

## COMPARATIVE ANALYSIS OF SOCIAL POETRIES OF EMILY DICKINSON AND MIGJENI

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**Abstract.** This paper draws a comparison between two selected poets, Emily Dickinson and Milosh Gjergj Nikolla which were not separated from each other by a century but belonged to different gender groups and lived in different continents. In this paper we are going to analyse both of these poets' major works and also we are going to emphasize what two poets have in common and what differs them. Inspired by the conditions and circumstances of their nations, social theme was the main theme which left its impact on all their thinking and gave its tint to the majority of their poems. Not many poets or writers of that time were able to reflect on what concerned people, in this artistic and brave way as they did. They raised their voice against many issues and revealed this on their innovative and original creations. Both of them encouraged humans to indulge in a healthy level of doubt and scepticism, but not to the point of nihilistic despair. They searched for hope within another source – the human body comprising of a pure soul, which itself according to them, always contains a spark of divinity.

**Keywords:** Emily Dickinson, Migjeni, comparison, differences, similarities.

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### 1. Introduction

Poetry brings the real face and aspects of the history, people and geographic domains and social events in front of us colorfully and with a strong imagination and remembrance. Poems are possible to be used in the educational field due to these characteristics. Social poetry is poetry which performs a social function or contains a level of social commentary.

Migjeni himself did not believe in greatness. On the contrary, greatness, in his works is a pretext for being sarcastic and a cause for caricature. Enthusiasm, youthful momentum, is ruined in the streets and the trails of misery. The quest for human truth and dignity, the quest for human values, are degenerated into hypocrisy and servility. The resurrection has emerged on the horizon while Albania has sunken its foot in misery. Therefore, Migjeni said; *we as a poets have a sacred duty to discover this misery in front of the world*. Let the world hear the cries of the Albanian popular crowd coming from this mortar planted equally from outside and inside. Migjeni asserted; *we need writers who know how to reflect the*

*reality we live, that see life without curtains, without tension, without fear.*

Poetry enabled Dickinson to achieve an equilibrium between personal autonomy and emotional dependence. Her comprehensive vision and her commitment to the inner and outer experience that drive the individual, allowed her to accept and celebrate life despite dualistic inevitabilities of grief and joy, despair and hope. Less concerned with what should be than with what was, she focused her energy on the concrete details of the present moment. Through her writing, Dickinson expressed anxiety about the uncertainty of life while paradoxically stressing the value and profound importance of life's journey. Her moral and artistic vision was essentially holistic, generative, and comprehensive rather than linear, and categorical.

### 2. Literary Review

Migjeni and Emily Dickinson were unique source of human literary creativity. This is evidenced by their critiques and scholars as well. Migjeni was visionary in his writing, as Gani Qarri ascertains that "*Migjeni, poet i mjerimit të djeshëm dhe profet i mjerimit të sotëm*". He is considered the most powerful writer of all times, yet considering the applicability of his verses from a century ago in today's Albanian environment.

Sabri Hamiti claims:

*"Migjeni nuk asht rreze dielli qi len, por rreze dielli qiprendon. Asht lajmtar i kohës së*

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re, jo fillues i saj. Bir jo i shekullit të ri” por i mbtramibir; rebel, i shekullit të vjetër“. (Ham-iti S. 1998, p 175)

Regjep Qosja:

*“This idea of the poet, given in its narrow sense what the man of consciousness and high moral mature in the revolutionary struggle, hopes for man....but in the broadest sense Migjen’s superhero is not individual but collective and social power“.* (Qosja, R. 1972, p.52.)

In her critical biography of Emily Dickinson, Cynthia Griffin Wolff describes *“a new Voice (that) emerges in the poetry after 1862 or 1863”* a voice that *“recognizes the needs of others”* and *“reveals a philosophical turn of mind”*; one that *“speaks with the authority of one who can comprehend extremities of suffering”*. (Griffin Wolff, C. 1986 p. 15)

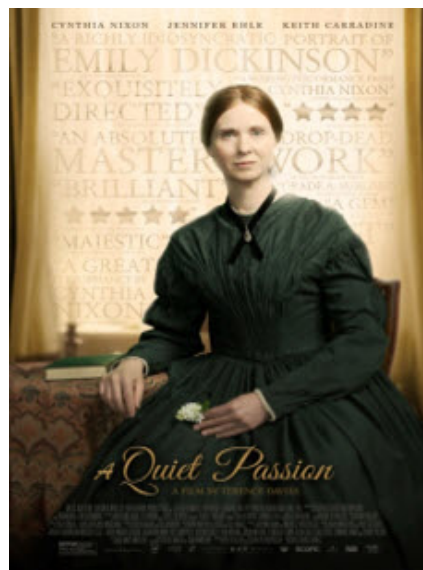
Despite the fact of living in a total isolation maybe not much recognized, yet she and her innovative voice was heard and recognized.

