

Poetry of the Year '50 -'60 in Search of Poetic New Trails



Literature

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Abstract

In our paper we will focus on the artistic analysis of poetry as well as aesthetic ones of this period which includes the years '50 -'60! Poetry as a living message developer in these years becomes a carrier of our emphatic tone, an open trends to direct engagement in social life! It is exactly this twist of poetry which breaks up the timbre of that time, passing by the symbolism as characteristic of the poetry into the spots and pores of real social life. This made the stage appearing to have steps of modern poetry. What is to be taken into account, in the development of Albanian poetry in the 60's was that, if previously was held an affirmative and optimistic attitude, idealising the idyllic to reality, this use already started to become more mature, more motivated, more realistic. Time after times in several poems trend appears a critical attitude.

Introduction

In the first decade after World War II, Albanian poetry, as in the whole entire literature and culture, with its world narrative and rhetorical expression, direct engagement, mainly social, especially was delivered the poetry of general collective pathos which continued afterwards.

What is to be taken into account in aesthetic analysis and artistic of poetic creativity of this time is that poetry becomes emphatic carrying tone, trends and open political vocabulary as well as rhetorical character. Poetry type of general collective pathos in Albanian literature was not only features her in the 50's – 60's in XXth century, but also in later times, not only the most prominent authors, but also for many young poets as: Lirim Deda, Agim Shehu, Koçi Petruti, Pano Çuko, Jakup Ceraja, Luan Rexhepi plenty of others.

In the 60's, our most eminent poets as: Ismail Kadare, Dritëro Agolli: Fatos Arapi, Dhori Qiriazi etc., Began to avoid pathetic sensitivity and rhetorical expression in poetry. New processes in literature in search of new poetic paths advanced had begun in the early 50's, making a significant turnaround in the development of Albanian poetry.

In the early 60's alongside old poets and experienced as Dhimitër Shuteriqi, Esat Mekuli, Andrea Varfi, Lazar Siliqi, Mark Gurakuqi, Enver Gjergjaku and others, in poetic scene had come out new poetic talents as: Ismail Kadare Green Hill: Poem, Fatos Arapi, Din Mehmeti, Azem Shkreli Ali Podrimja Fahredin bumps, Enver Gjergjaku, who with the publication of their poems and poems were in pages of the time, testifying to the remarkable creative individualities. The experience of some poets of that time, as Dhimitër Shuteriqi, with publication of the summary "Kënga" (song) in which were included some of his poems under the influence of French symbolism, as well as that of Kosovo poet Esad Mekuli, with the publication of poetic summary "Përti", (For You), where certain breaches of metaphorical generalizations experiencing esthetic fine observations of reality and the human world, were the first signs of penetration of modernist elements in poetry.

Under this example, the new generation poets began publishing volumes of poetry as: "Shekulli im" (My Century) - Ismail Kadare, "My steps in asphalt" (*Hapat e mia në asfalt*) Dritëro Agolli -: Poem, "Shtigje poetike" (Poetry Paths) - Fatos Arapi, "Baladë intime" (intimate ballad) - Dhori Qiriazi "The Babies missing" "Bebëzat e mallit" - Enver Gjergjaku, "Pëshpëritjet e mëngjesit" (whisperings of the morning) - Fahredin Gunga, "Bulëzat" (drops) - Azem Shkreli, "Në krahët e shkrepave" (On the wings of the cliffs) - Din Mehmeti.

The publication of this poetic creativity in the 60's attracted the attention of readers and literary criticism, marked as a new milestone in the development process of poetry, including the penetration of new elements in the art of poetry.

Some Features And Properties Benefited The Contemporary Albanian Cultivation Of Poetry

Marveling these poetic developments, firstly should note that, being liberated from schematicity and somewhat from pathetic breath, began to expand the horizon of thematic and stylistic poetry. Besides this the poetry appeared in numerous enrichment creative fund expression and technique, poetic creativity in the center of the posts were made and intimate social motives.³³

Other researchers as Dalan Shaplllo, Isak Shema, Ali Aliu e Kudret Velça, is giving the poetic cultural background of the early second half of the XXth century, rightly claimed that "Albanian poetry enriched its fund of poetic expression, began to change the angle of view of the problems and concerns of society. Heroes of rhymes and poems were not abstract and elusive people, titans nor fabulous, but people working for the Albanian society to change the world, where even transform herself ..."³⁴

The poet Dritëro Agolli: Poem in "Poema e maleve" (poem of the mountains) in 1962, not flirts and does not beautifies reality. It gives picture of Albanian life, with "children with slips" (*fëmijë me brekushe*), "woman charged with wood" (*gruan që ngarkohet me dru*), "Sofra poor peasants" (*sofrat e varfra të fshatarëve*), but he is confident that the great days are ahead, they start to come. Similarly, in "Poema e udhës" (appropriate poem) 1963, D. Agolli, conceives portrait of the warrior otherwise, by stripping the glorification: his lyrical hero declares:

*Who knows Hero, I have not been,
Yes defended my country and I appreciated,
And can I prove to fallen...³⁵*

Being disburged to these traits and features, Albanian literature is affirming, its one of the main principles, the principle of art with life, strengthening its realistic elements.

