

DOI: <https://doi.org/10.18454/RULB.2019.19.3.010>

АЛБАНСКАЯ ПОЭЗИЯ С НИЗКИМ УРОВНЕМ КОММУНИКАЦИИ

Обзор

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Аннотация

Албанская поэзия развивалась и трансформировалась параллельно с развитием литературных течений от книголюбского периода до современности; каждый из этих периодов привносил в литературу характерные черты с определенными кодифицирующими элементами. Последующие периоды, в основном XX век, характеризуются различными авангардными течениями и литературными тенденциями, которые являлись выражением современности и были подвержены влиянию современной европейской и мировой литературы, но с сильным национальным привкусом с элементами автохтонности, а также были подвластны историческим и политическим штормам, происходившим внутри албанской культуры. В настоящей статье рассматриваются авангардные литературные течения, появившиеся до и после Первой мировой войны: футуризм (в Италии и России), экспрессионизм (в Германии и Австрии), дадаизм (в Швейцарии), сюрреализм (во Франции) и социальная литература России и стран Центральной Европы. Внутри этих процессов мы видим мощное течение модернизма и постмодернизма, а именно: неоромантику, символизм и сюрреализм, группу парнасцев (с их абсолютной поэзией) и все, что связано с герметизмом, как результат социальных и политических событий в различных гео-контекстах, исторических и социокультурных обстоятельствах. Именно социокультурные обстоятельства являются главным предметом изучения этой научной работы, поэтому мы рассмотрим албанскую поэзию с ее низким уровнем коммуникации сквозь их призму.

Ключевые слова: албанская поэзия, низкий уровень коммуникации, герметичность, полисемантика, интерпретация, читатели, реципиенты, образный язык.

ALBANIAN POETRY OF LOW COMMUNICATION

Review

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Abstract

Albanian poetry has been evolving and transforming into periods of literary currents, from Philobiblic to Modernity and beyond, and each of them brought characteristics with distinctive and codifying elements that left marks and precious literary values. Subsequent periods, mostly the 20th century, came with a variety of avant-garde streams of literary trends as an expression of modernity with varied explosions, with influences from modern European and world literature, but with the strong taste of dough made by autochthonous seeds, grown in storms and historical, political storms of Albanian culture. It is consider that the avant-garde literary currents that appeared before and after World War I: Futurism (in Italy and Russia), Expressionism (in Germany and Austria) Dadaism (in Switzerland), Surrealism (in France) and Social literature in Russia and in the countries of Central Europe). Then, within them, we have the modern and the postmodern with powerful currents such as: Neo-romance, Symbolism and Surrealism, Parnasism (with absolute poetry) and all linked to Hermeticism as a result of social and political circumstances in different geo-contexts and historical and socio-cultural contexts. The last one is the sphere of interest in scientific work, so is with inters to look beyond this perspective within Albanian poetry, which has low communication.

Keywords: Albanian poetry, low communication, hermetics, polysemantics, interpretation, readers, receptors, figurative language.

Low communicative poetry is closed-message poetry

"Albanian literature of the twentieth century has developed between two great collectivist ideologies: nationalism and communism" [3, P.726]. Consequently, literatures meet, as it is of value, and they do so with a moral and political function (whose distinction is emphasized by the scholars since Konica), channeled as Sabri Hamiti calls the literary canons of Modernity and Socrealism. Both of them collide so much between themselves that they begin with the exceptions, anathema, of the notorious authors who did not obey the norm, the creative method that had already become institutional and state, in direct political and ideological function. Modern literature, in this case modern poetry, comes with prominent literary individualities that left traces of their masterpieces. «Displayed either as a legacy of symbolism (Asdreni, Lasgushi) or as a realism with critical spirit (Çajupi, Noli) or in neoclassical form (Fishta, Mjeda, Haxhiademi) or in the uncharacteristic shapes of modernity in prose (Koliqi, Migjeni, Kuteli), the early modern Albanian literature that possesses the first half of the 20th century has two fundamental features: the creation of new literary structures and structures and the creation of literary consciousness that literature is a special aesthetic creation regardless of intentions» [4, P.10]. Meanwhile, from the second half of the 20th century came a literature that is closely confronted with the communist ideology throughout the Albanian space, in Albania and Kosovo, undergoing very harsh dictatorial regimes. Many authors were treated very little (even misinterpreted and distorted the value of their works, for example: Konica, Fishta, Kuteli etc.) or were removed completely from the literary and

