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Lasgush Poradeci the first modern Albanian poet and the greatest lyricist of the 20th century

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Abstract. Lasgush Poradeci (1899-1987) is one of the most outstanding lyricists of modern Albanian poetry of the first half of the 20th century. He is the author of two poetic volumes: "Vallja e yjeve" (1933) and "Ylli i zemrës" (1937), which made him one of the most prominent Albanian lyricists. Reading and studying the work of this poet had its ups and downs over time. Although after the installation of the communist dictatorship in Albania (1955-1990) there was no proper treatment, no such thing happened in Kosovo. In addition to the publication and reprinting of his work, in Kosovo, books with studies have been written and published about his poetry. Although the list of names of researchers who have dealt with Lasgushi's work is long, in our paper we will highlight only some of the opinions of researchers such as: Rexhep Qosja, Sabri Hamiti, Emin Kabashi and Kujtim Shala.

Keywords. Lasgush Poradeci, Albanian lyricist, modern poetry, Rexhep Qosja, Sabri Hamit, Kujtim Shala, Emin Kabashi

Introduction

Lasgush Poradeci, in the 30s of the XX century, was evaluated as one of the greatest Albanian lyricists (Kuteli, 1935). At that time, there were opposing opinions from the opinion of Mitrush Kuteli, or even of Eqrem Çabej, as Krist Maloki says, but, nevertheless, he was appreciated as an interesting poet, which had been missing in Albanian literature.

However, during the communist regime in Albania (1945-1990) he was not appreciated enough, because he did not accept the method of socialist realism, which was also installed and operated during the 45 years that the Albanian communist dictatorial regime lived. During all the years he lived under the Communist regime until his death, in 1987 he did not publish a single book. The regime, although it did not take any measure of physical elimination or imprisonment, as it had done with any other non-conformist poet or writer of that time, let Lasgush live and work only as a translator for the languages he knew, such as German, Romanian, French etc..

In Kosovo, his work was published and republished, but very interesting studies were also written about it by Kosovar researchers, such as: academic Rexhep Qosja and writer Murat Isaku (in the sixties of the XX century), but also Sabri Hamiti, Mensur Raifi, Ibrahim Rugova, Rexhep Ismajli, Ali D. Jasiqi, Emin Kabashi, Hysen Matoshi, Kujtim Shala and others. This is very important and is of interest for the further study of this poet's poetry.

The viewpoint of Rexhep Qosja towards Lasgush Poradeci

The literary critic and academic of Kosovo, Rexhep Qosja, in his writing entitled "Lasgush Poradeci", published in the sixties of the XX century, in the form of a review and critical literary analysis, of 42 pages, then published in his book known as "Dialogues with Writers" (Qosja, 1979), will deal comprehensively with the poetic work of Lasgush Poradeci. He approaches Lasgushi's work from both a diachronic and a synchronic point of view, putting the poet in front of Albanian literature and sometimes showing the dilemmas of whether Lasgushi was the one he was described as or underestimated. Qosja sees the poet and his poetry in the context of Albanian literature, highlighting his poetic forms and the time when the poem was written, Lasgushian romantic poetics, inspiration, the landscape and symbolic meaning, then the meaning of longing and symbolic harmony, the poet's views on the world and its recognition, Lasgushi's creativity and his mindset about death, but also linguistic and stylistic aspects without overlooking the musicality and other characteristics that permeate the poetry of this poet.

Rexhep Qosja is of the opinion that Lasgush Poradeci's poetry has something paradoxical in its origin, but also in its subsequent fate. However, this paradox, according to Qosje, is conditioned by time itself, by changing views, structures and superstructures, people's taste and sensitivity, etc. (Qosja, 1979).

According to Qosja, Lasgushi's poems are also specific in terms of matter and the way they treat that matter. The Kosovar researcher requests that they be viewed from a specific angle, to notice how much they are in dialogue with the time and its social reality. In the question of why the poet left the social reality, Qosja comes to the conclusion that Lasgushi's "removal" from the social reality is only a specific position from which he views (looks at) society and the individual in its midst. "Lasgushi's poems, says Qosja, were created in a specific atmosphere of our modern history and are protected by its characteristic of the departure of man after despair, because the independence gained with so much suffering did not bring what the vast majority of the people expected" (Qosja, 1979, p.136).

Meanwhile, speaking about the aspect or philosophy of Lasgush Poradeci's poetic inspiration, Qosja affirms that "Lasgush Poradeci thinks that inspiration is of a divine origin, that comes from above in the human soul and that it has nothing to do with life and human relationships with social reality. Therefore, the vast majority of his poems are somewhat cold, and today they cannot have the exciting effect that they once had. Waiting for divine inspiration, according to Rexhep Qosja, leaves Lasgushi without writing more poetry, staying almost close to variants of the same motif" (Qosja, 1979). Qosja manages to establish that Lasgush Poradeci as a thinking poet has his own views on the world, ethics, man, life, society, social systems. Even as a poet who shows extremely careful feeling for linguistic nuances, but also as the first poet of the symbol, skillfully found in our language.