It was quite natural that the process of penetration of new elements in poetry, in one of the genres of the time allotted, was accompanied by a series of debates and discussions, but also with aesthetic problems confrontations of poetry. At the center of this debate, which appears in the pages of the newspaper "Drita" (Light) and the magazine "Nëntori" (November), where enough poets write there, critics and researchers, report the matter of tradition and innovation, new trends in literature and the arts.

At the meeting of the Union of Writers and Artists of 11 July 1961, as recorded in the "Drita", (light) newspaper in terms of a little bit liberal climate, appeared split, for the development of culture, literature and art in our country.³⁶

Debates and discussions of a range of new poets tradition and innovation, as well as their poems published in the pages of the daily press, but also the publication of several volumes of poetry, had brought the concern of some older creators. Discussions and debates literary aesthetic created a division into two groups:

³³ Kudret Velça: "Vëzhgime kritike", Tiranë 1968, fq. 220.

³⁴ Agim Vinça: "Struktura e zhvillimit të poezisë shqipe", Prishtinë 1997, fq. 106.

³⁵ Dritëro Agolli: "Poezia shqipe", Tiranë 1972, fq. 18.

³⁶ Andrea Varfi: "Në art nuk lejohet çthurja", gazeta "Drita", Tiranë 1961, 21 korrik.

"old" and "young people", i.e. as stated in an article in the "Light" (Drita) newspaper Varfi A. between "innovators" and "traditionalist".³⁷

Alarmed by the "risk" of breaking poetry, some of the older generation of poets openly display their stance against tendencies of new poetry. Some creative, nurturing the traditional spirit of poetry as: Luan Qafzezi, Andrea Varfi, Mark Gurakuqi, etc., can not accept these new poetic tendencies.

Furthermore, I read in (Drita) "light" newspaper the debates and discussions of Fatos Arapi, Ismail Kadare or Dhori Qiriazhi disagreements were creative character, matters of taste, aesthetic concepts of views coming from the experience of other European literatures.

New Forms of Habit and an Ideational Esthetic

New forms of expression and aesthetic conception became its deep concern for traditional poets. Especially free verse, who opposed the measure string with rhyme, then new vocabulary opposed poetic vocabulary of the old standard "poetic". Rejecting the use of free verse in Albanian poetry, Andrea Varfi argued that this was a "tumbling" in poetry, violating "the rules and laws of gold" development of Albanian poetry.

This poem that had begun *lëvrohej* from a range of talented poets not going to taste or other poet Luan Qafzezi, who insisted on avoidance of free verse, which he calls "the range deteriorate". He argued that even other prominent poets of the world as: Whitman, Aragon, Mayakovsky, Neruda, Eluari, Kuazimodoja, Ricosi, had written with regular verse, becoming so corifeus of world poetry.

The open discussion was deepened further by evaluating free verse as a negative phenomenon in Albanian poetry, becoming a bone of contention and strife among poets. "Free verse, declared the League of Writers and Artists - should be seen as a negative phenomenon, which if not curbed in time, can bring a lot of damages to our poetry ..." ³⁸

Such a situation was even in Kosovo, in those years the poet Hasan Mekuli critic, writing for the development of Kosovo Albanian poetry, noted that, in some poems of young poets do not respect the rules and laws of the metric, bringing transformations in the structure of poetry.

Such an approach at the time, was also a scholar surprisingly Dhimitër Shuteriqi, in his work "Albanian Metrics" published for teaching in secondary schools in the country. He, unlike his poetic creativity, did not recommend the use of new poets free verse. "For some reason - he writes - we would advise that free verse not to be used by our young poets, but the technique is practiced in folk verse". ³⁹

The tendency to free verse as presenting a risk to the development and enrichment of Albanian poetry, also argued that it violated the nature of the Albanian language and "*national form*" of our poetry.

