

Fishta and his Viewpoint on the Myth of the Mountain



Literature

Keywords: The myth, Dukagjini, the highlands, the traditional isolated island-like premises, the mountain, the Alpin pasture, the street, the river, the fountain, the mountain stream, the meadow, the crag, the slate, the shadow, the stone, the slope, the cave, the tribe, the brotherhood, the hearth, the oak, the code, the crow, the wolf, the fire, the light, the bread, the root, the language.

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Abstract

Fishta is one of the authors who have communicated by double crossing from one degree of aesthetic communication to another: from the written to oral forms and viceversa. Father George Fishta's epopee will be left the honor of turning the Albanian literature from a migrant literature according to Çabej's view to a country-developed one, in the Albanian statehood. [3]

According to the researchers' perspectives, Gjergj Fishta remains a prominent personality of the Albanian literature, a distinguished classic of it. He is also the builder of a literary universe, an Albanian Olympia with real and mythical beings, showing them between contrasts and dramatic events. He is also one on the most dramatic authors in the Albanian literature.

Fishta's creativity encountered glorifying and also vitriolic discourses, made by exquisite irony, and were pseudonationalists are stigmatized along with other pseudo.

Through a variety of his works, the author wanted to highlight an important aspect of Albanians; an epic collective identity that wanders as a permanent feature of his work.

The myth of the mountain in Fishta's literature aspect appears through the oral literature, which serves as a liaison with the cultivated literature. All these myths have survived through literature and undergone comprehensive modifications and the reverse is visible and tangible: There was inseparability of myths from literature.

Fishta remains traditional and within the existing code, he relied deeply by the popular oral creativity of our people. In the mountain, he sees an ethnographic unit, he calls Leknia, Malsi (highland). For Fishta, when Leknia is finished, there is no longer Albania.

Leknia as a metonymy of the fathersland, which is divided by the rest of the country by river Drin. Fishta uses this ethnographic unit quite a few times, and brings the water as a separator, a border between the tribes. The water determines the borders of Albania, the borders of the fathersland, the borders of Leknia. This, to be understood, is not something discovered by him; he found this in his people and put it in his great work.

In the Albanian ethno-customary tradition, which is dominated by The Code of Leke Dukagjini, water is used as a separator: the boundary of water is used in the highlands and continues to be used nowadays to separate privately owned lands; just a water line separates lands, or confuses the tribes among them.

In the anthropological gaze, the mountains myth, and the myth of the highlander in literature and in particular, in the "*Lahuta of Malcís*", is seen as an intertemporal culture. The mountain in all its context exhibit with its witches, and their spots, the highlander, the musicality, the hospitality, the national wearing, the characteristic accent, the uses and customs, the virgins, and with their heroic appearance-the epical, legendary, and historical warriors.

Fishta glorifies the mountain with all he has in power, calling them magnificent. Koliqi has a different approach: he lies between the mountain and the sea, between the customary code and the civilizing code, by remaining half traditionalist.

Fishta remains in the mountains and the Fishta's mountain code appears on several dimensions: the mountain as part of itself, the mountain as anthropology with all the arsenal of tradition, the uses and customs, the mountain as a toponym and the mountain as mythology.

Although he is a cleric and is not allowed to believe in popular mythology and much more in superstitions, Fishta writes with the language of the oral literature, and with the language of the environment it was spoken. He combines ethnicity with the belief that there are two religions, but the people are bound by a nation.

The highlander with his mentality and the distinguishing features of that society, are present in Fishta's work, a social system based on "*Lahuta of Malcis*" with burial traditions, beliefs, generous hospitality of tribal, blood feud, a keen perception of masculine honor, and absolute fidelity to the given word.

All these facts strengthen more the romantic character of the work because according to one of the principles of romanticism habits and customs, over which is organized life of the inhabitants of exotic countries, were such evident as they could show and cultivate the moral purity and high virtues deeply embedded from generation to generation in their characters.

"Under the romantic principle all these habits, tough laws, written and unwritten, constituted a fence that does not allow penetration of civilization" [5]

Gjergj Fishta has left outstanding traces not only in the Albanian literature by his literary work, but also in other fields. In the whole Albanian world, he has been standing out for his extraordinary commitment in highly important domains for all Albanians.

