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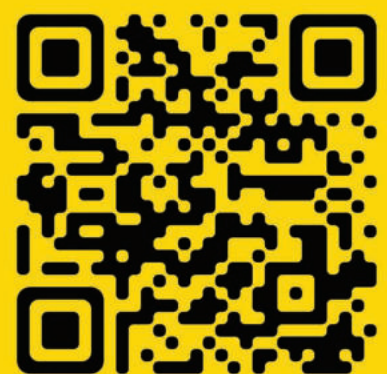
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Din Mehmeti, prominent poet of Kosovo

Besim Muhadri

"Fehmi Agani" University, Gjakovë, Kosovo

besim.muhadri@uni-gjk.org

Abstract. Din Mehmeti is a prominent poet of Albanian poetry in Kosovo. For 60 years of his literary creativity, he has published 17 books of poetry, books which have been appreciated by both readers and literary critics. It has also been translated into several languages of the world, such as English, Italian, French, Croatian, etc. It is distinguished for its high artistic sensitivity and for a rich artistic representation. One of his main preoccupations remains the fate of his people and the freedom of Kosovo. The purpose of our work is to present the stages of his poetic development but also other aspects related to the literature of this poet.

Keywords. *Din Mehmeti*, poetry in Kosovo, artistic sensitivity

Introduction

The creative process is closely related to the work of the writer during the time of creation of his work or his literary works, which means that it has to do with the process of creating a literary work from the beginning to its finalization, which it takes time, effort and passion. "This process depends on many factors: first from the writer's personality, from his views on the world, from his dispositions and abilities, from the purpose that he has put on himself meaning from the subjective moments of the creator; on the other hand, the creation of a literary work is also conditioned by objective moments, such as, for example, with the historical moment in which the work is created, the circumstances in which the writer lives and creates, the external and internal influences, the achievements in that field and the kind of literary in which he creates, the literary method chosen by each author etc. All this in essence is a rather complicated and quite sensible work " (**Floripress, 2012**).

This is a short definition or concept of the creative process, which is also related to the process of creating the poetic work of Din Mehmeti, a process which begins with the publication of his first poetry in 1949 and ends with the closure of his cycle of life in November 2010. This is a long period of time in which the poet faced all the challenges, with all possible moments, both time and history, social and political.

Therefore, based on what was said above, but also with the development of Din Mehmeti as a poetic personality, his creativity can be conceived in four stages of development.

The first stage - the stage of creation of creative identity

The distinguished Albanian poet, Din Mehmeti, published the first poem in 1949, respectively in the number 2 of the magazine "Jeta e re", a single literary magazine that was

published in Albanian language in Kosovo at that time. The publication of his first poetry, at the same time, marks the beginning of the development of his creative journey, a journey that will not end until the end of his life, until November 12, 2010, when the poet died, concluding at the same time his creative and vital cycle at the same time. This stage of creation lasts until the publication of his first book, *Në krahët e shkrepareve*, in 1961.

Since the author is at a stage when he has not yet published a special book, Din Mehmeti's stage or period can be regarded as a stage of knowledge and contact with readers. The stage of his efforts to write, to publish and to penetrate more prominently in Albanian literature that was published at the time in Kosovo, which was very poor because after World War II, after 1945, although poetry was published, the first poetic book published is that of Martin Camaj *Një fyell ndër male*, published in 1953. Meanwhile, Din Mehmeti's first book will be presented to the reader in 1961, with a very symbolic title in the wings of the flick, which opens with the poem *Kushtue babës*, which in some way is the prologue of this book. Then the book is followed by four other cycles that make up its entirety. The poems of the volume "*Ne krahët e shkrepareve*" are mostly poems published earlier in newspapers and magazines, respectively in the magazine "*Jeta e re*", in the newspaper "*Rilindja*", but also in the nine-authored book, which was published in 1959. The poems that were published in this poem were poetry to provide an impressive warmth of the power of word and direct thought. The author takes the motives of this poetry from the sky of his homeland, reflecting the love for his homeland, parent, and people in general" (Mehmeti, 1961).

In the first poetical collection of Din Mehmeti it is noticed the poetic self of the creator. The poet tries to escape the potential impacts of the forerunners, especially Esad Mekuli, Migjeni, but also of some other poet, even non-Albanian, that is, those of the literature of the nations of the former Yugoslavia, but this endeavor has not yet been constructed in its proper and serious form, therefore, the poet's tendency to create his own self and to "separate from the bundles of other creators," as Hasan Mekuli would say, remains only in the context of a poetic momentum. However, in the poetry volume "*Ne krahët e shkrepareve*", there are poems that are striking in the wings of the scenes, which authored her the path of affirmation, but also the poetic establishment.