Free verse in European and world poetry appeared disburged since the end of the XXth century, but also in Albanian literature had its tracks. With free verse was written a piece of poetry in the volume Asdreni "*Psallmeve të murgut*", (psalms of Monk), and so Migjeni had disburged a rare talent in his volume of "*free verse*".

³⁷ Gazeta "Drita", Tiranë 15 korrik 1961.

³⁸ Gazeta "Drita", Tiranë 28 korrik 1961.

³⁹ Dhimitër Shuteriqi: "Metrika shqip", Tiranë 1963, fq. 84.

Free verse was also practiced by many other poets in the 1930 in the XX-th, century especially to reflect the social life of the society. But enough poetry written after World War II, had expressed its insight world through free verse.

At that time, the talented poet Ismail Kadare, the author of the poetry volume *"My Century" among others wrote: "I think our time is not doing us any inventions form. To us, new content has brought some ways of finding new expression, sometimes successfully and sometimes unsuccessfully. With success came when due snobbery. Here it is all. Nothing tragic happened there, no tradition is not denied, no classic is not despised ..."*⁴⁰

Like Ismail Kadare, another talented poet Fatos Arapi, expressed openly, that "verse is self poet", the poet chooses what kind of verse and poem form, which corresponds to the nature and temperament of his creator, which he considers most appropriate for expression of feelings and their thoughts.⁴¹

Një debat të ashpër ka zhvilluar edhe, me një artikull të Mark Gurakuqit, i cili edhe pse mbështeste lëvrimin e poezisë së re, kishte mjaft vërejtje e qortime, të cilat i shprehte në artikullin e tij kritik *"Traditë dhe novatorizëm"* në faqet e gazetës "Drita".

A fierce debate has developed the poet Dritëro Agolli: Poem, with an article Mark Gurakuq, which although supported the release of the new poetry, had plenty of warnings remarks, which he expressed in his article critical "tradition and innovation" in pages of the "The Light" (Drita) newspaper

Dritëro Agolli: in his controversial article by Mark Gurakuqi "Tradition, of course, but not the Matrix", as in his poetic creativity, observes the development of Albanian poetry two creative tendencies, those that swim in the waters of a romanticism and sentimentality challenge the conventional, and those who are bringing a new spirit of philosophical trend in disbursement of poetic art as: Ismail Kadare, Fatos Arapi, Vangjush Zico, Dhori Qiriazhi Drago Siliqi Agim Shehu, Vehbi Iskander etc.⁴²

Even Drago Siliqi literary critic, with the phenomenon of the NEW observe in the Albanian poetry primarily as an aesthetic problem of poetry. In approaching this issue in a national way, because due to the specific nature of his poetry reflected the spirit and ideas of the time.

Like poets and other researchers, even Drago Siliqi in its observations, the critical issue of balance between old and the new one looks through the prism of traditional concepts content, form. He widen up the visible unity of its content and form.

In its monograph study *"In search of the new"* it states: *"The form in poetry primarily represents all figurative synthesis system, which uses the poet to generalize the main features of the phenomenon that reflects. Form, then with other words, is the phrasing of the content and these two notions situation always intertwined with each other. In the notion of form then enter the language, rhythm, rhymes, and other stylistic features of the poet"*⁴³

⁴⁰ Ismail Kadare "Polemikë", Gazeta "Drita", 23 korrik 1961.

⁴¹ Fatos Arapi: "Nuk e ka fajiri vargu", Gazeta "Drita", 23 korrik 1961.

⁴² Dritëro Agolli: Gazeta "Drita", 27 gusht - 3 shtator 1961.

⁴³ Dritëro Agolli: "Në kërkim të së resë", Tiranë 1969, fq. 93.

By developing this debate and lively discussion, the analysis that we do to the development of Albanian poetry of 1960's in XX-th century, and especially the most outstanding poetic creativity of Ismail Kadare, Fatos Arapi ,Dritëro Agolli and others is quite clear that she suffered a profound transformation of the versatile, a modernity that strongly influenced the whole development of Albanian poetry in decades after.

Conclusions

In these debates and discussions, it is evident that the only trouble was the final verse, but rather a philosophical and aesthetic content it generates. Being at the forefront of efforts to create a new poem, talented poets like Ismail Kadare, Dritëro Agolli, Fatos Arapi, rose up in defense of the poem, by opposing views such as counterproductive ones.

But even under such influences of reality synthesis with visions indulgences of the future was a phenomenon which clearly reflected in this period. Not only that intertwining with the diversity of form as language, rhymes and many other features make the poetry of 50's-60's years . It is one of the basic Transformative poetry by bringing it in modernity thresholds for successive generations and ages.