Despite this he did not stop writing, on the contrary, he burst with new works which focused primarily on existential topics. One of the first volumes is “The Belated Pilgrim,” where the poetic ego is a disillusioned idealist.

Agolli never denied his political commitment and never tried to apologize for his beliefs. In his verse written before the 90s despite the creative mastery of the poet we can see the influence of the communist regime on his language. In our article we will focus on the nature of the socio-political lexicon in two works: “Mother Albania” and “The Belated Pilgrim”, written in two different ideological contexts, to see the influence of the regime not only on the writer, but on the language in general. To show that “language is directly related to the spiritual condition of a certain time in history, which mirrors the structure of society, and also its political stratification,” (Lloshi, 1999, p. 231). In the abovementioned works, but especially in the poem “Mother Albania”, the poet often uses the ideological lexicon to transmit the feelings and experiences of the lyric hero, but also to describe environments, events and to portray political and social characters.

From a thematic point of view in these works this lexicon includes:

1. Designations regarding the organization, and the life of the party: Congress, party, politics of communism, politician, The Central Committee of the Party, Party of Labour, etc.
2. Words belonging to the ideo-political sphere: the dictatorship of proletariat, socialism did not give in, Marxism, democracy etc.
3. Lexicon regarding the structure and socio-economical orders: republic, working class, communist, throne, Zogist (supporters of king Zog); power of the proletarians, the estates of the monarchs etc.
4. Words dealing with socio-political struggle, class struggle: sparks a revolution, action, victory, the overthrown, decadence, conspiracy, blackmail etc.

Thus, we notice the existence of designating lexemes with ideological content, which have been incorporated into the poetic language. Samara (1985) for example points out that: this lexicon includes not only words and terms which have to do with the life and activity of different socio-political organisations, but also many terms from the field of philosophy, political economy, justice, morale of the army etc. The use of terms from all these fields in a sphere which is included in the socio-political lexicon can be explained through the domineering influence of politics and ideology on other forms of social conscience.

We can feel this when we read his verse and we notice many words which in the communist reality had acquired ideological meanings and through them the poet transmits the philosophy of the time. Throughout the poem we find words such as: star, red, righteous, fierce, tough, fist, sweat, through fire, the new epoch, the future, the world is boiling,
freedom, revolutionary, remain vigilant etc., which were
typical of communication during the Dictatorship of the
Proletariat.
In the poetic language of the poem we encounter many
words which the spirit of the time had made a part
of the ideological stratum, which means that in this period
the border between general lexicon and political terminology
was a fine one. Thus, words of the active lexicon of the
Albanian language have acquired political colouring being
used positively or negatively.
The words comrade and mister which create a contextual
antonymic pair occupy the main place. These words were
not neutral during communism in Albania,
but were emotionally charged. The first had positive
meaning and the second negative derogatory meaning.
In fact even in the explanatory dictionary of the Albanian
language published in 1980 the primary meaning
of the word mister is given with the annotation, “outdated:
Rich man or man with power; owner of wealth;” (DMAL,
The poet ironically describes:
The lazy life of misters languished away amongst the flies,
without a future, no light, no hope… (“Poetry,” Dritëro Agollí,
1979, p. 593)
Or
From his hide-out the mister prayed to his wealth
As if praying to an ancient god (“Poetry,” Dritëro Agollí, 1979,
p.593)
One of the meanings of the word comrade, in DMAL is
genuinely ideological, member of the Party of Labour
of Albania, member of the grass roots in the Socialist People’s
Republic of Albania… Due to its connotations this word is
at times substituted by French or Russian words: tavarish
and camarad.
After the fall of communism these words replaced one
another. However their ideological meaning and effect which
people use ironically, have not faded.
The word red, which represents the colour of the ideal has
a wide field of application in the verses of the poem. e.g.
The train of time with the red star of November (“Poetry,”
Dritëro Agollí, 1979, p.559)
The Party issued “The first great call”
And your charm awoke by the red ray of the red star
(“Poetry,” Dritëro Agollí, 1979, p.600) etc.
After WWII, for reasons which are well-known Albania
positioned itself in the Eastern Bloc, which had its own
ideology and platform. In these circumstances a feeling of
optimism to build the New Albania had swept the entire
country. The motto “Unity is power” is also utilized by our
poet:
Only then a thousand fists become one
And we lift the new world up on its feet (“Poetry,” Dritëro
Agollí, 1979, p.618)
The density of lexicon with ideological content, the trite
phrases, high pathos, direct communication, involvement of
the poetic ego in communication, the embellishing of reality,
“the great” messages the poet aims at transmitting, as well
as a series of other features bring to the fore characteristics
of the so-called “wooden language,” (Rrokaj, 2009, p.67)
which in the Albanian language was the language of
totalitarian speech. The scholar François Thom says that
“No regime is as prolix as the communist regime and as
jealous of its monopoly on the language (Thom, 1987, p.7)
In Albania, where the system was one of the harshest and
the pressure on language was unprecedented, a “new
variant” which fitted very well the mentality of the time was
born. The linguist Sh. Rrokaj (2009) thinks that: The
Albanian language in certain types of discourses, trying to
adapt to the perception of the Marxist-Leninist dogma,
started to solidify and calcify in a broad bed of pre-fabricated
concrete-like panels typical of the expression of an ad hoc
outlook for this dogma (p. 67-69).
“That is to say that the ideo-political authority and topicality
of the content here becomes an authority and linguistic
topicity,” (Lloshi, 1986, p.63) that Dritëro Agollí also could
not avoid. Thus the verses:
Little refuge,
You were the first cell of the Central Committee of the Party,
You were the first cell of the Cabinet of Ministers,
Where all the ministries used to come and go, From the
Ministry of Defense to the Ministry of Industry (“Poetry,”
Dritëro Agollí, 1979, p. 601)
Make a dry description using formal calcified phrases, which
are in the function of the idea that the protection and the
industrialization of the country were the two main “duties” of
the time.
Whereas he sees the future of socialism in the youth:
And out of the cradle of the mountains comes my youth in
waves
It comes out to plant the land with dreams,
Youth, youth
You bird of socialism! (“Poetry,,” Dritëro Agollí, 1979, p. 634)
In the post-dictatorial poetry the poetic language freed itself
from the official formalism which the regime dictated and so
did the poetry of Agollí. In the volume “The Belated Pilgrim”
where the lyric hero appears disenchanted with the ideal in
which he had believed for decades, the ideological lexicon
occupies a considerable space; its nature together with the
system changed. Thus he chooses words with figurative
meaning to denote the political concepts. In the poem which
carries the same title as the volume, Agollí writes:
I am a pilgrim from a long time,
Wanderer of the lost caravan. (“The Belated Pilgrim,” D.
Agollí, 1991, p.7)
The lyric hero speaks in the first person about the
disappointments and experiences of the past, juxtaposing
two periods: yesterday and today.
I lived the ocean of wars, I lived revolutions,
That is why I carry on my shoulders the rancour of the century.
But I breathe the air of the planet of life,
As everybody else does,
Only with a difference, I was a member of the relay. (“The
Further the poet alludes to the time when on his epigraph
in black letter will be written:
“Here lies an ex-communist”
Some petty poet might say:
“Haven’t we eradicated this dog yet?” (“The Belated Pilgrim,”
D.Agollí, 1991, p. 154)
In the poem “The roses of the Turkish girl” he applies irony
to himself in moments of joy and intimacy.

