

# LYRICAL POETRIES OF EMILY DICKINSON AND DAUT GURRA

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## ABSTRACT

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The purpose of this research paper is to analyze and compare the lyrical poems of two outstanding poets, Emily Dickinson and Daut Gurra and at the same time the importance of their work in today's literature. The study focuses on exploring the might of their poetry and the way the period they lived has influenced and shaped their lives and work. Generally, there is a similarity in their deeds. They both wrote about things that surrounded them, writing mostly in free verse, in this way refusing the conventional rules of poetry of meter and rhyme. Moreover, they both wrote about social themes and both of their work was published posthumously. The material and data for this research paper is acquired mostly from their poems, but also from books and sources from the internet. This study as a whole is divided in three parts, the first part is the introduction, the second part of this thesis a brief discussion about Dickinson's life is presented, followed by an analysis on her writing style and her poetry. The third part contains a short biography about Daut Gurra, followed by chapters explaining his writing style and analyzing his work. Everyone who has tried to read and analyze her work knows that her poetry in general is difficult to understand, especially if you are a non-English speaker, the reason for this is because her poetry is unique and cannot be categorized. Her use of words in English Language and the meaning behind those words are often challenging but that is also the reason that makes her poetry unique in its style. The methods used when working on this thesis are the deductive method, qualitative research method, narrative method and the historical approach.

**Keywords:** Seclusion, posthumously, comparison, similarities.

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## Introduction

*'Poetry is boned with ideas, nerved and blooded with emotions, all held together by the delicate, tough skin of words'.*

— Paul Engle, *New York Times* (17 Feb. 1957)

Poetry throughout its history, has fascinated, captivated and tempted the reader but it does so even today. It expands the horizons of understanding, and yet it gives us knowledge, wisdom and beautiful expressions of universal themes, such as: good and evil, love and hatred, life and death, war and peace. Most people think that poetry is the expression of feelings and emotions where rules do not matter, whereas others think that poetry is all about the rules. We can say that the most accurate way to describe poetry can be somewhere in between.

Everyone has its own definition of what poetry is, and in this case, there is no better way to explain it with your own words. For example, considering that this thesis is a study about Emily Dickinson and Daut Gurra, for Dickinson the definition of poetry is explained in one of her letters to her friend: *'If I read a book and it makes my whole body so cold no fire ever can warm me I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only way I know it. Is there any other way/'?*

Dickinson and Gurra are two poets writing in two different periods and places, Dickinson wrote in the mid-nineteenth century whereas Gurra wrote in the mid-twentieth century but both of them are an example of the modern writer, creating within a traditional culture.

There are hundredth of studies about Emily Dickinson since the publication of her poems, but here in this thesis I will be dealing with the poets major works from a different angle, making a comparison between an American and an Albanian poet. The aim of this thesis is to achieve a new perspective, exploring and highlighting their lives and their major works, seeing how society has influenced them but also how their works have influenced their society.

Dickinson is recognized by many critics to be a Modernist poet and is considered as one of the founders of American poetry, she is known as the most original and innovative pre-modernist poet of all time who experimented with language in order to free it from conventional rules.

Through her poetry and her unusual lifestyle she focuses on gender issues, her point of view of marriage and religion but also her perspective on the civil war.

Whereas Gurra through his poetry attempted to shed light on the reality of Albanian people living in Macedonia, in a time when Albanians did not even have the right to study in Albanian language. Their marvelous imagination and their poetic observation give their poetry a unique style, a style that not everyone can achieve it and for this, their work will be remembered.

### **Writing Style of Emily Dickinson**

Many of Dickinson's poems cover a wide variety of themes. Among the most popular of her themes are nature, love, life, death, and immortality. We can say that the last three major themes are all interwoven and invade almost all of Dickinson's poems in one way or another.

Dickinson was a true innovator of poetic vocabulary and was very skillful in using pronouns. Not only did she use a huge number of pronouns, but she used them also to develop themes. For example by placing a 'he' in the middle of a death poem the reader has to decipher who he is, is it God, is it another human about to die or is it Death personified.

