



POETIC DICTION OF AZEM SHKRELI

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Abstract:

Azem Shkreli brings innovation in Albanian poetry, with diverse themes, with a new style of portraying lyrical subject, with pronounced empathy for language, written word, with full originality in the articulation of artistic ideas. In addition to other topics, primacy is of national poetry, but its articulation is liberated from pathetic and collective euphoria. As a rare master of the word, he feels its weight and responsibility and it is enough to consider the poems: *The Order* and *Four Tips to Himself*, to understand the message and the magic of his words and poetry in general.

Keywords: poetic diction, figure, style Albania cultural, subject, idea

1. Introduction

Azem Shkreli is one of the central pillars of Albanian modern literature and Albanian cultural elite in general. The essence of this paper is related to the poetic figure, without addressing the noession and its types. We find it within the text and treat it for its function within the subject and the literary ideas. Desiring to analyze his poetry in figurative style, I prefer to start from the lexical system that he uses and which determines the poetic world of this remarkable author. Stone, word, silence, untold, oak, lyric, Friday, etc. are such frequent words that convey messages, messages through the poetry art articulated with such a mastery. The Friday word dominates to the *Sleeping Fire* book, which names the three chapters like: *From Friday's diary*, *Saturday after a Friday*, and *No Friday*. Here Friday appears in function of the symbol and is used in different contexts, as the very nature of this figure leaves room for ambiguity, so that readers can interpret it differently, sometimes even far from the context used by the author himself.

"Not a Friday

No day

none

Months and years

*No day
Friday"*

(Disgust)ⁱ

Azem Shkreli had a special way of building a stylistic figure, a very personal articulation of linguistic expression, so we can say that his poetic system is very personal, essentially individual. This poetic system has basically a series of correlative symbols and their meaning unfolded when related to the main word-the word the subject. From it, the subject, come correlative symbols such as: the Bible, silence, song, seeds, testament, untold, stone etc. From these words we can easily understand his poetic interests, which within the subject matter, have an adequate function, in accordance with the context suggested by the text. The word, its lexicum, is closely related to the life of the rugovian man, and therefore the symbols are cultural that reflect the culture of the author's homeland.

Being a poet who calls for the purity of the word, spiritual purity, we also have the fear that reveals to the virtues of the people of his day:

*"Had to meet ourselves with eye-to-eye
Would we kiss or spit on us"*

(People)ⁱⁱ

In the following, we will move from verse to verse through the verses of this author, without dwelling on concrete works and their structures. As we said, we emphasize the literary figure.

2. Poetic discourse through the figure

For Azem Shkreli, the word itself has the power of ethics, the purity of life, reflects value, ideal, beauty, endurance and puts them in different contexts, plays with word-figures that express the conceptual and artistic effects of his work.

*"Do not dirten the word sonny, then that
It's not worth to pray in front of her beauty
A wise man said to me
I do not know whether he lives or died of the wisdom"*

(Message)ⁱⁱⁱ

The word conveys ethical value to the level of purity of life, and the message is closely related to the virtues and character of Rugova's man the man of Kosovo. The word is beauty, endurance, faith, magic, ideal, ..., see the following:

ⁱ Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.233

ⁱⁱ Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.199.

ⁱⁱⁱ Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.203.

"The speech made him graceful"

(Song for itself)^{iv}

"I know a stone word"

Where the stone emerges a resistance symbol or

"I swear

in the head of the word and in the stone."

(Second Silence Book)^v

As far as silence is concerned, he makes an ironic confrontation of empirical wisdom with the theoretical wisdom as a sense of concern that is densely seen in his poetry.

We also often see the metaphor within the verse, within the verse, as well as in his entire poetry:

"You are petted mermaid

I shoot seagulls in the waves of your chest"^{vi}

"Freedom is my rainbow across the grille

Freedom is the girls plait with the ribbon"

(Lyric of liberty)^{vii}

It's not rare the rhetorical question that is used in contexts and certain situations. In the following verses:

"When I sing for you can I measure the verse

To break the song momentum?

*Let's have more than one hundred names, let's say
poet of the madman."*

(Archaic songs, Birthplace)^{viii}

the poet wants the reader to keep in mind the liberation from metric rules, and when he sings the birthplace, he wants to be free from the complexes that the creator may have in the process of creating a work.

