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МИГРАЦИОННАЯ ПОЭЗИЯ КАК КУЛЬТУРНАЯ ЦЕННОСТЬ В КОСОВО

Научная статья

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Аннотация

Исследуя историю албанской литературы, мы можем заметить, что среди самых сильных ее произведений есть работы, созданные в диаспоре, поэтому в этой статье будут рассмотрены литературные исследования албанской поэзии конца 20-го и начала 21-го века, созданные писателями и поэтами, которые жили в различных кругах эмиграции. Цель данного исследования заключается в том, чтобы осветить ключевые аспекты создания албанской литературы в диаспоре, поскольку исследований, посвященных этому вопросу мало, особенно в последние десятилетия 20-го века и в начале 21-го века. При проведении нашего исследования мы установим взаимосвязь общения читателя с поэтическим текстом с помощью феноменологического метода, также мы будем использовать сравнительный и историко-литературный методы.

Ключевые слова: миграция, поэзия, авторы, идеология, мотив.

MIGRATION POETRY AS A CULTURAL VALUE IN KOSOVO

Research article

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Abstract

When researching the history of the Albanian literature we can notice that among its most powerful works are those created in the diaspora, therefore this article will deal with literature research of the Albanian poetry at the end of 20th century and beginning of 21st century created by writers and poets that lived at various emigration circles. The objective of the research is to highlight key aspects of creation of the Albanian literature in diaspora, as there is lack of research especially for the last decades of 20th century and beginning of 21st century. In carrying out our research we will elaborate the relationship of communication of the reader with the poetic text known as phenomenological method, but also we will use comparative and historical-literary method.

Keywords: migration, poetry, authors, ideology, motive.

Albanian literature in migration

Albanian literature accounts a number of literary authors that created their poetic works in diaspora during the 20th century. This was the case because they faced obstructions in writing and creating at their homeland, their work pieces were even prohibited. Emigration waves of Albanian authors continued throughout the 20th century and they emigrated at various European, American and Asian centres, where they continued building new cultural and literary relationships. The absence of homeland turned into an everlasting motivation for creation of literary pieces, influenced also by homeland traditional and cultural influences. Among the most acknowledged authors of the Albanian literature of the 20th century that lived and created their literary works in migration were: Andon Zako Çajupi, Aleksander Stavre Drenova (Asdreni), Faik Konica, Fan Noli, Ernest Koliqi, Filip Shiroka, Gjergj Fishta, Martin Camaj, Thoma Kaçori etc., up until the authors of recent days that left their country to specific political and societal circumstances (*such as the case with Agron Tufa who left Albania in 2019 for security related reasons*) [12].

Specifically, when we carry out research on the evolution of the Albanian literature in the countries of the region, we find out that among the biggest centres where Albanian authors created their literary works outside of their homeland were Romania, Bulgaria and Italy. In Bucharest, the Albanian elites with the support by the Romanian cultural elites through important cultural associations such as *Drita*, *Dituria* and *Shpresa* carried out important cultural and literary events. We will highlight here the work of the renaissance author Naum Veqilharxhi who published his masterpiece while living in Bucharest the first Albanian *Evetari* (*Abetare*) in 1844, and the work of Asdreni, the author of the text of today's Albanian anthem known at first as the anthem of the Bucharest colony [10, P.117-118]. In the realms of the poetry anthology this place is known also for the influence that the Romanian poetry had on the modern Albanian author Lasgush Poradeci who studied literature in Bucharest [7, P.51-54]. The second generation of Albanian migrants in Romania (mainly from Albania) was more focused in translating Albanian literature in Romanian without much personal works. In Sofia, the first literary developments began in the late 19th and early 20th centuries. Active cultural associations were: *Deshira*, that published literary and cultural works through the Albanian language journal *Kalendari Kombiar*. Another important cultural association was *Mbrothesia* that published the journal called *Drita* which promoted ideas and literary works of Albanian renaissance authors. Following the independence of Albania, in Sofia we could witness the establishment of yet another cultural association called "*Gjergj Kastrioti*". Thoma Kacori, a well known Albanian author that exiled in Sofia from Korca was the one that contributed the most in making it possible to study the Albanian language and literature at the *University of Sofia St. Kliment & Ohridski*. Also, one of the most famous European centres that left an important mark in the history of the Albanian literature abroad is Italy, known as the European centre with the largest number of Albanian language and literature university departments in Europe. One of the biggest contributors in the expansion of the study of Albanian language in Italy was the Albanian exiled author Ernest Koliqi.