In 'I live with Him- I see His face' Dickinson uses unidentified pronoun to describe a mate:

I live with Him – I see His face-  
I go no more away  
For Visitor- or Sundown-  
Death's single privacy  
The Only One – forestalling Mine –  
And that by Right that He  
Presents a Claim invisible-  
No wedlock- granted Me- (1-8, 463)

Here Dickinson presents us with a capitalized 'He' that could be anyone from a bee to her father, to God. The interpretations are endless, but we can say that she used pronouns to discuss inanimate objects. In the poem Funny- to be a Century, Dickinson presents time as a male with the capitalized 'He' that litters so many of her poems.

Not only do the pronouns stand in place of inanimate objects they often are illogical. Sometimes the pronouns she used did not match the gender of the object, thus blurring the lines of gender.

Another crucial aspect to Dickinson's poetry is her understanding of English language. Her knowledge of language is evident in her words choice. We can say that she often

used code-like language and archaic meaning of words that cannot even be found in contemporary dictionaries.

Dickinson's stark style, her ambiguous punctuation and capitalization, her variant word choices and multiple versions of poems, and her practice of expunging clearly historical references from her poetry, all contribute to creating poems that are extraordinary open to varying, sometimes even contradictory, interpretations that perplex and amaze readers<sup>1</sup>.

Some of the terms that can describe the poetry of Dickinson are: complex, confusing, provocative, intimidating, profound and unorthodox.

According to Dickinson, a poem to be called 'true poetry' does not depend on its use of meter, stanzas, rhyme or line length, but on the sensation created in the reader by poem's words, the feeling the reader experiences in the act of reading. In writing this kind of poetry abandoning conventional poetic standards we can say that her poetry is unorthodox and difficult to understand. She uses words for the feeling they create, for their ability to awaken in the reader a specific emotion at the moment described.

Dickinson challenged all the rules of poetry and as a result produced inventive poems that allowed her to capture thoughts and emotions in a dramatic and completely different way. Her characteristic feature 'the dash' breaks lines apart making the reader to pause and reconsider but at the same time offering a visible space for thought.

Dickinson's unconventional use of punctuation, especially the dash, serves almost as a kind of musical notation that guides the rhythm of the lines. Her slant rhymes and strange syntax helps to create a comprehensive vision of a world that defies regularization, predictability and order. Through her poetry, Dickinson expresses anxiety about the uncertainty of life paradoxically stressing the value and importance of life's journey. Dualism and contradiction played critical roles in Dickinson's life and works. Rejecting the male-centered Victorian worldview that divided flesh and spirit and seeking to explain life's contradictions, she fostered a more feminine vision of the world.<sup>2</sup>

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<sup>1</sup> Martin W. *The Cambridge Companion to Emily Dickinson*, New York, Cambridge University Press, 2002, p.3.

<sup>2</sup> Martin W. *The Cambridge Introduction to Emily Dickinson*, New York, Cambridge University Press, 2007, p. 41.

### **Nature in Dickinson's poetry**

Dickinson had an intense love and appreciation for nature. She found her own society in nature and in attempting to discover her own identity she saw it necessary to connect nature with the female. Her letters also reveal her simple love for nature. She embraced the slower rhythms of nature and rural life that allowed her to enjoy the world's sensory richness.

The following poem portrays the gentleness of the earth rhythms by describing nature as a nurturing mother:

Nature – the Gentlest Mother is,  
Impatient of no Child –  
The feeblest – or the waywardest –  
Her Admonition mild –  
In Forest – and the Hill –  
(P 385, no. 790)

Dickinson's appreciation for nature includes an appreciation for its details, its minute and often over-looked inhabitants, and its tiny pleasures. She felt nature's sublimity and recorded it in her poetry.

Much of Dickinson's interest in nature is centered in the small spaces of her garden where she tended her treasured flowers, watched the birds and bees fly between blooms, and enjoyed the changing light and shades of daytime. She saw nature as an end in itself and not merely as a vehicle to philosophical truths.

