

## **DIN MEHMETI, A SPECIAL VOICE IN ALBANIAN LITERATURE OF THE 20TH CENTURY BY**

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***Abstract:** As one of the most classic and well-known representatives of Kosovar poetry, unlike the young poets who start their literary creativity with great enthusiasm and dedication, but in the future this flame gradually fades and falls to the artistic level of poetry, Din Mehmeti climbs uphill calmly, but confidently and without interrupting his poetic journey. A full 60 years of journey, in its path of development, his poetry has undergone ideological, thematic and stylistic changes, sometimes big and sometimes small. The connection of the poet with the historical fate of Kosovo and the Albanian people in general is inextricable. His tireless efforts to create a modern poem, with a rich metaphorical expression, but also close to the reader which sometimes reaches the highest degree of poetic abstraction, are amazing. Even though he is not a poet of the stands, Din Mehmeti still joins the ranks of creators who do not want to free poetry from its social mission, nor alienate it from man, from his fate and life. His poems deal with the joy, the pain, the hope, the suffering, the falls and the rise of man and especially of the people who live in the Dukagjin Plain. As a deep poem, full of emotion, unlike the creativity of other poets who make their self as an axis around which the world revolves, Din Mehmeti identifies the poet's self with the fate of other people, and especially with the fate of people of the Kosovar territory.*

***Keywords:** poet, metaphor, man, work, poetry, fate, territory.*

### **1. Introduction**

As one of the most classic and well-known representatives of Kosovar poetry, unlike the young poets who start their literary creativity with great enthusiasm and dedication, but in the future this flame gradually fades and falls to the artistic level of poetry, Din Mehmeti climbs uphill calmly, but confidently and without interrupting his poetic journey.

The first collection *In the wings of fireworks*, published in 1961, brings the young poet, with an expression full of transparency and a narrow vision of life and poetry, with more or less broad thematic interests.

The publication of the second collection titled *Solar Youth*, in 1966, shows him as a poet with a broader vision of life and experiencing deeper poetic emotions, while with *Shivers of light* published in 1969, he comes to the eyes of the reader as a meditative and quite emotional poet..

*The Burned Silence* published in 1972 and *Time* in 1974 affirms him as one of the most talented poets not only of his time. Over the years, the poetic tendency deepens and expands.

As dedication to creativity becomes one of the most important factors, the expansion of culture will strongly influence the flourishing and poetic realism of the trend. And of course, he would bear his fruits, unlike many of his peers, poets or prose writers who, although they may have been talented, left their literary creativity in the middle of the road.

### **1. 1. Din Mehmeti, the great big-voice of Albanian literature.**

A full 60 years of journey, in its path of development, his poetry has undergone ideological, thematic and stylistic changes, sometimes big and sometimes small. The connection of the poet with the historical fate of Kosovo and the Albanian people in general is inextricable.

His tireless efforts to create a modern poem, with a rich metaphorical expression, but also close to the reader which sometimes reaches the highest degree of poetic abstraction, are amazing.

He started his poetic creativity there around the fifties, at a time when the number of Albanian writers in Kosovo was still small and their creative platform was almost unique to all of them. Soviet poetry and Mayakovsky's verses were the best model, the songs of post-revolutionary fun, joy and collective happiness were still fresh.

His first two compilations show his extraordinary, almost unrestrained joy with which he sang about the days of liberation, the efforts for the backward social transformation of Kosovo. This is how he expresses himself in the poem *On the railings of the dawn*:

*Now I sing  
The youth song<sup>1</sup>*

Inspired by the ancient and difficult fate of the Albanian woman, covered in pieces, closed, oppressed, but also by the fate of the farmer, the mountaineer and even by the fate of the black slaves who fights to get out of the yoke of the whites, he will pour verses from the master.

Very embodied with his poetry, a prolific poet, he will create long and without interruption a large number of works, about 17 collections of poems in total, not counting the selections and anthologies.

As a poet who lived and created in different social, political and historical contexts, including the liberation war of 1998-1999 and the liberation of Kosovo from the centuries-old

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<sup>1</sup> Din Mehmeti, *In the wings of fire*, The Renaissance, Pristina, 1961, p. 18.

conqueror, he never avoided his obligation as a contemporary poet and the collectivity to which he belonged.

Even though he is not a poet of the stands, Din Mehmeti still joins the ranks of creators who do not want to free poetry from its social mission, nor alienate it from man, from his fate and life.

His poems deal with the joy, the pain, the hope, the suffering, the falls and the rise of man and especially of the people who live in the Dukagjin Plain. The usual poetic themes such as love, death, lost youth, old age and others so preferred by other poets, do not seem to attract the poet.

It returns to personal experiences, sometimes of childhood and sometimes of mature age, but also as an objective and intellectual lyric. As a deep poem, full of emotion, unlike the creativity of other poets who make their self as an axis around which the world revolves, Din Mehmeti identifies the poet's self with the fate of other people, and especially with the fate of people of the Kosovar territory.

In the poem *In the ankle of my verse*, published in the first collection, *In the wings of fire*:

*Come out, my verse!*

*Take my wandering pains*

*In the shadows of the suppressed streets*

*With joy and tears...*

*I forgave my heart like a child*

*I will laugh and cry for you, Man...<sup>2</sup>*

Born and raised in a country where historical hardships have often passed, spiritually formed among people who have passed on their life experience from generation to generation, Din Mehmeti proves that he was formed in the bosom of our poetic tradition and that he is its worthy successor.

## **2. Modernism in Din Mehmet's poetry.**

As a poem with a modern poetic structure, Din Mehmet's most accomplished poems have extended poetic feeling within the rhythmic structure and figures of verse.