In the last part of the 20th century, especially in the last decade, migration destination of the Albanians changes. The years 1990-2000 mark the highest number of migrants, among them writers, poets and other intellectuals. During this decade, life was moving beyond the normal rhythms in most of the countries in the Balkans, and this as a result of political changes in the former Yugoslavia. Poets, unlike the rest of exiled people, during these times turned their emotions and pain into verses, a literary evidence of love and connection with their homelands.

Poetry of Kosovar diaspora at the end of 20th and beginning of 21st century

The literature of the Kosovar diaspora is a continuation of the tradition of the development of the Albanian literature in the diaspora. Exiled writers found themselves in European centres, expanding literary knowledge and never stopped writing. Today, Kosovo Albanian literature acknowledges great poets that left behind marvellous poetic traces, preserved and promoted Kosovo's identity and cultural values. For our research we have selected two representative exiled poets of the period mentioned, *Beqe Cufaj (Germany)* with works published at the end of the 20th century, and Anton Marku (*Austria*) with works published in the early 21st century. Selection of authors is based on the objective criteria, but even the subjective element cannot be excluded because it is part of the original character of our study perspective. Regardless of whether the cause is always of literary value, mere human consent is present, which in this case is a distinct literary phenomenon.

Our approach to the chosen literary corpus is based on the theoretical determinations of the study of literature that differs from other sciences in not using fixed study methods to achieve a particular purpose, as literature is not intended to seek scientific truth, but literary truth in function of artistic and unscientific truth [9, P.10]. According to this function, our interpretation necessarily relates to prior experience and knowledge which helps us to perceive phenomena precisely based on the role that individual consciousness has in their understanding type [3, P.4-8].

The last decade of the 20th century marks the greatest achievements of Albanian poetry ever created in the Albanian diaspora. The body of work at this time is extensive, created by proven authors who consistently wrote poetry even while living in Kosovo and by young authors, some of whom are renowned authors even today. Whereas, from a comparative perspective, the poetry created during the last years of the 20th century and the beginning of the 21st century is approximated with defining features that underline the new changes and evolutionary orientations of the Albanian poetry in the diaspora. Ideas, figures and themes that accompany the poetry during this decade are shaped taking into account author concerns and concerns of the Kosovar society in general. The phenomena that characterize the time, through the authentic language of the poets were brought to the poetic reality in the Albanian literature and also within the literature of countries where they lived. Therefore, this time is characterized not only for poetry created in the Albanian language, but also for the poetry created in a foreign language. Poetic pieces that we have considered in this article are pieces with thematic and conceptual milestones, developed within a general cultural perspective and produced in two different European centers.

Beqe Cufaj is a Kosovar poet that worked and lived in Germany and published the following two poetic works in the 90-ies: *Balada Budallaqe* (1994) and *205* (1996). In the book *Balada Budallaqe*, Cufaj's poetic discourse builds on a series of discourses related to life, personal experience, social, political life in Kosovo, history, tradition and culture. The poet empowers poetic discourse with recurring symbols, unifying poetry and creating the poet's unique style structured in four chapters: *Tattoo Songs, Elegy for the second person, With....escape and Graffiti*. Throughout the book, the escape trails are figuratively carved in strings, expressed through pain as follows:

*Life that separated us without even asking us
For plans children happiness
Sold in the walks of life
Now she cries for me and for herself
We are in captivity how often i have told you
We shouldn't cry for lost love
Betraying the homeland
Ask De Rada my dear he will tell
Without homeland there is no love
The river of live is moving in the Albanian way [1, P.33].*

In general, even the second poetry book *205*, is portrayed by the rich language of images, as an element that creates and preserves the status of one of its fundamental principles. As such, also in Cufaj's poetry, the role of the figure is not limited to depicting a picture of reality; its role is described as a reproductive power of the poet's intellectual and emotional complexity at the given time [14, P.193]. In order to amplify this poetic thought, the following verses illustrate a serious state of mind told through a series of built-in figures and optics:

*O Lord! How i have no dream
Than, with the figure of reticence (silence):
To see your dim eyes....I'm dying!... [2, P.5]*

On the whole, the figure as the chosen expression for the creation of poetry, at Cufaj retains the status of one of the fundamental principles for its construction.