The second phase or phase of lifting signs and impacts

This stage is characterized by the number of works published, as well as by the increase in quality. Din Mehmeti will now become a prominent name of Albanian letters. It is a twenty year period, during which the poetry of Albanian authors from Kosovo, and in this case the poem of Din Mehmeti arrives to be published in Albania as well as in other languages. He will be rewarded with many national awards that were shared at that time. During this twenty-year period publishes the poetic volumes: *Rini diellore*, *Dridhjet e dritës*, *Heshtja e kallur*, *Ora dhe Ikje nga vdekja*.

While in the "*Rini Diellore*" poetry volume, the author extends the range of thematic interests, but perhaps not in the right form. In the volume of *Dridhjet e dritës* (1969) Din Mehmeti appears with a broader creative and life vision and with more profound poetic experiences. In this poetry, the poet through the lyrical hero of his poem, *Tupanxhi*, represents the centuries-old sacrifice of the Albanian man. This is an authentic testimony of the efforts and sacrifices of this man to preserve identity and keep alive the Albanian being. In this long creation, in a very functional way, "with adequate poetic means and through a suggestive figure, the poet evokes the past of his homeland, the acts of violence and terror, which have been repeated frequently in history on her stage" (Vinca, 1990). Given the variety of themes, it can

be said that Din Mehmeti is a committed poet who perpetuates experiences of life in his homeland and where the influence of folk songs, as well as some models of the expression of people of his homeland, the songs that are sung in that epic and mountain environment, then the denunciations, folk legends and the spirit of the worldview, the influence that continues to be summed up in the “Heshtja e kallur”, published in 1972.

From the publications it turns out that Din Mehmeti published a book every third year. This had become a routine, so the publishment of “Heshtja e kallur” came as a result of this creative “routine” of the poet. The poetry of this volume was regarded as an important poem (**Rugova, 1980**), while its author as a poet with a special meditative tendency and exciting expression. From this volume, without denying the values of other poems, should be distinguished the creations such as: “Hyrje në këngë”, “Kështjella”, “Rrokjet e murosura” “Nën urë fle lumi”, “Fillimi në fund”, “Roja e dritës”, “Kurrë më” etc. As in the collection of “Dridhjet e drites”, and “Heshtja e kallur” the poet with devotion and deep sorrows sings to the people of his homeland, namely the people of Rrafshi Dukagjinit, whose fate is deeply embodied and whose eyes have seen life. In the vast majority of these poems we see that the poet returns to childhood experiences, evoking the days and past events, whether heard or experienced. As can be seen, a great influence here is also the popular poetry, especially the oral one, which had a wide spread in the region where the author was born and raised.

The life of Din Mehmeti, both creative and everyday life, have been linked together. They have always been a flight from death, or in the figurative sense of the word, a struggle and a connection that is inseparable with the fate of his people. In this way, he also gives the title of the sixth volume the symbolic name “Ikje nga vdekja”(Mehmeti, 1978), which is a volume in which the poetical world of Din Mehmeti emerges as a new vision and is viewed by another prism. In poems of this volume, we have different themes and motifs, ranging from the simplest ones to the most universal ones, while the most common figures we encounter in the verses of poems of this volume are: Toka, Dielli, Yjet, Koha etc. In this volume we also have the poetry “Kosove Zog i Diellit”, which is one of the best and most accomplished artistic poems of Din Mehmeti, which will soon become known throughout Albanian poetry. But there are not any other poems, especially the poem "Me lene e me marrin tere jeten", which "is an anthology of poetry" that "expresses the quintessence of this author's poetry and marks one of the cornerstones of his creativity"(Vinca, 1990).

The third phase or the stage of full affirmation

The third phase, which marks the period between 1981-2001, is one of the most interesting, fruitful, most valued and perhaps the most dramatic stages of Din Mehmeti's creative development. It is also characterized by the publication of seven poetry collections, some poetry selections, and translation of his poetry in other languages, especially in the languages of the peoples of former Yugoslavia. In this creative period, Din Mehmeti's poetry reaches its culmination, making its author one of the most prominent names of contemporary Albanian poetry.

The volume of poetry “Fanar ne furtuna” of D. Mehmeti is the publication that opens this creative stage of this poet, a volume which will be presented with a number of poems, which in themselves include various themes and motifs. The book was well received by both the reader and the literary critic. As a poet D. Mehmeti is more likely to write "for frequent pain than for the rare joy of our man, for the great prose and the small poetry of his life" (**Qosja,**

1975), therefore in this volume he continues to handle and to elaborate such topics that reveal his creative and human misgivings about the destiny of the homeland and man of his troll.

