

THE TRAGEDIES OF *HAXHIADEM'S* ECHOES AS SEEN BY SOME CRITICISTS OF 30'S AND 40'S

Ethem Haxhiademi became famous as a tragedian in the 30's. He had published several tragedies in a relatively short time.

Thus, within this article, we will confront various critics of the 1930s and 1940s and we will see how a certain critical approach seeks to confront Haxhiademi's fresh literary work in terms of a faint dramatic literary production.

What criteria approach the critique of time? What is the coherence between the different steps and the different levels of access? From what theoretical basis does it derive? We will stop and analyse the principles and see on what ideological bases the critical hypotheses are formed, bringing to light the different procedures and results. We will not forget to take into consideration the literary tendencies and how the critical tendencies adapted to them. As we shall also see that some of the critics were also writers, thus they had their point of view on the literature already published, and what had not yet been produced.

The article infers the best critical opinions of Vangjo Nirvana (Vangjel Koça), Branko Merxhani, Aleksandër Xhuvani, Elvira Tarros, Jup Kastrati, Stefan Shundi, Behar Shtylla, all this done in writing, who face the literary work of E. Haxhiademi and mainly the "Skënderbeu" play.

The good side of these critics is that they put themselves at the service of the text, working at its boundaries to make it more comprehensible, and trying to build a bridge with the reader. The article argues and concludes that the timely critic, even though polemical, was done with great responsibility and has been an attempt to give Ethem Haxhiademi a place in the history of Albanian literature.