

Albanian Literature Modernity of Migjeni and Koliqi



Literature

Keywords: modern, modernity, modernism, work, creativity.

Luljeta Prenci

Ibrahim Rugova's High school, Tirana, Albania.

Abstract

Albanian literature of '30-s in the XX century, entrained in the so called "between two wars" historical period, gave a great contribution in the reconstruction of the cultural identity of Albanian nation. So, in this context such a phenomena like modernity in Migjeni's and Koliqi's creativity is something as valid, as well as difficult to be treated. Many scholars have dealt with the work of these two authors (Camaj M., Hamiti S., Plasari A., Elsie R., Shehri Dh., Gjika K., Suta B., Uçi A. etc) , pointing out: The change that recorded in Albanian literature with the original form and content of their creativity. Contribution that Migjeni and Koliqi gave by bringing the wind of modernism in Albanian literature. The outcomes of these scholars are a useful guide for everyone who takes the responsibility to walk on the trials leading to an acceptable interpretation of modern Albanian literature works. However, there are still untold things, or different to be told for the creativity of the two modernists of '30-s. We have been trying hard to realize such a thing in our work where we argue Migjeni's and Koliqi's works come as a result and challenge of historical reality, psychological and social for the time they lived and created.

Introduction

Koliqi and Migjeni literary creativity is a very important factor to promote the Albanian in relation to the modern literature of the other countries according to its basic feature, modernity.

Migjeni's arrival in Albanian literature occurred in the first half of the twentieth century and was preceded in Albanian writings from Buzuku, Budi, Barleti, Bardhi, Bogdani, De Rada, Z. Serembe, Gavril Dara I Ri, N. Mjeda, L. Poradeci, A. Asllani, Gj. Fishta, F. Noli etc.

He entered in the constellation of Albanian writers as a rare perceptual skill writer, as a keen observer of Albanian lives of the 30s and reflects it with all the connotations, contradictions and its problems giving us a sad view. Different researchers who have written about Migjeni (Anton Papeleka, Arshi Pipa, Sabri Hamiti, Koci Petriti etc.), have considered him a modern poet, and not without a reason. French researcher of modern poetry Serge Baudiffiere defined modernity as "a clear and voluntary break from the past". Actually, the separation of Migjeni from traditional poetry looks like an aim in itself.

Migjeni's modernity relates to social troubling and the overthrow of the tradition of poetic writing too, which is sanctified in the summary of "The white verses", a text that gave way to the delivery of modern Albanian poetry in terms of form and content.

A misshaped tendency of classic versification and care about internal rhythm largely treated in motifs and environments which are offered. Natural landscapes and scenes of village life are very rare. "Recital I Malesorit" is the only poem that directly refers to the highland or village from 43 poems that the summary includes. That does not happen neither in "The autumn in parade", "The spring excite", or "The spring sonnet". Such facts show how conscious and separated is Migjeni from previous poetic tradition, whose masterpieces were strongly related to the nature of the village.

He is the first Albanian poet who made the city his poetry decor. Referring to the poetry of the modern poet Baudelairei, Baudiffier wrote: So, the city will be the décor (par excellence) of modernity and fashion will be the new skin with which man is dressed to symbolize its aesthetic autonomy. Another trend of modern poetry is the tendency for esthetic of evil and ugliness. This also happens to the "The flowers of evil" of Boudelairei,

this phenomenon strongly occurs in “Vargje te lira” where beggars, drunks, prostitutes, sick and disabled, orphans, prisoners behind bars, deceived people and people who have doubts pass.

Show of these pictures attracts the attention of readers compared to the human life drama played on the stage of modern times, in order to arise pity, pain maybe even solidarity to the “kids of intolerance and sacrifices of contempt”. The tendency to notice evil and ugly is the cause to bring so many deadly objects, diseases and deaths. For example the “The autumn in parade” is a picture of human life, of two feet humans who suffer from the ills of modern life rather than a lyric landscape. Migjeni has also the status of a modern author due to the use of irony and black humor. Let us remember the verses:

“Over the millennia castles stand the sick black birds

Having crucified wings without hope
Symbols of hope are lost...”²

Migjeni is also a modern author due to the way of the structure of his first and the only book of poetry “Vargje te lira”, because it reminds us the first modern text of literature “The flowers of evil”, whose author strongly claimed that he had paid great attention to the construction of the book and he stated: I want that people notice that this book is not a simple album and that it has a beginning and an end, that’s the only boast that I heartedly expect for this book”.