Lasgush Poradeci - the first modern poet of Albanian literature

In 1979, it was the 80th anniversary of the birth of Lasgush Poradeci. In this year, Lasgush Poradeci's poetry book entitled "Vdekja e Nositit" was published in Pristina, which included Lasgushi's two only poetic volumes ("Vallja e yjeve: dhe "Ylli i zemrës"). The introduction to this book was written by Sabri Hamiti, where he expresses his most brilliant considerations and thoughts about the poetry of this poet. He expanded and deepened these thoughts about the poetry of the poet from Pogradec in the years to come, while in 1999, Hamiti publishes the book entitled "Lasgushi qindvjeçar" (Hamiti, 1999), a book that comes on the occasion of the 100th anniversary of the birth of the poet.

In his studies, Sabri Hamiti approaches the work of Lasgush Poradeci, both analytically and aesthetically, in order to reach very accurate and appreciative conclusions about the poetry of this outstanding poet of our literature. Hamiti believes that "Lasgushi's poetry brought a new sensibility to Albanian literature, a deep linguistic and formal research and an unprecedented figure. Hamiti thinks that the deniers of Lasgushi's work increased in the time after the Second World War, i.e. at the time when the criticism of social realism overlooked and even shot his poetry into violent oblivion together with the poet, who was isolated living in his solitude, but always thinking about literature and also writing poems, but without publishing them. This is evidenced by his three poems "Mbi ta", "Kamandeva" and "Ekskursioni teologjik i Sokratit" poems which the poet had created during his three decades of publishing silence. These creations of Lasgush Poradeci were related to his youth poetry, but with a more extended formal form.

Concluding his opinion on Lasgushi's poetry, always bearing in mind the injustices that had been done to the poet, Sabri Hamiti affirms that "His brilliance recognized poetic inspiration as concentration, recognized poetic language as a fiery language and the language of the heart, recognized the beauty created as natural beauty, recognized the poetic form as a finding through titanic work" etc. According to this good connoisseur of the work of Lasgush Poradeci, "the Albanian genius recognized himself in the Albanian cultural world and became its protagonist, recreating this world in his own work, creating from his lyrics the contemporaneity that communicates with all the times. And, since the Albanian genius, through numerous variants, managed to discover the original poetic form and his own poetic system, he managed to become "the first modern Albanian poet and the greatest lyricist of the century" (Hamiti, 2000, p. 95).

In Kosovo, other well-known researchers and critics have written about the work of Lasgush Poradeci. From the book "Lasgush Poradeci" by researcher Emin Kabashi (Kabashi, 1997), the reader receives sufficient, quite interesting and very important information, both about the life and work of Lasgush Poradeci. The researcher Kabashi, in a very serious and comprehensive way, approaches the poetic creativity of Lasgush Poradeci, to come to quite interesting and accurate conclusions that: "Lasgush's song, in the first place, is a tradition with historical and vital dimensions or even a constant and persistent renewal that speaks even through the distributions of the verse. According to Kabashi, "Lasgushi's poetry is more of a vision than reality, which always returns as an artistic creation, to touch the source ground of inspiration... Or even "as a perfect elaboration and a literal coexistence of reality as a dimension temporal and historical and as a creative dimension in our poetry..." (Kabashi, 1997. p. 106)

Lasgushi - Socrates of his own poem

The professor of the University of Pristina, Kujtim M. Shala, in his book "Vepra e vetmisë", besides reading the "literary signs of Fishta, Hamit, Buxati, etc., also deals with "reading the literary signs of Lasgushi". On this occasion, in the laboratory of the analysis of Kujtim Shala is the poetic text of Lasgush Poradeci "Ekskursion teologjik i Sokratit", written in 1978 or during his "age of silence". According to Shala, "The excursion... is the work that breaks the silence of Lasgushi with a roar. In the compositional aspect, it has the form of a survey, from the modality/status - allegorical poem, while the formal/technical construction scheme of the poem is the articulator." (Shala, 2005, p.45)

Kujtim Shala is of the opinion that loneliness for Lasgushi was not only metaphysical, but also concrete, social. "Lasgushi was a closed poet, who from solitude "read" the environment and the time when he lived, writing Socrates' Theological Excursion, which is related exactly to the people of that time and the order in which they lived." By identifying

Lasgushi with Socrates or with the basic figure of the poem, Shala qualifies Lasgushi as the Socrates of his poem or as an Albanian Socrates of the 20th century" (Shala, 2000).

Conclusion

As can be seen, in Kosovo, Lasgushi's poetry has been read and studied continuously in different times and periods. It has been read and published, but it has also been studied in those moments when the poet in Albania was covered with silence, which was more like murder than a denial. Reading his work was comprehensive reading. Even in those cases when it was criticized, it was not denied, but variants were said which, in their concluding parts, exalted and appreciated the poem and the poet in official and unofficial versions, which also coincided with the interior of the work.

His silence and inconsistency with the reality of Albanian society at the time when he wrote his poetry were criticized, but in no way were they criticized and denied the peculiarities and features of his poetry. The poet Lasgush Poradeci, without any hesitation, was called the modern poet and the greatest Albanian lyricist of the 20th century.

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