Unlike Transcendentalists who seek in nature a revelation of God, Dickinson saw nature as godlike, as worthy in itself of worship, attention and devotion. Therefore, her nature poems do not always look for the meaning behind nature.<sup>3</sup>

### **Dickinson and the War**

The four- year period of the Civil War (1861-5) was the bloodiest era America had seen. It was also the most prolific time of Emily Dickinson's writing. Suddenly the clashes between individual and society, agrarian and industrial, black and white, North and South came to a head. The severity of the war put Dickinson into a brand new existential challenge, one that had no previous models. The new advances in

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<sup>3</sup> Martin W. *The Cambridge Introduction to Emily Dickinson*, New York, Cambridge University Press, 2007, p.86

weapon technology forced Dickinson to grapple with issues of liberty, life and death in a way she never had before.<sup>4</sup>

At first glance, Dickinson's poems written during the Civil War do not appear to be war poems. However, if we read them carefully, some of the poems are in fact closely connected to the events of the war. And like others in her era, she experienced the Civil War as the central event of her life that colored everything that followed.

It feels a shame to be Alive –  
When Men so brave – are dead –  
One envies the Distinguished Dust –  
(P 213, no. 444)

In this poem, Dickinson states that it feels a shame to live when men that are so brave are dying. She questions whether the war is worth the price of life and asks the question if society deserves liberty if it comes at the cost of so many lives. For Dickinson, the soldiers are game pieces who are used to lose or win victories. Clearly she is torn between paying tribute to the heroic efforts of soldiers including some of her friends and drawing attention to the utter waste of their deaths.

She knew that in competitions and war, victory is all that matters. To lose is to show weakness, failure and despair, on the other hand to win is to exhibit strength, success and great satisfaction.

Dickinson, however, saw an essential paradox within the dichotomies' of winning and losing:

Success is counted sweetest  
By those who ne'er succeed.  
To comprehend a nectar  
Requires sorest need.  
(P 35, no. 67)

According to Dickinson, no one understands what winning means more than to those who have lost. Whereas the winner understands only one side, the loser comprehends both.

Perhaps the Civil War's strongest impact upon Dickinson can be seen in her use of martial imagery. She internalized the Civil War: the conflict of religious beliefs, anger over authority, suppression of individual rights and liberties, and the reality of death.

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<sup>4</sup> Martin W. *The Cambridge Introduction to Emily Dickinson*, New York, Cambridge University Press, 2007, p.34

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She also viewed the war as an externalization of her own battle between autonomy and submission. The nation's Civil War was a macrocosm of the civil war Dickinson waged inside herself. She uses the image of war, battle, weaponry and death in one of her most famous poem:

My Life had stood – a Loaded Gun –  
In Corners – till a Day  
The Owner passed – identified-  
And carried Me away –  
And now We roam in Sovereign Woods –  
(P 369, no. 754)

In this poem, the speaker's life is fraught with possibility -a Loaded Gun is full of dangerous potential. It can be used for hunting animals for food, killing people in war or even as a tool for suicide. The gun is ready but the poem's speaker must decide if, and when to shoot, who will pull the trigger and what will be caught in the fire.

According to critics, Dickinson's ambiguous personal pronouns, 'Me' 'We' and 'Him' may refer to politics, religion and martial imagery. In many ways, the poem's refusal to be easily translated or pinned to a single interpretation opens it to successive generations of readers. One reading of the poem considers the act of writing as the gun itself. Dickinson's words are certainly 'loaded' and, like the gun itself, have the potential for immortality.

Dickinson was a Civil War poet whose battlefield was the printed page; as she herself proclaimed in her poem 'My Wars are laid away in books'.<sup>5</sup>

My Wars are laid away in Books-  
I have one Battle more-  
A Foe whom I have never seen  
But oft has scanned me o'er- (P 645, no. 1549)

Another poem that relates war with individual war is a poem written in 1870:

There's the Battle of Burgoyne-  
Over, every Day,  
By the Time that Man and Beast  
Put their work away

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<sup>5</sup> Martin W. *The Cambridge Introduction to Emily Dickinson*, New York, Cambridge University Press, 2007, p. 38

"Sunset" sounds majestic-  
(P 522, no. 1174)

Although referencing a specific battle from the Revolutionary War, these lines show that battles and wars occur on a personal level every day. These are battles to define the self and its position in the world, battles against authorities that seek to control individual expression, battles against unjust social practices and the final battle against the life which is death.