Dickinson’s stark style, her ambiguous punctuation and capitalization, her variant word choices and multiple versions of poem it is what people thought that differs her but in fact Miller, Edward H. Butler<sup>1</sup> tells what actually makes Dickinson’s work so differently from that of her contemporaries and that is *“an electrifying sensibility; conciseness; especially syntactic; crisp and colloquial diction that lacks poeticisms, and a greater distinctiveness marked by many dashes as well as by quick logical turns that challenge the reader to figure out the transitions”* because according to him Dickinson’s forms and topics were typical of her era, and quite accessible and acceptable to the readers of her time.

### 3. Emily Dickinson

When Emily Dickinson was born in 1830, the United States was a very young country just beginning its quest for expansion. Progress was closely associated with the desire for additional territory and resources. The country’s thirst for land was insatiable. America during her time, especially the four-

year period of the Civil War (1861-65) was the bloodiest era America had yet seen. It was the most prolific time of Emily Dickinson’s writing.



Picture 1. Emily Dickinson

Suddenly the clashes between individual and society, agrarian and industrial, black and white, and North and South came to a head. It was a time when war had brought poverty and pain with Abraham Lincoln getting assassinated in the process.

Dickinson was quite a nineteenth-century American woman who wrote with the fire, innovation, and skill of a twentieth-century master. Long before the Modernist and feminist movement, she wrote such a poetry that embodied principles of fragmentation, isolation and self-reliance.

By the 1860s, Dickinson lived in almost total physical isolation from the outside world and from that time onward, she began to dress all in white. Whether the choice of dress was practical (white was easy to launder and mend), symbolic (mourning, virginity), or a type of self-chosen uniform (poet, bride).

But what caused the “women-white-to be “to shut herself up in the homestead and leave the wider social world behind? This is the question that continues to perplex many scholars. There are many theory conspiracies about this. In the 1800s, pregnant women were expected to separate themselves from society, a costume which the Victorians called “confinement”. And therefore Dickinson took up this ritual and transformed it from something negative to something positive- confining herself in order to give birth to her poetry. Some other people state that Emily Dickinson could not face and cope with the poverty and injus-

<sup>1</sup> Professor of English at the University at Buffalo, has received the Modern Language Association’s biennial Prize for a Scholarly Edition for her book, *“Emily Dickinson’s Poems: As She Preserved Them”*

tices of that time. While Amy Lowell was certain, however, that she was the victim of some undiagnosed nervous disorder. However readers, fans, historians, and critics of Emily will never know for certain the motivations behind Dickinson's self-induced seclusion and creative outburst. Even though she remained physically separate from society, she was still very much emotionally and intellectually invested in her family and the news of the world.

The power of words and her style is complex, confusing, provocative, intimidating, profound, and unorthodox: these are some of the words that describe the work of Emily. Except that was unique on usage of words she also was unique on her style. She defied all poetic rules and as a result created innovative poems that allowed her to capture thoughts and emotions in dramatic, though often enigmatic, fashion. The "woman in white" trademark- the dash- breaks lines apart, forcing the reader to pause and reconsider and providing a visible, physical space for thought. The dashes often invite the reader to fill in the blanks, Dickinson's unconventional use of punctuation, especially the dash, serves almost as a kind of musical notation. Her slant rhymes and strange syntax help create a comprehensive vision of a world that defies regularization, predictability and order. And she often purposely avoids regularizing her verse. Dickinson's unusual poetic style was a rebellion against the Victorian tendency to command, explain and narrow the world. She belonged to neoclassicism.

#### 4. Author's unique poetic voice

Emily Dickinson defines an abstraction with a physical image. She explores a complex emotional phenomenon through the device of personification, a form of metaphor that allows her to imagine her relationship to the subject of the definition.

*"Hope" is the thing with feathers -  
That perches in the soul -  
And sings the tune without the words -  
And never stops - at all -*  
(Dickinson, 1960, p. 116)

The personification she assigns to Hope in the very first line is only a partial one: a "thing with feathers" is not yet a bird, but some sort of object, not easily envisioned and defined only by the fact that it is feathered, that is, winged, capable of flight. Like almost all

of the Dickinson's poems, "Hope is the thing with feathers---" takes the form of an iambic trimeter that often expands to include fourth stress at the end of the line (as in "And the tune without the words---"). Like almost all of her poems, it modifies and breaks up the rhythmic flow with long dashes indicating breaks and pauses ("And never stops—at all---") The stanzas, as in most of Dickinson's lyrics, rhyme tunes in an ABCB scheme though in this poem there are some incidental rhymes: "words" in line three of the first stanza rhymes with "heard" and "Bird" in the second; "Extremity" rhymes with "Sea" and "Me" in the third stanza, thus technically conforming to an ABBB rhyme scheme.