E.g.
I showed her in verse I am an honest communist
“Cok gyzel,-the Turkish girl told me-communist and a
Muslim.
...
How stupid of me! – I say to myself - empty mind like a tea pot shame on us who graze on the political meadow! …and the Turkish girl messes up my dialectical outlook but in the meantime she frowns and lowers her black eyes towards the ground: “Communist; a real mess, a devilish mess in the clouds!” I tell her we communists are red devils in the world. But we treat respectfully maidsens like you … farewell you, bearded men, Lenin, Engels, father Marx! (“The Belated Pilgrim,” D. Agolli, 1991, p. 171-172)

Thus, in the abovementioned verses, the political lexicon placed in another context plays a different role from that used in the poem “Mother Albania”, “which shows that the expressive values of the words are conditioned by the parentage and social standing of the person speaking, (Baly, 1952, p. 79.) This shows that the poetic ego has a close relationship with the political and social developments. With the change in position of the poet changed also the aim of using the words with political meanings and colourings. The ideological liberation is accompanied by the liberation of the poetic language.

Despite the “calcification” that the language underwent during communism and the influence that the social-realist principles had on the poet, the creative talent helped him to skip many drawbacks that the use of this lexicon in the poetry dictated, by including the ideological lexicon also in stylistic attainments and by using the relationship of the words to get stylistic polysemy, synonymy and stylistic antonymy.

Stylistic polysemy is an impressive attainment in the verses of Dritëro Agolli. He plays with the meanings of the words, and also makes use of the ideological meanings which some words like-wolf, jackal- have acquired.

Jackals bore down and charged at you. (The invaders), (“Poetry,” Dritëro Agolli, 1979, p. 583)

In the great amphitheatre of the Balkans! The wolves howled amidst the cold heat Dressed in chivalric attire Tamed by the frock of diplomacy. (“Poetry,” Dritëro Agolli, 1979, p. 590)

The wolves (the invaders) from their lairs extended their sharp jaws. (“Poetry,” Dritëro Agolli, 1979, p. 559)

Stylistic synonymy is present in the verses of the poem through the purposeful replacements of the words, not only to avoid repetition, but to make language more expressive. “Stylistic synonyms with expressive-emotional connotation are used in texts or socio-political contexts as stylistic elements to enliven or to strengthen the feelings of deterioration,” (Samara, 2008, p. 177). This enhances the expressive power and makes the verse more engaging. So in the multitude of words that could be used in that context there Agolli chooses the word harpy. (Creature in Albanian mythology, which is imagined as an enormous evil snake, having a long tail, with several heads and which is insatiable, similar to a dragon (DMAL, p. 1016).