Azem Shkreli's poems are essentially national. This and other Kosovar creators have been imposed to a theme related to the bloodshed for freedom, the wriggles, the

^{iv} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.131.

^v Azem Shkreli, *Lteri i fjalës*, Rilindja, Prishtinë, 2006, f.29

^{vi} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.76.

^{vii} Azem Shkreli, *Lteri i fjalës*, Rilindja, Prishtinë, 2006, f.198

^{viii} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.198.

pains and the sacrifices that the captivity brings, as well as dreams and hopes for the future. He feels he will not expect the freedom of Kosovo, and this is what he says through the verses of poetry Ditiramb, within which there are messages, metaphorical and anaphoric expressions:

*"We'll awake even if we are dead
On the red wedding of this land*

*Do not forget about our names
Do not forget our graves
With our broken arms we will write
The hymn of centuries in the sky
Hearts of blood will be burn
Drums of joy will be burnt ... ".ix*

Azem Shkreli is considered among the most modern lyrical poets of patriotic poetry, as there is no euphoria, pathetic expressions, swears for homeland, as are expressed in the late twentieth century. Although expressing worries and concerns about the dramatic events of the nineties, his verses pervade the feeling of mass, not to be abducted by the acclaims, complains, curses for the bad fate of the people of Kosovo. The feeling of patriotism extends almost entirely to Azem Shkrel's poetry, but it is distinguished mainly to the last poet's works, "Rainy lyrics" and "Birds and Stones". He persists in silent words about the various crises of Albanians and silence seems inherited from the past and within the verses equates to wisdom as a characteristic of our people. Even poems with biblical elements such as "Mass" or "New Testament" is seen patriotic spirit. First poetry seeks the protection of its soil on which its grass grows, which means that it is closely related to its own identity and country. Thus playing in words creates the inversion, epiphores as repetition figures, and not casually, the verses with their simplicity enter into the search for multifarious or even endless meaning:

*"Let the grass grow above my head
On my head let the grass grow
The grass over my head let it grow
Let it grow
Let the grass grow above my head"x*

Poems: "Psalm for Kosovo", "Origin," "Archeology," "Mass," "Sogje", "Awakening," "Optimistic Motivation," "Building the Tower," "Lyrics of Freedom," etc.) are distinguished for high artistic articulation expression, where patriotic feeling is expressed in language and poetry, and the reader sees beautiful figures like metaphors, symbols, comparisons, gradations, alites and other.

^{ix} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.127.

^x Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.236.

In poetry Sogje, the poet expresses concern about the situation of Kosovo on the eve of the war. The wolf symbolizes the enemy and therefore he himself and Kosovo must guard:

*"Tonight we both
we are two eyes of this lighthouse
Hours awaken
Will stick, awake bells
Tonight I do you
we are the crippling wake
Wolves on foot
They will be, Kosovo on foot
Night that didn't take
Rifle, not even rifle took you"^{xi}*

It is obvious that the poet feels the outbreak of war, so anxious reception wants to cut off the liberation rifle.

The song of the owl is a poem which is highly praised by literary criticism. The owl is an individual symbol of this author and, as Basri Capriqi says: *"Attempts to explain it by finding equivalents with the meanings that the owl has in philosophy and popular beliefs is a way of the past indifferent to the effects the author has built up. Azem Shkrel's owl is a bird that comes to the poet's night and wakes up ... The black owl is the bird that brings awakening and with it the sin (biblical category). It is the being that puts it on the pile, it burns for courage, but it is the being that reigns from the ashes and the spit. It is the bird that sings in the night, with the song brings sparks and sparks the bone for tomorrow."*^{xii}

*"What are you black owl that sings in the night?
That wakes me beautiful and foolish, who you are
...
sing to me in the night, which wakes me beautiful
and foolish, and declares me sin, and
burns me on a pile, and creates me again by
the ash and spit ...
....
In my bone I'm lighting for tomorrow the day"^{xiii}*

Not only by the meaning, but little by the nuances of ideas, this poem reminds The raven of Edgar Alan Po, and the difference lies in the fact that the owl sings at night to the lyrical subject (poetry speakers) he wakes up and burns it and revives him, while

^{xi} Azem Shkreli, Lteri i fjalës, Rilindja, Prishtinë, 2006, f.194

^{xii} Azem Shkreli, Vepra I, faqe 15.