### **Kohe e Hutuar**

Gurra's book 'Kohe e Hutuar' is divided in five cycles. In the first cycle 'Yjet e anamalit' there are mostly poems with the theme of nature, poems such as Hena, Dielli dhe ne, Lumi, Lagjja e vjeter. He writes powerful natural environment poems, where the landscape takes on the function of presenting the spiritual state and the main ideas of the poet.

The second cycle 'Ksheta' is a collection of lyrical poems generally about love and the third cycle 'Rravigim ne perendim' is a collection of poems about emigration.

The Forth cycle 'Topi me perihet' and the fifth cycle 'Kohe e hutuar' are collections of poems about the fate and injustice of his people.

There are some poems that refer to some events at the time when he lived for example, the poem 'Vragat e kesaj pranvere', was dedicated to Idris Abdylasis Islamit. The poem 'Te kam lukuqe' was written for 28, 29 November 1982. The poem 'Kodrat ne miqesi po na vijne' was written about the Autum's falls of 1979 in Tetove. Another poem is 'Topi me perihet' which was dedicated to The Leauge of Prizren.

Generally, in all cycles dominates the optimistic spirit for the strength of our national ethics and the entire poetic volume is intertwined with poetry of aesthetic- literary level.

As a complete structure in themselves, these poems impulse feelings and thoughts about the multitude of ironies and paradoxes of that time where dominates the dark metaphor of the Time with all its consequences and aftermaths.

It is a great testimony that the poet has had much to say, but the ironies, the paradoxes and the complicated circumstances in them, often for the sake of art, made the life of poet to be short. This great testimony, from a contemplative literary-point of

view, derives from the structure of Gurra's poetic work as well as poems of particular poetic-literary value.

In general, the literary creative talent of the poet was undoubtedly verified a long ago and especially this poetic volume designate the poet in the lines of relatively young literary creators with distinguished poetic artistic values.

### **Daut Gurra's writing style**

Some of the themes that Gurra presents in his poetry are themes about love, nature, national unity, emigration and exile, and the fate of his people. His birthplace, nature, the simple man, his spiritual portrait, and his desire for unity, will be the main inspiration in his poetry.

Gurra appreciated poetry as a means of recognition and expressing ideas, this is the reason why he measured the literary creativity with social activity. Through his poems he expresses not only his ideals but also the fundamental ideas of his people.

One theme that he deals with in his poetry is the poems about homeland. This topic finds its expression in these forms: The love for the homeland, the inevitable connection to the land where he was born, the description of the beauty of nature, the desire to change the situation of his people and humanism for the simple people. This theme can be better explained only with his own words *'Hekurat s'janë aq të rëndë kur njeriu e mendon nderin e atdheut dhe tkurret në mëshirën e fatit.'*

His poetry is characterized by poetic metaphor, the constant concern about the fate of economic emigrants and the exclusion of intellectuals, for example the poem below *Anateme Jete* is an autobiographical poem:

#### ANATEMË JETE

3.

Më anatemuan para një decade  
për të ma "shpëtuar" popullin tim:  
rashë në pranga,  
rashë në pranga,  
rashë në diferencim!  
diploma e madhe e jetës

Reading Gurra's poetry we can see that his poetry is written in free verse and traditional form, where structured poems are written in tercet, quatrain, cinquain, sestet and octave stanzas.

From the aspect of sound patterns, Gurra experiments with different rhyme patterns, rhythm and repetition. There are some poems that change the rhyming scheme as the poem progresses.

Gurra's habit of repeating lines and words to structure his verse is one example of the many ways poets use repetition, rhyme, parallelism and contrast to give the reader a sense of organization in free verse. Some other examples are the poems: Gjeriqina, Tingellima, Fryj ere fryj, Punetori I huaj, Lahuta e kerrusur, Dua, Dielli dhe ne:

#### DIELLI DHE NE

Dielli me dritë të kuqe:  
flake mbi kështjellat tona,  
flake në betejat tona,  
flake në grykë pushke.