Anton Marku, a Kosovar poet who exiled in Austria in 1990-ies, perceives poetry as a way of life through which Albanian authors have brought a new spirit to the Austrian literature, both in the subjects they cover, the style of writing or the approach to the written word, as an aesthetic signage. This is one of the main reasons Albanian literature, not so well known to the Austrian reader, is increasingly valued as an added value. According to Marku, the Albanian literature is being approximated with literatures of other European countries through the harmony of thoughts, variety of narrative, reflective meditation or artistic messages, but also richness of literary stylistic figures, such as metaphor, symbol, comparison etc [4, P.31-35]. As Marku highlights, poetry written in figurative language as well as the one written in ordinary language generates figurative meanings that give to the ordinary an extraordinary meaning in the light reflected in the soul of the poet, in his world.

Therefore, to understand Marku's poetry, one needs to read and re-read its content several times, it needs an allegorical reading to understand its message. Poetry, *On the escape*, gives signs of allegorical communication with melancholy tones:

*We didn't have time
To wait for the time
Not even when freedom belonged
To everyone and to none
Over our skies
It is slowly burning
A dream once dreamed
Before the sunset
It will get better
For our cursedly [6, P.45]*

Marku's poetry book, *The Blue Version*, is structured in five chapters: the color of peace, sunlight, the metaphor of freedom, the sound of rain and spiritual migration. In addition to the Albanian language, in 2010 it has also been published in German language for the Austrian reader.

Both authors, Cufaj and Marku, have a poetic discourse which encompasses literary communication realized with specific elements that construct poetry as a whole, through which the authors express their views on phenomena and feelings in general. On the other hand, language as the central element of regular literary discourse, as defined by the Kosovar scholar Sabri Hamiti in his book "*Tematologji*", at poetic insights extends beyond the function of simple expression as it assumes new stylistic, semiotic, thematic functions. According to him, the latter functions on several levels starting at the local level to extend to the universal, thus, language becomes the determining power of the poet's style.

Results

The poetry of Kosovar diaspora over the two given decades highlights the tendencies for the continued preservation of literary cultural connection with the homeland. Exiled poets from Kosovo, during this time tried to publish the work written in the European centers where they lived and Kosovo as well as an attempt to identify themselves with the country of origin but within the concept of the other, the foreigner. In the Balkans, where Albanian poets come from, the concept of the other is constantly debated. Bulgarian researcher Maria Todorova, while researching the ontology of the Balkans, the political, cultural and historical challenges that peoples have endured over centuries of coexistence, also published scholarly works on the role of the other in the Balkan [11, P. 163-171] and ongoing debates in the field. Likewise, although they are of recent times, concerns and indifference approaches over the identity of the other in the Balkans, are also observed in our study corpus.

Conclusion

Considering the fact that Albanian literature is a small and little-known literature beyond the Balkan borders, our research showed that migration poetry contributed in particular to the recognition and development of the Albanian language, literary, identity and cultural values of Kosovo, at places where it was created. It also contributed to building cultural bridges with other immigrant and indigenous peoples, and paved the way for the recognition of Kosovo Albanian poetry internationally, presenting a segment of social life to foreign readers. The problems of integrating Albanian poets into the literary life of the locals remained a challenge that slowly has begun to be overcome. However, a challenge for exiled poets is the insufficient recognition of their work by Kosovar readers. Although the poetry of the young Kosovar diaspora is a unique value of Kosovo's Albanian poetry, it still remains undiscovered.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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