In the poetry volume *Fatin tim nuk e nënshkruaj* (1984), the poet tends more to the preoccupation with human moral spheres, but also to inspiration with infernal categories, where evil and ugly come to the stage as the most dominant” (Musliu, 1984). The poems in this volume are poems of a particular type or type of life critique. In contrast to the poems of other books, where his poetry was more dominated by the themes of rural life, the poems of this volume are mostly urban-themed poems, so this makes you realize that the poet was leaving the legends and myths, which were almost dominant in most of the themes and motives of poetry of the foretelling books. Reading the poems of this volume, we see that Din Mehmeti cultivates a poem that deals mainly with the essence of life, where, unlike other books, "here, the irony is the main intonation" (Musliu, 1984).

In the poetry volume “As ne toke as ne qiell”, although the poet continues to be faithful to his poetic vocation, singing to his homeland and its people, both from the title and from the inside, he tells us that we have to do with a book within which an invaluable poetry of this poet is hidden. With this book he deepens his creative experience. The poetic syntax itself. Neither on earth nor in heaven, it is a syntagm that represents an unspecified state, a paradoxical position and paradoxical situation "neither, nor", that is, a situation of being pending, which means being uncertain. This also shows the position and the spiritual condition of the Albanian man in the social and historical circumstances and circumstances of the time when this book was published and published.

In the “Gjaku qe kendon”, Din Mehmeti continues the tradition of writing poems that for the theme have the fate of the Albanian man. Already at this time, in the years of great occupation, when the space of action, but also of living, was narrowed, the poet has time to write and express his revolt through poetry. The book is constructed from a number of considered artistic creations, but for the ideo-aesthetic values and for the message that convey separate long poems: “Vargje të pëlçitura” dhe “Kur hyri në këngën time fjala Republikë”.

The final cycle of this poetic volume, “Tingujt e pergjakur”, is a whole cycle of poetry about the recent war in Kosovo. A cycle of poetry that expresses anger over the invaders, the barbarians, and the criminals who do the worst things. But there are also poems calling for life and expressing heroism, calling for the protection of the identity and nationality of a people. There are direct experiences, while the poet's punishment remains only as a powerful accomplishment of these events.

The poet writes about young heroes, but also about serious and horrifying events. He wrote about the abandoned streets of the dead and bloody city; For towns and villages turned into pain relics, for killing people by cops and conquering soldiers. In this book, the poet manages to preserve the symbols he has used in earlier books, such as the one of resistance, but also that of the song and the creator's mission. His poetry, in this book, is poetry that incorporates within himself a rich figment.

The fourth stage - the concluding phase

The fourth stage is at the same time the last stage of the poetical work of Din Mehmeti, at the end of which he completed his creative life cycle. A stage where the author is not distinguished for any qualitative rise, but not for any significant decline. During this time he published poetic volumes; “Mos vdis kur vdiset” (2001), “Verbim i bardhë” (2004), Pristina, “Zjarri i këngës” (2007), “Toena”, Tirana dhe “Vajet e shiut”, postmortum (2010), Pristina. The poet at this stage, which, as seen, is not without results, makes efforts to launch his poetry more

dignitatively throughout the entire Albanian space, but also beyond. During these years we have the publishing of two poetic choices in Tirana, “Klithmë është emri im”, The publishing house “Toena”, 2002 dhe “Antologji personale” The publishing house “Ora”. His poetry will awaken curiosity even to French readers and creators. In 2006 he was published in France with a volume of poems selected and translated by Frenchman Elizabeth Chabuel, titled "Time Has Come".

The poetic volume, with a very symbolic title “Mos vdis kur vdiset” is the book that opens the closing stage of the poetical and vital work of Din Mehmeti, while the “Zjarri i kenges”, the last volume for the living and the penultimate from Din Mehmet's creative opus . In this book Din Mehmeti "changes the form of poetic narrative, even art nodding, carving of figures and metaphors, extending it to the modern concept of life dynamics”(Haxhosaj, 2009). However, Din Mehmeti, in this book, emerges as a poet with a deep thought and a certain philosophy of observing and conceiving the topics, ideas and phenomena that appear in the environment where he lives and operates. Din Mehmeti's poetical "Zjarri i kenges" is an insatiable fire, a fire that circulates and spreads everywhere.

“Vajet e shiut” which is a postmortem edition, may also be called the book of loneliness and warning of the poet's "hour of death", which knocked on a cold night in November 2010 at the poet's house where he closed eyes forever. While reading these poems, it is seen that they were not finished yet, because in their verses there is still something missing, to be added, to be removed and completed, just as the poet always made a press book. But this shortage remains as a proof that the poet died singing, still looking for himself, so vertically, as he had warned, and even ordering others to do so when they wanted to die. Perhaps it was not a "kur vdiset" death, which the poet did not care about and did not favor anyone, or maybe that was the death he had been asking for and feared whenever he mentioned it.

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