Dickinson implied, not that human soul is constantly buoyed by hope, but that hope itself has an independent existence as an eternal force in the universe.

In the second stanza "thing with feathers" solidifies into "the little bird." Abandoning its perch within the soul, it is transformed from a docile, if persistent, songbird into a fearless world traveler. In other words (as it were), hope does not communicate by 'speaking' to us in a conventional sense: it is a feeling that we get, not always a rational one, that cheers us even in dark times of despair. Indeed, hope is sweetest of all when the 'Gale' is busy raging: during turbulent or troubled times, hope is there for us. As I understand Dickinson imagines "Hope" as a soft songbird. She shows that even the smallest portion of oneself, a single "crumb," can provide an entire meal for Hope. According to this poem Hope is personal ("perches in the soul"), tireless ("And never stops—at all"), resilient ("in the chilliest land"), fearless ("on the strangest Sea"), and heroically strong ("never, in Extremity,/ It asked a crumb").

#### 5. Civil War Impact

Even though at first glance, Dickinson's poems written during the Civil War do not appear to be "war" poems. However, carefully reading shows that several of her poems are in fact closely connected to the events of the war.

Perhaps the Civil War strongest impact upon Dickinson can be seen in her use of martial imagery. She incorporated the Civil War: the conflict of religious beliefs, anger over authority, elimination of individual rights and liberties, and the reality of death. She also viewed the war as an externalization of her own battle between autonomy and submission. The na-



tion's Civil War was a cosmos of the civil war Dickinson struggled inside herself. She uses the images of war, battle, weaponry, and death in her most famous poems from 1863:

*Though I than He - may longer live  
He longer must - than I -  
For I have but the power to kill, VI  
Without - the power to die -  
(Dickinson, 1960, p 369)*

Dickinson's ambiguous personal pronouns, "Me", "We", and "Him" invite the reader to be part of the poem and supply the situation. Critics have focused on the poem's use of gender ("Him," "My Master," the female deer), politics (the Sovereign" woods), religion ("Him" as God, "Sovereign," the echo from the mountains) and martial imagery (the gun, the ricochet, "power to kill").

Adrienne Rich's<sup>2</sup> view of this poem:

*"...I think it is a poem about possession by the daemon, about the dangers and risks of such possession if you are a woman, about the knowledge that power in a woman can seem destructive, and that you cannot live without the daemon once it has possessed you. . . ."*

## 6. Reflection on Death

Death is Emily Dickinson's important theme which left its impact to the majority of her poems. For Dickinson, death is the supreme touchstone for life. She lived incessantly in his presence. She was always conscious of its nearness and inevitability. "The woman in white" uses concrete images to portray death, which is an abstract force, in an attempt to come to terms with it as well as to fathom it. She gave death human and nonhuman characteristics as part of her inexorable quest to comprehend it. In her death poems, she did not offer a final view of death because death for her remains the great unknown mystery.

Wendy Martin believes that, "Death was the problem for Dickinson, a riddle she could never solve, but which she always explored"

*Because I could not stop for Death -  
He kindly stopped for me - I  
The Carriage held but just Ourselves -  
And Immortality.*

(Dickinson, 1960, page 350)

<sup>2</sup> Adrienne Rich-was an American poet, essayist and feminist. She was called "one of the most widely read and influential poets of the second half of the 20th century"

## 7. The individual's struggle with God

In Emily Dickinson's era, as in our time, the tension between faith and science, centered on the controversies by Charles Darwin's theory of evolution.

Here are included the challenges presented to theodicy by evolution and implicitly, by the problem of Suffering.

Dickinson devoted a great amount of her work to exploring the relationship between an individual and the God. In a sense, she was a religious poet. Unlike other religious poets, who inevitably saw themselves as subordinate to God, Dickinson rejected this premise in her poetry.

*I know that He exists.  
Somewhere - in silence - I  
He has hid his rare life  
From our gross eyes.  
(Dickinson, 1960, p. 160)*

This poems begins with a simple, declarative sentence—I know that He exists, but immediately after that straightforward statment, the speaker's actual lack of concrete knowledge begins to come into view. Emily's commitment to the full range of life's experiences makes her poetic explorations of the human soul both powerful and dangerous. Her vision of the universe became a hazardous balancing act.