Here Gurra manipulates with some kinds of repetition, repetition of syllables, sounds, words and phrases. The repetition of the words *ndrit*, *flake* and *zjarr* is used to emphasize their meaning, whereas the repetition of the phrase *Dielli me drite te kuqe* helps to create a flow throughout the poem. Therefore we can say that his poetry regularly demonstrates a dizzying multiplication of repetition upon repetition, emphasizing the importance of words and phrases.

#### His metaphor

The poetry of Daut Gurra expresses social problems through a metaphorical approach, which is also a protection from dreadful censorship for Albanian authors of the time when he lived.

External violence of censorship on one side and the necessity of speaking and poetic creation on the other, for decades will create a large amount of stylistic figuration, to express the revolt and the collective ideals, but also to survive the censorship. Moreover, in his poems he uses nature as a metaphor to convey his ideas and beliefs. In his book most of the poems in the fourth and fifth cycle are metaphorical poems such as: Fryj ere fryj, Ura e shenjte ne prehje, Ere mbi gune, Lahuta e kerrusur, Vallja dinake, Shenat s'theren kurre, Fjale ne tezgjah.

URA E SHENJTË NË PREHJE  
Me shekuj,tërë ditën të ndërtojmë

e tërë natën rrënohesh,  
o,urë e shenjtë pagane.

Më të bukurit gurë t'skalitur i kërkove ,  
më të bukurën nënë therror e ngujove,  
më të bukurin fëmijë së gjalli e tmerrove!  
O,Urë e shenjtë,gjer kur,gjer kur më!

The poet uses metaphor throughout the whole poem substituting the word 'Bridge' with the word 'nation' we can clearly see the topic of the poem. It is written in free verse with four stanzas and it has two tercet and two quatrain stanzas.

The poem begins with the statement that through centuries they have constructed the bridge but no matter what they do, the bridge collapses at night again and again.

In the second stanza the poet writes that the bridge has required the most beautiful stones to be constructed, indicating that fighting for the nation, the bravest and the most courageous people have been sacrificed.

For this poem the poet has taken the example of a well-known Albanian legend 'the legend of Rozafa Castle' telling the legend of a woman who was sacrificed in order for the walls of the castle to remain standing. The legend tells the story of three brothers who set to build a castle, working all day to build its walls, only to find out that the walls were collapsing at night again and again. In the end they were advised to sacrifice someone in order for the castle to be secured.

The message of this poem is so powerful, implying that the reason why we are today is because men and women were able to sacrifice themselves for the sake of their nation and their ideals.

Ending the poem with a question, the poet asks the bridge, himself and the reader until when the people will need to be sacrificed for the sake of their ideals, their rights and for their voice to be heard.

### **Yjet e Anamalit**

Poems are well-known for invoking strong images and taking us to different times and places in a small amount of words, in addition, making us picture the beauty of landscapes and nature.

The first cycle is a collection of poems that is characterized by strong details of nature; Gurra explores the theme of nature by describing landscapes, using symbols of the

sun, the light, the stars, mountains, the river, the snow, the wind, the spring and flowers.

Throughout the history of Albanian lyrical poetry, nature is treated as an important element, but mostly the element of nature is intertwined with other motifs, for example the motif of love or the philosophical motif. The poem below is one example how the poet has intertwined the theme of nature with motifs of love.

#### HËNA

Oj ti hënë, e dashura hënë,  
drita jote me rreze ari:  
shtigjet e bjeshk've ditë i bën  
kur kthejnë trimat nga pazari.

The poem is written in four stanzas in quatrain, all four stanzas have the same ABAB rhyme scheme. In this poem, especially in the second stanza the poet illustrates the nature and landscapes of his birthplace, the place where he was born and grown up but also the place where his ancestors have lived.

Gurra has always been inspired by the nature of his homeland, the nature of Albanian heights and villages. From this environment he is inspired by its beauty, the beauty which he experiences in first hand, for him this experience is inevitably closely related to life itself.

Blerim e bukuri në çdo anë.  
Flladi i freskët  
fluturat i ngre në ajër.  
Bletët I përshkojnë  
lulet më të bukura-  
kurse lumi këndon serenadën.

Reading through his verse in general, we can see his love for nature, the nature where man can find beauty, spiritual tranquility, human grandeur and happiness.