the school system, from anthologies and literary stories, which made choices and interpretations according to ideological preferences of the time. For instance are the late writings and interpretations of the creativity of the anathema authors (Fishta, Konica, Kuteli, Prenushi, Vangjel Koça, Branko Merxhani, Anton Harapi, Bernardin Palaj, etc.), and we also know how they suffered or how they survived modern contemporary authors of the 60's and 70's (Martin Camaj, Teki Dervishi, Fatos Arapi, Beqir Musliu, Zef Zorba, Xhevahiq Spahiu, Frederik Rreshpja, Moikom Zeqo, etc.) and who, wanting to avoid regimes, compromise with the poetic language, entering «semiological adventure» (Bart's notion) [8]. Most chose the low-level poetry model, but with a high figure, difficult to decode, so we are interested in the signs and markings within their texts. «Modern texts try out unconditional reader ... Modern textbooks are semiotic projects and we want semiotic reading. Modern authors are only open to readers who resemble and become wild mountain for those who do not resemble it» [6, P.69].

When we say low-level poetry, we mean poetry that is beside or within hermetic poetry. The fact that it is not easily understood by readers because it keeps something that is not easy to notice, something that is hidden, or something that is deeply rooted in the author's message or artistic thought. It is necessary to break down concepts and notions related to Hermetism, to try to understand the idea of the authors who, with their art, embraced this stream.

If we start from the explanations of the Hermetism concept by Clarence Hugh Holman and William Harmon, Hermeticism is "a part of the mystical and occult doctrine touching alchemy and spirituality. Hermeticism has been important to a number of modern artists whose interest is drawn from the mechanical manifestation of the current, secular and real world" [2, P.234]. The authors do not state what they see and feel about their reality, instead they do a deviation from direct message, but how and why? It is seen that Hermetism was born as a contradictory expression of society, the power of time, an innovative language in the articulation of the verse, the expressive expression, profound thought, in a few words, but with very figurative language very personal, pretty closed as a message, but with a multitude of meaning and interpretation. So come the representative and representative representatives of this stream (Carlo Bo (1911-2001), Mario Luzi (1914-2005), Alfonso Gatto (1909-1976), Salvatore Quasimodo (1901-1968), Giuseppe Ungaretti, etc.) they became a model for our authors who had a culture and literary formation with a wide range of cultural and cultural backgrounds.

As Neka Ndoja says, "Hermetic poetry takes the most of their readings and interpretations, as it does not address the markers directly, the hermetic poetry is revealed by their interpretations and the mysticism of the message's eloquence. From this poetic stream, our writers took the element of the secret of the message's transmission, did not get so much intertextures as the roadmap of the marker to return to the mark of the poetic text strategy" [5, P.5].

In another full-length paper I have dealt with the order of certain authors (Fahredin Gunga, S. Hamiti, N. Halimi, Str. Dedaj, B. Musliu, Z. Zorba), addressing their poetry created in the 60s and 80s, viewed from many dimensions, from a thematic-themed plan, structured with all stylistic and figurative elements to metric ones.

Low communicative poetry is closed-message poetry, with a tendency toward hermetic or even hermetic cigars. The emergence of Hermetism as a literary movement in Italy in the 1920s and 30s, was considered as a counter current to the reality of the time, with authors modeling around the world, who were also liked by authors who brought Albanian literature true value and art.

This new spirit of poetry creation, heavily influenced by modern European lyric poetry of the 20th century (Rilke and George Trakli, in Austria; Apolinier, Mallarmé, Yves Bonnefoy, Bodler, in France; Federico Garcia Lorca, Rafael Alberti, in Spain; Ungaretti, Montale and Quasimodo, in Italy; as well as those of the Anglo-Saxons, such as Yeats, Pound and TS Eliot), also took place in Albanian areas, within our political, social and cultural circumstances. Clad in symbols and metaphors, dark and full of contrasts, as the poet's inner expression, she comes across as opposed to ideologized and politicized literature as well as to dictatorial power.