“We the communists killed the harpy which caused poverty” (“Poetry,” Dritëro Agolli, 1979, p. 627), which carries emotional charge and stylistic colouring. He intentionally uses the word Great Britain instead of using the word England.

There came Great Britain to the gate. (Where the fate of Albanian borders was being decided)

And wanted to cut freedom in two words strings or synonymic pairs, mainly verbs, which have a strengthening role are also used. E.g. I want to carry on my shoulders the time which boils and blares; The palaces of the Quisling monarchs, regents/ Blared and shook under our feet; Jackals bore down and charged at you; Eh, your dress / how many times it tore up / ripped up and sundered (figurative meanings); Keep your eyes peeled, remain vigilant! The blockade should be breached; The broom of the revolution swept and threw them away etc.

Stylistic antonyms. As we mentioned above, the words mister-comrade create stylistic antonymy. “These antonyms have been designated contextual, because the opposition takes place only within a context,” (Thomaï, 1999, p. 144).

In the same way “greaser offspring”, although it is a synonym of the word – descendant, in the context in which it is used has an ironizing stylistic meaning. Goçi (1987) points out that: Stylistic antonyms, like lexical ones, depend on the linguistic conditions at given times, on the degree of the development of the language, on the ratio to the time and in accordance with the kind of style as well as on the extralinguistic conditions (p. 115).

The word Allah/u, in certain contexts had acquired emotional colouring, it was not neutral anymore. e.g. The overthrown prayed to Allah at dusk like moles.

Agolli has built a rich figurative system to transmit the desired feelings and messages, despite the effect that the use of the ideological lexicon has in the poetry. This lexicon occupies an important place among the literary figures or linguistic tropes used in the poem. Personification, occupies the main place among the literary figures of the poem. It is present even in the title « Mother Albania », where we notice the embodiment of Albania. Further he addresses her:

Let me fall in your lap and receive your embrace My centuries-old troubled [mother Albania] … The old mother lifted her forehead for her son … etc.

I tell her we communists are red devils in the world. (Dritëro Agolli, 1979, p. 617)

Socialism strikes With the hammer of the class day and night. (“Poetry,” Dritëro Agolli, 1979, p. 625)

This offensive would be an avalanche of history. (“Poetry,” Dritëro Agolli, 1979, p. 614)

“The evaluation of the relationships between realias or concepts denoted by these words is done via metaphor,” (Samara, 2008, p. 177).

Metonymy is another linguistic trope which the poet attains through the use of the ideological lexicon.

Without a working class the revolution Cannot gather the people as one fist! The working class adds iron wings to society. (“Poetry,” Dritëro Agolli, 1979, p. 617)

Or,

“The overthrown prayed to Allah so that the power of the mountain would wane/so they could re-mount the horse.”

The logical affinity between the concepts enables him to transmit the spirit of the age figuratively.

Epithets of an ideological nature are commonly attained in the verse of Dritëro Agolli. To evaluate The Party, the
leader and the common people he uses a string of epithets with positive connotation. The great, sage, righteous Genius
The most humane Genius – the Party (“Poetry,” Dritëro Agolli, 1979, p. 618)

Thus, socialism climbed the mountain unrelentingly
With books, mortar, slaked lime, nitrogen, wires, tractor
Determined on its path, without sentimentalism
It carried the torch of New Age in its hand (“Poetry,” Dritëro Agolli, 1979, p. 625)

The figurative system used by Agolli is very rich and diverse. He does not use ideological lexicon only to complement designatory (nominative) demands, but also to create expressive values. Thus Samara (1985) points out that:

In the poem, “Mother Albania,” the socio-political lexicon occupies almost 30% of the general lexicon. The wide use of this lexicon can be explained also through the strengthening of the proletarian partisanship of the spirit of militantism in the works of literature of our socialist art” (p.89).

In this article we brought only some of the cases which help us understand the influence that the system had on the language in general and on his poetic language especially. To do this we chose two of the works which link the poet to the political developments in the country. At the end of the volume, “The Belated Pilgrim,” he gives his evaluation:


Conclusion
Despite the penumbra which have accompanied the position of the writer and his political engagement, he remains one of the poets who elevated Albanian poetry to new heights. Although “the creative poetic individuality of D. Agolli, cannot be detached from the social and political conditions in which it was shaped,” (Çulli, 1978, p. 91) we have to admit that he is a poet with ideological orientation, who knew how to express in a superb manner the ideal which he embraced. In every verse of his poetry we feel the honest love for the country and the people, the dream for a better future and the intentional glorification of Mother Albania.

Dritëro Agolli is one of the Albanian poets, who for decades has contributed not only to the development of Albanian poetry, but also to the enrichment and refinement of our language. In the same way that the work of the poet who has dedicated his life to poetry is voluminous so are the literary and linguistic values which they carry.

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