The genres and styles his literary work give a testimony of the ability and creative imagination of the author on the one hand, and of his deep and all-sided knowledge of the oral and written Albanian literary creativity as well as of that of other people in the Balkans and Europe, on the other.

Fishta was born and brought up in a milieu where the oral epic and other genres of the oral poetry lead an intensive life among the different classes of population having prestige and being appreciated as great art.

Being convinced of the values of the folk art, but also aware that the greatest part of his contemporaries, illiterate Fishta wrote his work broadly based on the oral poetry, on the folk figurative expressing system, on the formulation samples of traditional rhetoric, and on the direct emotional message coming out of the verses.

Fishta chose for his work the eight-syllable verse by which was made up most of the oral lyrics and songs of historic themes which were widely spread at his time.

Even though a national poet since his living during the 1930s of the past century, an intensively studied poet even during the last quarter of the last century, Fishta and his literary universe still present a lot to be discovered and brought into light.

Fishta will be analysed methodologically intertwined on two planes: on the anthropological and on the literary one since fiction and culture in general have been viewed at any time under different measures inevitably related to the anthropological point of view.

The anthropological study has been considered as necessary while being connected to other scientific, culturological disciplines, anthropology with its wide viewpoint and the basic concepts it operates which gives the way to interpreting traditionally the transition from anonymous oral literature to the authorial written one.

The literature written by Fishta, Koliqi, Migjeni, Camaj can be viewed in this dense transitive, cultural-social, heterogen context as a tradition-modernism to give an answer to the inquisitiveness and the literary dilemmas among fan readers as well as among engaged professionals of nowadays.

The oral literature, so evident in Fishta, while being a complex phenomenon, comes quite naturally by means of anthropology into the field of scientific interpretation. Its passing from oral literature to a cultivated one succeeds by being marked mainly as an anthropological phenomenon.

The heterogene character of the literary matter that the researchers dealt with requires the step over from the anthropological bringing out and analysis of the introductory stage to the real synthesizing literary analysis during the other stages of work.

Fishta's myth of the mountain in the literary aspect comes into view by the oral literature which serves as an interconnection to the cultivated one. As all those myths have survived by literature undergoing comprehensible modifications and vice-versa the unseparation of myths from literature is obvious, tangible.

Fishta reflects *the mountain* in his whole being and creativity; he reflects the highlander with all his mentality and worries and reflects the mythology with all the domination it possesses over the life of the mountains. The symbol of the mountain is multiple and it is related to the high and the cult of verticality as well as to the center.

The Canon was transmitted from generation to generation by the same mechanism like the language or folklore, as an oral tradition in multiple oral circulations. One of the basic features of the Canon is exactly the mechanism of transmission of this juridical and ethnocultural information. Its unwritten transmission has been the way of existence of the Canon, as the illiterate villagers deprived of any other communication means, had no other chance of transmitting the values and traditions from generation to generation.

“Among the people of our mountains, acknowledges Fishta, there are some laws which are not quite civil”, but which according to him can be explained by the fact that since ancient times and further on Albania, has been target of foreign occupations, “so the people of our mountains remained isolated and separated from any contact to other countries. In the meantime, the people of these areas maintained its own unwritten menses and laws”. [1,4]

From the juridical, state point of view the Albanian reality, it was such that it brought back to power the unwritten laws during the Ottoman occupation as a self-protection and survival instrument, but not as the best one of the traditional rights.

Fishta began to sing “The highlands’ lute” to extol the Albanian tribe by means of the main elements the ethnographic makings of the Albanians consist and for which they have always been standing out among

other people of the Balkans and have been admired by the European scholars and these are: *the connection to the tribe, the hospitality, the honor, the code of honor among men, the word of honor, the solidarity, the freedom, the independence, the faith in mythic beings.* [2]

References

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- (3) SINANI Shaban, “*Për letërsinë shqipe të shekullit të 20-të*”, Naimi, Tiranë 2010, f. 33
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- (5) XHIKU Ali, “*Nga romantizmi i rrjedhave të realizmit*”, SHBLU, Tiranë 1989, f. 69.