#### **Ksheta**

In this cycle we mostly have poems with motives of love, but in general as a complete structure, all of Gurra's poetry treats the theme of love and its different kinds, starting from the platonic love, the motherly love, the love for his homeland, to the love for his

people and nature. This cycle includes the poems such as Lulja, Gjeraqina, Lulebora, Nen lapat e pjergullave, Gjelat e mengjesit, Kusari Erudit, Dua etc.

Ndal, më prit mua,  
mori bukureshë;  
të shkojmë bashkë në krua,  
duke folë e qesh.

When you read these poems, you can enjoy their light tone and clear language. Their elegant verses, in folk style, with sweet, tender, natural and melodious words, illustrate us an example of pure platonic love. Love for the poet is always a noble and pure feeling. This kind of poetry was very popular at that time and is very similar to Albanian folk poetry.

#### DUA

Dua diçka-  
diçka që dua unë  
që s'e do askush tjetër-  
dua ta dua,  
ta dua shumë...

The love and need for the woman is manifested through a direct expressionism, with a simple language without complication as well as with a special emotion.

From the first line the poet states that he wants someone that no one has ever had it before, someone that he would adore and love forever. The poem is written in a single stanza, the use of dashes suggests the reader to make a long pause but it is also used to create an interruption of the thought. On the other hand he also uses ellipsis suggesting that the thought is unfinished and continues.

Here the poet calls the woman with different names from, flocke, bregdetase and mostly the literary device of comparison is used comparing the beauty of the woman with the beauty of flowers.

Amanet ma le dashurinë erudite,  
Bregdetase e dliërë, në shpirtin tend ylberi,  
Falma dhe një here shikimin e magjepsur,  
Floçkë moj, që krihesh kur lind dielli.

### **Rravgim ne Perendim**

The third cycle as the name means 'Rravgim ne Perendim' includes poems about wandering in the West, mostly in the cities of Germany like Munich, Leverkusen, Frankfurt, Darmstadt and Italy. Based on the collected poems the reader can clearly see that the poet has taken a journey in the west and it demonstrates the reality of Albanian people in emigration. In this cycle the poet reveals his views and feelings about Albanians living in this part of the world illustrating them through clear images. From the first poem Shtetetimi the poet lets us know that he has arrived in a foreign country. In this poem he gives details about the train station and its surroundings.

Another poem that describes the same situation is the poem Punëtori i huaj. The poem below gives us a direct image of Albanian workers in emigration, the state of thousand workers that have left their country for a better life, working under any conditions:

PUNËTORI I HUAJ  
Mirëmëngjes agim I pa aguar  
që zgjohesh me mitet e kapitalit nëpër terr,  
në ëndrrën e punëtorit të huaj-  
Auslander, Auslander, Auslander.

The second stanza gives us an image of the hardship of the workers, working in the rain, without seeing the sunshine. The repetition of the word Auslander (Foreigner) at the end of each stanza throughout the whole poem creates rhythm and draws the reader's attention, pointing out that regardless how much you work in a foreign country, you will always be a foreigner there.

### **Topi me Perihet**

The forth cycle Topi me Perihet is a collection with a combination of poems that deal with different themes. Some of the poems are: Fosilet e jetes, Ma ngulni progun ne balle, Lahuta e kerrusur, Ne epitaf, Tja shpaloj zemren kohes, Nena, Historiku i martireve, Per lirine e atdheut.

All Gurra's literary and cultural activity was closely related to the liberation and advancement of his people, and he believed that this could be achieved only through education '*se shpatën pendë e bëra*', '*me gjuhë ta rrahin fjalën*' and especially through the emancipation of the Albanian woman. He wanted an education for all, regardless of gender, but more than ever he wanted that in his country the education to be in Albanian language.

Mburoja të gendrojnë mbi bedena.  
Vargjet të skaliten si shenjtë.  
Aty I kemi ngadhnjyer betejat  
e therrat me therrë I kemi nxjerrë-

This cycle elevates the features of Albanians, their generosity, bravery and their traditions since antiquity especially their given word 'Besa". The poems deal with different kind of themes, symbols and motifs, for example we have poems about the Albanian mother, / *Nënë hijerënda/ gojëmjalta,ballëndritura/* the mother who wasn't afraid of anything *'Këmbën mbi baloza/ shpatën mbi hordhitë/ pushkën mbi pushtues/zjarr mbi policinë/ Heroinë,Nënë/* the mother who has suffered for centuries and sacrificed herself for her children.