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<sup>2</sup> Din Mehmeti, *In the wings of fire*, The Renaissance, Pristina, 1961, p. 55.

Built on metaphor, a metaphor built on the basis of the environment where the poet grew up and was inspired, his poetry, between the border of traditional poetry, in which the clarity of ideas and the realizations of meaning are not easy to be grasped by the reader. usual, the symbolic meaning of metaphorical expressions and verses is a clear indication that this poet bases the greatest value and effect of his verses on the metaphorization of the poetic language.

A deep experiencer of human fate, and especially of the Dukagjin Plain region, he often merges with them and becomes one. In the collections *Shivers of Light* and *The Burned Silence*, he returns to childhood experiences, tales told on winter nights, songs sung to bravery and suffering.

Just like the storyteller or the folk singer, his attention is directed to the numbers which are always associated with the unexpected, joys or sorrows, an attention that comes and grows since the publication of the first volume: Seven boys, seven villages, seven pairs of clouds, the seven lame kingdoms, the seven-headed solitude.

Through the symbolism of numbers, it wonderfully creates the atmosphere of belief, mood and popular mythological thought. So as we read between the lines of the poem *There was a name*:

*It was what it was  
There was a pipe*

Or:

*And what it was  
True if it was  
There would be no name.<sup>3</sup>*

they remind you of the endings of folk tales. Despite the similarity to the folk verse, he will take care to insert into the structure of his verse, the well-known formula of the folk tale: *go and go*, thus making a connection between the mythological consciousness and his modern poetic expression.

We see him as a romantic towards the past, towards which he has a sense of worship, often inspired by the people around him, their mindset.

Even at the beginning of poetry, we often come across the well-known ah-e, uh-e, oh-e of our traditional poetry and folk lyric poetry, which we still find in the creations of other poets.

Even though the poetic feeling comes out a bit inflated, quite direct and the verse a bit heavy and prosaic, in the later poetry it is partially freed from these flaws, it comes to be perfected.

In his most beautiful poems, he does not inflate feelings artificially, but manages to realize them within the rhythmic and pathetic structure of the verse. With the help of

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<sup>3</sup> Din Mehmeti, *Time*, The Renaissance, Pristina, 1974, p. 39.

metaphors borrowed from the environment and nature in which he grew up and inspired, this beautiful feeling is born, which lives in the verse created by him.

The difference between traditional poetry and contemporary poetry is that the last one, based on symbols, metaphors and associations derived from them, first conquers the feelings, and after it penetrates them, it is also realized in consciousness as a significant experience, which often depends on culture and inclination of the reader.

His poetry, in most cases, achieves the measure of clarity, it is neither clear to the point of exception to the exploratory curiosity of its meaning, nor so dense as to cause disagreement between the author's meaning intention and of the meaning the reader expects from it.

We are taking as an example, some of the verses of the poem *Wanderings after the rain*, one of the most difficult poems created by him:

*I say to myself: I am a shell forgotten by the sea on the shingle  
In which the winds of early coves whistle.  
I am a shelter for others - my broken tribe...<sup>4</sup>*

This poem expresses a tragic existential condition in its essence, a tragic experience and is realized through a metaphorical expression. The forgotten shell on the seashore, battered by merciless winds, and the gnawed shed, which does not hold the raindrops, are prominent metaphors close to associative logic, yet distant enough to engage the reader's imagination.

Through striking, quite beautiful metaphorical expressions, he also creates symbolically outstanding expressions, and he even manages to transform poetry into a symbol:

So fly migratory birds without fear, fly  
That on your side I also travel with the keys to the future in us  
With eyes full of new time that endures neither repulsion nor viciousness,  
Fly high because by flying your wings grow in space...<sup>5</sup>

So wonderful are Din Mehmet's metaphorical expressions in the compilations *Shivers of light*, *The Burned Silence* and *Time*: the spiders of thought, the windows of time, the bored rock, the confused streets, the walled lights, the sewers of the earth, the light was weeping, the earth was chewing the bones and many others.

## Conclusion

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<sup>4</sup> Din Mehmeti, *Shivers of Light* The Renaissance, Pristina, p. 92.

<sup>5</sup> In the same, p. 92.

Although for many creators, poetry is the carrier of feelings and impressions, Din Mehmeti manages to realize them through verses full of meaning, meaning, which also bring valuable thoughts.

He combines the clear and sincere lived lyrical feeling and the meditative meaning of the verses leaving an indelible mark on the field of poetry.

The elevation of metaphorical verses and expressions to symbolic meaning clearly show that the poet relies on the metaphorization of the poetic language for the greatest value and effect of his verses.

Poetry, according to him, has great possibilities of influence on the spiritual world of man and on the humanization of relations between people. His optimism makes his commitment to poetry transparent, and some of his poems with which he has responded to the demands of the day, have led him, one might say, to poetic journalism.

In conclusion, we can say that Din Mehmeti is one of the outstanding poets of Albanian literature, without whose name its history would be poorer.

## **Literature**

1. Din Mehmeti, *In the wings of fire*, The Renaissance, Pristina, 1961.
2. Din Mehmeti, *Time*, The Renaissance, Pristina, 1974.
3. Din Mehmeti, *Shivers of Light*, The Renaissance, Pristina, 1969.
4. Din Mehmeti, *Solar Youth*, New life, Pristina, 1966.
5. Din Mehmeti, *Escape from death*, Pristina, 1978.
6. Din Mehmeti, *Lantern in the storm*, The Renaissance, Pristina, 1971.
7. Din Mehmeti, *Singing blood*, The Renaissance, Pristina, 1993.
8. Personal anthology (selected by the author himself), Time, Tirana, 2004.