A similar care has driven Migjeni to structure his summary of “Vargje te lira” in five cycles which begin with “The songs of relive” and end in “The end songs”. They are special for their harmony between structure and meaning, work poetry and views on life in general and art in particular.

However, in terms of modernity in Migjeni’s work we can say that he should be studied in the following aspects:

- For the first time in Albanian literature arises the attention of the female image as a woman, and not until then happened: in the literary work the female appears just as a wife and a devoted mother.
- Recognizes and claims the complexity of the human being, as an individual but also as part of the society as complex as he himself. Incest, homosexuality and scandal were unspoilt topics in the Albanian literature.(A little verse, The student at home)
- For the first time in the Albanian literature the author puts in the mouth of his characters words such as: unconscious, consciousness, etc., a characteristic of the modern text.
- Put myths down: “The legend of corn”, “The last Skenderbe” etc.

On the other hand, Koliqi had written many of his short proses in which a “warm” perception could not be pretended, because time passed. He had written differently from his predecessors and this was enough for him to be prejudiced. And only today can we take the liberty to say where the beauty of writing “different” for this author lies due to the enrichment of the framework for the work of Koliqi’s studies. Koliqi’s artistry is manifold (in theme, style, language etc.) especially in the short prose genre. Who else as Koliqi knew how to combine the authentic Albanian care with modern theories, with which he had had the opportunity to be recognized during his stay abroad? Ernest Koliqi is undoubtedly the founder and the most talented creator of the beginning of modernity in Albanian literature. For this, many different scholars have the same opinion for example: M.Camaj, S.Hamiti, A.Plasari, R.Elsie, K.Gjika, Z.Rrahmani, A.N.Berisha, S.Bushati etc. The emergency of modernity as a literary-artistic formation is strongly linked with Koliqi’s creativity in prose (Kuteli and Konica may be joined) and poetry (where Migjeni and Poradeci may be joined).

However, Koliqi remains special in his style of writing, in the forms of discourse and also in literary structural proceedings. Regarding this in particular A.N.Berisha claimed that:” he had exquisite task and an elevated sense of the word art”.

Koliqi’s literary system differs from that of other authors in formal terms, due to the fact that he progresses towards literary proceedings with: narrative complications, psychological details, a story written with narrative master.

Regarding to the themes and ideas treated in his prose, we can say that he is directed by myths and legends (the past) as well as the present of Scodra Highland (meaning then). Contrasts are frequent in this prose: conservatism and patriarchy clash fiercely with progressive ideas; last culture faces that of west; urban living (citizenship) is opposed to rural one.

Thus as a conclusion, within the prose of Koliqi great ideas abound, as the author necessarily seeks necessary transformation of the Albanian soul. Koliqi is not the only distinguished for the wide range of themes in his creativity, but also for a progress towards the explication within the text, especially in terms of artistic expression and the functioning of new poetic elements. These features give a special importance to his prose in relation to the developed literature of that time.

Real and unreal are combined at times everywhere in Koliqi’s work. Regarding the meaning layers (themes, motives) and the perception for the world and phenomena that motivates, the author appears versatile because we find in his work: time reality and the need to change it completely (Blood, Diloca); the myth and oral confession (The marvelous bride, Dancer of Dukagjin); personal impression (Te mirrors of Narciz), where the author identifies himself the creative and existential identity, through signs and symbols that can be found in the Albanian environment. There are seven texts in prose in the last one which the author liked to call “short poems in prose”. They bring us a rich configuration of ideas, sensations and references which begin from oral literature and empirical knowledge, once transformed receive essential layers in national and author researches.

As mentioned above, Aurel Plasari, finds in Koliqi’s creativity, a kind of “psychospective” stories (e.g. the novel “The blood”) where a psychological dimension of Freudian analysis is felt. Taking into consideration the super pose of different semantic layers the narrative prose of Koliqi is considered as the most completed of the beginning of the modernity in Albanian literature. As for the author A.N.Berisha helps us by calling him “ erudite of artistic narration

References

- 1 .Serge Baudiffier, Les grands fondateurs de la poesie modern, Paris,1992, p.1.
2. Migjeni,Work, Tirana, 1988, p.56.