Më japin yjet dritë  
për të kaluarën e Nënës sime,  
për rritën e saj  
që m'I la amanet për amanet  
dhe shpirtin për dëshmi!

Throughout all his poetry is felt his concern about the fate of his people, the pain and the difficult moments that Albanian people in Macedonia were going through. But he was also concerned about those people who were indifferent about this subject. With the poem 'Ere mbi gunë' the poet in an indirect way tells the people to not turn their backs to the land that is feeding them.

#### ERË MBI GUNË

Kur fryn era mos e kthe gunën  
ti njeri,  
që e ha bukën e tokës sate.  
**1979**

#### NË EPITAF

Të gjithë njerëzit e dijnë  
si duhet të kuptohen-  
por secili kuptohet  
sipas  
dëshirës së vet.

### **Kohe e Hutuar**

Like we mentioned it earlier, this cycle uses a great deal the figure of speech of the metaphor from the first poem 'Vallja dinake. Fryj ere fryj, Ura e shenjte ne prehje, and Koka until the last poem Kohe e hutuar.

FRYJ ERË FRYJ

Fryn era kah dera?  
derën ma then.  
Fryn era kah dritarja,  
dritën ma zë.  
Fryn era kah çatia,  
tjegiullat m'i rrëmben.

With a careful reading we can see that this poem can be read metaphorically. If replacing the word 'Wind' with the authority in power the poem changes entirely its meaning. Another poem that uses metaphor in a similar content is the poem 'Vallja dinake'

Një valle dinake  
trupat I përpyjek –  
në flakë I djeg  
-Hej, hej!  
Valle dinake,  
kë thirre pas darke?

Here, substituting the word 'Valle dinake' with the authority in power of that time, the poet mirrors the reality of Albanian people under Slavic regime. In the lines above Gurra demonstrates in figurative language that this 'Valle Dinake' stabs people and burns them in the flames. He questions this 'Valle Dinake' asking who you took this time, stating that he didn't return, and no one has seen traces of the person. In the last stanza he also implies that this 'Valle dinake' is pulling him too and using the raven and the lamenting bird as a symbol that something bad will happen if this 'Valle Dinake' continues.

Po edhe mua  
ç'më ndjellte  
kjo valle dinake  
në ritmin e korbave  
e të kukamës!

## **Conclusion**

In analyzing the poetry of Emily Dickinson and Daut Gurra I came to the conclusion that both writers wrote lyrical poems exploring similar themes about love, nature but mostly they wrote about what was important to them. Both of them used metaphor and both their works were published posthumously.

Gurra wrote about the beauty of his birthplace while Dickinson about the beauty of nature from the garden of her house. They described nature as the purest thing using symbols of the sun, the moon, the stars, the birds and the flowers.

Dickinson and Gurra were two poets who were not afraid to express their opinions no matter how unusual were they for their society. They were unique in their style, original, brave and fiercely loyal to their ideals.

Dickinson as a representative woman poet of the nineteenth century explored women's position through questioning and doubting society and religion in a Puritan America whereas Gurra as an Albanian poet living in Macedonia expressing his concern about Albanian people and their fate.

Nowadays Dickinson is an example of a modern and rebellion woman living in a society where women were expected to be dutiful and wives rather than intellectuals. She shattered the conventional rules of poetry.

With her frequent use of dashes, pronouns and capital letters and in particular her poems that were without title made her poetry difficult to be categorized. Her writing style, unusual life and her seclusion made her a model for all women poets that followed her after her death.

Dickinson with nearly 1800 written poems and Gurra collecting and arranging over 1000 folkloric units, demonstrate us how serious and dedicated were they about their work and ideals.

In the end I want to add that what I realized writing this thesis is that how lucky we are living in a time where the freedom of speech and opinions is not censored by others, at least for now, and how sometimes not following the rules, makes all the difference.

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