^{xiii} Azem Shkreli, Kënga e hutinit, Rilindja, Prishtinë, 1986

the raven sings the poet's black destiny for the death of his girlfriend, which he will never see again.

A number of Shkreli's poems are motifs from the birthplace, the nature and the man of Rugova of Dukagjini, which clearly shows that they are also the main inspiration of his poetry. He brings to the reader the characteristics of the people of his native country: harshness, moral purity and pride as sublime values, but also cultural values related to life, death, wedding and feast, work, religion (god) and anyway with the word rises to the level of central expression in the verses of this author. In the poems of the Dukagjin's cycle we can mention some poems related to the birthplace and mark the artistic peak of the poet such as "Dukagjin's", "Death of the Mountainer", "Apple Hill", "The cliff", "The River" In poetry "The Death of the Mountaineer", there is no tear, there is no cry in this death here, then the oaks go down, they break the peaks and exhaust the springs:

*"No head bowed
because you cut the oaks*

*No calamity just like a stone
Because you pull down the tops
No tears none
Because you drain the sources*

...
Blessed what a death"^{xiv}

In this poem is depicted the portrait of the exterior and interior world of the rugovas mountaineer through elliptical language verses, is described the moment of his death, describing some characteristic features of the mountaineer, where are distinguished pride, resistance, spiritual purity and moral purity as well as beauty. Before all that beauty and greatness, I should not weep anyone even when the mountain dies, for even death has beautiful and his magnificence and pride would not withstand tears and oil, as he would not endure for the living. Here, the highlander is identified with his place, with highland and returns to the symbol figure. Malore is a rock of his homeland, but a rock of soul. More than personifies his figure, it is metaphorized. The poet exalting his appearance, life and death states that such a death would also want to say to himself, "Blessed is this death." While the "Apple's Hill" poetry is conceived as a confession that is suddenly and frantically following the search for past traces that eventually erased the time. From them there are only cloudy clouds that go and come and are witnesses of the times that come and go:

*"There is nothing left of it
How did we leave Lami once*

^{xiv} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f. 251

Neither the Valley of Poison nor the shadows of the Apple Shores

...

*But who broke it all changed it
How could they not have been here before?
I and Lami with the sheepdog with bread and cheese*

....

*only the old land and wind
only the old land and the ever-shifting clouds
Tell me that the time flowed to these trenches*

...

*Or they tell me
All are here all are
Besides your childhood green grass and lambs"*

(Apple Shore)^{xv}

The poet, evoking the past, speaks of his ancestry. He feels great privacy for the old land for the places and environments where he had spent his childhood.

In the *Four Self-Advice*' poems, the author sets four tips for himself and through them the advice are also dedicated to others who claim to become poets, those who want to challenge evil and those who love:

*"Do not become a poet if you can not be born
With each verse, give birth to each word*

*Raise yourself on the fringes of the winds,
To trample on the wrath of your blood's storms.*

*If you are in love, love in flames and in the waves,
Not in the blue eyes that you become a mad sea of remorse*

*Do not become a poet if you can not die
For each verse, die for each word."*^{xvi}

As well as many authors who take forms of expression from the phraseological structures of our language, as well as Azem Shkreli uses them in function of artistic articulation of his ideas. Verses "We did not even say a word with the mouth" (Night light), "The black beast on him will feast" (Night notes 5) "Let's talk about Skopje and Skodre" (Note to the neighbors), "laugh and laugh and 'till all our teeth fall" (After the circus) or "Bread salt and the heart, the homeland is the heart" (Riddle for the homeland) of another phraseological unit emerge as metaphorical expressions that reflect the nuances of the

^{xv} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.254

^{xvi} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.161.

life and cultural life of our country and the semantic connection within the context of the poet's use.

Instead of greeting, it is a poetry of love that is very well-crafted and so loved for reader, although it does not speak about meeting or joining two lovers, but sharing them and as such arouses much emotion, pain, yes revolt at the same time. Metaphorical expressions are frequent there in the form of phrases such as fire songs, curse smells, memorial ruins, pendants of repentance, blood streams, etc.:

*"Go that frantic blush is in me the curse of the wind that you do not forgive
And know
Well, never one and one make one
How did Hikmet say, that sort of poet with a song
of fire."*^{xvii}

Through verse of poetry Instead of greeting the poet will erupt like cries and anathema. The love for the girl Azem Shkreli expresses it through a high emotion accompanied by pain that keeps it tight and closed. Perhaps it is about the unfortunate love of the poet, whom he sings with an emotional burden.