Hermetic poetry was created under the circumstances of dictatorial times all over Europe. It is a dark and closed poetry, based on symbolic language with a suggestive and semiotic power, with a complexity in poetic articulation, difficulty in interpretation. Hermetic poets, avoiding Nazi-Fascist regimes, avoid open communication to bring the inner world from the creators who first put the art through which they oppose the systems and propaganda of reality surrounding them. In this line, hermetic poem, which mostly expresses loneliness, pain and despair as experiences of wars, losses, human feelings and situations, appears to be reflexive, but also poems of thought, emotion and thought deeply.

Researcher Neka Ndoja states that "hermetic poetry comes to life or is understood by reading and interpreting it, since it does not communicate directly with the signified. The marking of hermetic poetry is revealed by interpretations of poetry within the mystique and elaboration of the message. This poem also inspired our authors to conceal the message as a new poetic strategy" [5, P.5].

When it comes to our Albanian poetry, researcher Basri Capriqi mainly considers the poetry of the 1970s as such, as he states in his paper Poetry of the 70s — Non-Communication as Communication at the Conference of the Academy of Sciences and of Arts, entitled Streams of Contemporary Albanian Literature. That kind of poetry comes with low communication, there is not a transparency in its messages and, as such, it is not easily understood by readers.

This spirit of communication is found in the poem "A nail" by the author Zef Zorba. When analyzing this point, it can be recognized the dictatorial way of functioning of the communist state in Albania, the exclusion, persecution and elimination that was done to people who opposed the system. The logic and meaning of the poetic literary idea is transmitted by the picture of a nail, which symbolizes the removal of one of the eminent figures of the time. Then, the sounds (symploce and anaphora) and syntax (inverse, gradation, ellipse) with repetition of sounds and words add to the drama of the verses, increase the emphasis on something missing (in this case, the photo on the wall) and the expressions dry on the wall, deep on the wall and knife on the wall associate to something violent, something painful that traces deep into memory over time:

A knife fixed to the wall, a nail
stabbed in the wall, a stuck nail...
A nail inserted deep into the wall, a nail
inserted deep into the wall, a nail inserted.
One nail left dry on the wall, one nail
left dry on the wall, one nail left.
obsessive...
deep in...
remaining dry..." [7, P.130]

As the poetry "A Nail" enters the frames of pain, the verses wander through dark, heavy, painful spaces, rejection, sadness, but also fine art, with personal discourse articulated strongly with the many conceptual figures of contextual, within the themes of the reality that the author experiences.

Conclusion

To note what this poem looks like in Albanian literature, some selected authors will be analyzed. It can be noted that "The reflective dimension of contemporary Albanian letters has developed especially in Kosovo, due to the more favorable literary land. In the '70s, especially in Eastern prose and in the poems of Sabri Hamiti, Rahman Dedaj and many other authors, the culture of reflection as a time of confession and as a time of lyric, assumes diverse colors. In this sense, poetry of this time influenced by socio-cultural and historical circumstances, is seen to have a hermetic tendency, and it will be dealt with which poetry classifies as hermetic, and then we will see, taste and interpret the typical hermetic, which has communication low with the receptor.

I wanted to explore more Albanian hermetic poetry, especially the poetry of our authors, who in their style articulate (more or less) poetry with low communicability, so I chose seven authors for review and interpretation. Those were eminent Albanian poets, mainly Kosovars (with the exception of Zorba.), such as Fahredin Gunga, Sabri Hamiti, Nexhat Halimi, Rahman Dedaj, Beqir Musliu and Zef Zorba. This type of poetry does not convey the transparency of literary messages and ideas and, as such, being highly figurative and viciously communicative, to embed in its labyrinths and to foster a curiosity for scientific and theoretical literary analysis and analysis.

From here I will go on to treat the authors one by one and some of their works related to the period of hermetic writing, to feel the burden of pain and suffering that the Albanian being took away.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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