985c, pp. 55-57). The pleas to consider his feelings also result hopeless: “*unë duke qarë,/ tjetër herë, i trishtuar, i vetëm u gjeta / thërras, psherëtij e qaj pa fitim; (Me crying, /another time, found sad, alone)*” (Serembe, 1985c, p. 57), aggressive and threatening: “*Shpejt, merre këtë zemër,/ se e imja s'është më, se ty ta dhashë;/ merre, se unë dua të hidhem në ndonjë greminë,/ se fort i hidhur, i lig më duket ky dhe; (Quickly, take this heart, / it is no longer mine because I gave it to you; / Take it, because I want to jump over the precipice, / because too bitter and evil seems this soil to me)*” (Serembe, 1985b, p. 55), what ultimately leads to the pursuit of love casually, its suffocation, the determining feelings of guilt in the sense of a profound pessimism and a tragic conclusion of his destiny: “*Gjersa, i mbyllur në varr më harron ky dhe; (While enclosed in the tomb this soil forgets me)*” (Serembe, 1985c, p. 57). In this poem, the erotic pledge is presented as a murder that comes from a spear that stabs his heart.

In the poem “*To the most beautiful that is in Strigar*”, this erotic pledge appears as a beautiful pain, as something dear; “*o gozhdëz ari, që më vje në gji; (o golden rivet, that come to my bosom)*” (Serembe, 1985a, p. 93), as pleasure that cannot be resigned regardless of the wound that could cause. In fact, every meaning of this poem results inverted. First of all, we see that the female beauty reflected in the verses is preceded by the interjection *o* which conveys a semantics of playful burst, a fondling call, a cheerful mood: “*O faqemollë, o vash' me synë e zi,/ ... o mollë e ëmbël.../ o vashëz faqekuqe; (O apple-cheek, o girl with the black eye, / ... o sweet apple ... / o red-cheeked girl)*” (Serembe, 1985a, p. 93). His pleas to unite with the girl are serious, what indicates that he is hopeful: “*Ta shkoj jetën me ty un' dëshiroj,; (To spend my life with you I want,)*” (Serembe, 1985c, p. 93). His attitude towards the girl's silence reflects pain, but this pain only seems to elevate his values as a young man in love. So, his reaction is his own restraint, and not a threat for suicide. In this way, he chooses to change the girl's mind by showing her his values concerning his feelings for her. On the other hand, by showing the bad state of his life without the girl by his side, he acknowledges the great value of the girl in his life, and not the desire to seek death. The latter is seen here only as an unavoidable process which is bound to happen, and which will, among other things, erase his suffering caused by love.

The longing for the absence of the girl's love seems to cause the same pain to the lyrical hero in booth variants, but through the connoted language it is understood that this pain is experienced in very different ways:

	" <i>The Volunteer's Song for Veneto</i> "	" <i>To the most beautiful that is in Strigar</i> "
Denotation	Absence of the girl's love	Absence of love the girl's love
Connotation	The lyrical hero wants to die in the battlefield (suicidal)	The lyrical hero doesn't seek death (he may die due to romantic dreams while he is in the battlefield)

4. Conclusions

These poems of Zef Serembe show that although in a general reading they may look very similar, in fact, through a detailed linguistic analysis it can be seen that the erotic motives that are realized in one variant, appear in a completely different form in the other variant, in some cases the meaning is quite the opposite.

Therefore we come to the conclusion that the meaning in these texts changes from one variant to the other, these meaning changes often result from the analysis of words or textual units that semantically seem to have synonymous or approximate semantic relations.

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