Even in poems such as "Lake", "Night at the Castle" and "In St. Naum". it expresses this feeling that she wants to overcome and to the lake as if she wants to trace the traces of the missing lover and feels desperate for the lake's indifference and cold looks in front of his pain.

The typical example of irony is found in the Balkans where he is so ironic:

*"Every Olimpian
The highest, Itaka the most beautiful*

*Return victorious
With their head on the spear."*^{xviii}

The problem with Albanians in the Balkans is dealt with within its verses, and the poems of this motive receive high ironic and sarcastic marks (such as poetry: Incest, Violence, Time of Worms, etc.)

Even in my poetry "Letter to my friend" A.P. is ironically apostrophized "Lady Europe" and the verses reveal clear ideas about Europe's approach to its peoples:

*"Mrs. Europe, which in the big market alive
Extract limbs of peoples and maps and history
How many wars, how many borders, how many peoples eat brazer
Lady Europe, graceful And Lady Europe the good"*^{xix}

^{xvii} Azem Shkreli, *Bibla e heshtjes*, Rilindja, Prishtinë, 2006, f.180

^{xviii} Azem Shkreli, *Lteri i fjalës*, Rilindja, Prishtinë, 2006, f.297.

^{xix} Azem Shkreli, *Lteri i fjalës*, Rilindja, Prishtinë, 2006, f.215.

Therefore, to empower what we said about Azem Shkrelit, for the level of his writing, we will share some of the opinions of our scholars: "*Azem Shkreli is the poet who possesses the technique of the verse; who disciplines the imagination and cultivates the poetic expression with enthusiasm. Much for this poem almost always possesses a lexical, metaphoric and special poetic syntax. It is characterized by the sparing use of the poetic word, which is, however, an expression of thin taste, of the established criteria. Esthetic and high-value creation.*"^{xx}

The finest poems of reflexive poems relate to silence and words, with their interconnection in different contexts. The wisdom of speech and silence is sometimes challenging, provocative and sometimes destructive.

I would stop at his poetry, perhaps in the past, written in 1997, where the author explodes in tears of feeling that he has failed to do enough for his country, who has devoted almost all of his creativity his:

*"Tonight
I cried for you
Arber
I'm not ashamed
Why did I cry
I'm ashamed why I could not*

*To do more
From shame I cried."*

(Shameful Song)^{xxi}

As evidenced by the poems and strings of the precantoured verses, Azem Shkrel's poetry is distinguished by the density of thought, emotional burden, sensitivity to speech, imagination, imagination and masterful engraving of the verse and the poetic phrase as well as the wealth of figures poetic ones that add to the artistic value of it. Being out of the metric and rhetorical conventions, the poet, in his verse of lyricism, is able to set a rhythm, a natural harmony, not imposed, and not to the detriment of its substantial and aesthetic essence.

3. Conclusion

Then in this text, we treated the level of Azem Shkrel's writing. The scholars give high estimates: "*Azem Shkreli is the poet who has mastered the technique of the verse; who disciplines the imagination and cultivates the poetic expression with enthusiasm. Just because of this his poem almost always possesses a lexical, metaphorical and special poetic syntax. It is characterized by the sparing use of the poetic word, which is, however, an expression of thin taste, of the established criteria. Esthetic and high creative responsibility.*"

^{xx} Agim Vinca, *Alternativa letrare shqiptare*, Instituti Albanologjik, Prishtinë 2009, f.231.

^{xxi} Azem Shkreli, *Lteri i fjalës*, Rilindja, Prishtinë, 2006, f.385.

Most achieved reflexive poems relate to silence and words, with their interconnection in different contexts. The wisdom of speech and silence is sometimes challenging, provocative and sometimes destructive. As seen from specified poetry and verses, Azem Shkreli's poetry is distinguished by the density of thought, emotional burden, sensitivity to the word, imagination, imagination and masterful engraving of the verse and poetic phrase as well as the richness of poetic figures that add the artistic value to it. Being out of the metric and rhetorical conventions, the poet, in his verse of lyricism, is able to set a pace, a natural harmony, not imposed, and not to the detriment of its substantial and aesthetic essence.

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