## 8. Performances of Gender in Dickinson's Poetry

Thinking about performance and poetry is influenced by current social constructionist theories of performance that question the very existence or truth of identity, as well as the notion of gender as a fixed, stable, or interior aspect of something called a self.

Gender takes a key role as it serves as one of the most crucial factors in the social and psychic construction of identity. The women's movements of the nineteenth and twentieth century is followed by what is labeled "gender studies." Dickinson opened conceptual gaps between variant constructions of gender – in individual poems and from poem to poem. But she is rarely overt and frequently not literal about gender as inflecting the identity her speaker.

In life and in art Emily Dickinson was idiosyncratic-she did not choose to live the prescribed life of a woman of her era( mar-

riage etc) but she dared to live according to her own rule than by conventional social codes and carved a space for herself in a period that allowed women very little room.

The theme of patriarchal dominance is present in this following poem by Dickinson:

*They shut me up in Prose –  
As when a little Girl  
They put me in the Closet –  
Because they liked me “still” –*  
(Dickinson, 1960, p302)

It is a very famous rebellious poem. The time when Dickinson used to write, then it was considered that in order to write poetry a person needs to have high intellect level which women were devoid of and only men possessed. Therefore, women were only made to write prose and poetry was only for men. “They” represents the patriarchal society. Dickinson compares prose to poetry, specifically because poetry is more open, as poets can express themselves unrestricted in there unlike prose; showing that the male dominated society.

## 9. Millosh Gjergj Nikolla

Born in Shkodër, 107 years ago, Millosh Gjergj Nikolla also known as Migjeni, was a prominent Albanian poet and writer of the modern literature, respectively 30's. Apart from writing the most powerful lines are found in his poems and his novels. He possessed all the prerequisites for being a great poet with an inquisitive mind, a depressive pessimistic nature and a repressed sexuality.



Picture 2. Millosh Gjergj Nikolla

Despite the fact that he died in a relatively young age, only 27 years old. He is considered one of the most precious and readable

authors of the Albanian literature of all times. He acted as a wholly innovative voice from the inside and all forms. He had such a huge impact in Albanian literature. It is considered that he passed from a revolutionary romanticism to a critic realism during his life. Migjeni's arrival in Albanian literature occurred in the first half of the twentieth century and was preceded in Albanian writings from Buzuku, Budi, Barleti, Bardhi, Bogdani, De Rada, Z. Serembe, Gavril Dara I Ri, N. Mjeda, L. Poradeci, A. Asllani, Gj. Fishta, F. Noli

The era when Migjeni was formed as an author the period was unsteady for the young and fragile country which struggled for freedom from a decaying Ottoman Empire. This is the history of an organized nation spread across Balkan peninsula, who were foreigners in the world seeking national integrity lacking educational and social development.

And generally speaking 30's for Albania were years of poverty, were years of collisions and suffocation war fragrance from outside, poverty, depression, humility and human degradation. Those feelings he did not keep within his own world, but he pulled it out of his mind. He often erred with the saying: *Duhet zgjuar, duhet përmbysur, “zotërat”. Duhet treguar popullit rrugën e vërtetë të shpëtimit dhe çlirimit*. One of his friends remembers what Migjeni stated: *“Zogu dhe klika e tij janë armiqtë më të mëdhenj të popullit shqiptar”!* It seems that Migjeni's “Dielli Alegorik” has started to issue first rays in Albania. But in order for him to achieve that he must strike his internal interior allies, including non-principled clergy, feudal lords and bourgeois users. Such a worldview on the political situation in Albania for the external enemies of the bourgeoisie and the spirit of fascism as an all-encompassing evil in the wider spaces around us as well as within us.

As Professor Sabri Hamiti emphasized”

*“Nëse atje ishte besimi i humbur, këtu do të ndërtohet besimi i ri, apo besimi i gjetur. Ndoshta është humbur rasti i fundit, prandaj kaq i fuqishëm dhe ekzaltues rasti i ri: “fe tjetër, fe e çmendur e Përndimit të mrekullueshëm.../I egzaltuem shkëlqet njeriu në delirium të pakuptueshëm.*

## 10. Migjeni's major works

Migjeni's poetry was developed mainly within three years 1932-1935. In his masterpieces Migjeni expressed his dissatisfaction

on the social reality of the time through which it gave shocking images of depressed and misused social classes of people. He portrayed his vision into a different society, a society with general and equal rights, without the utmost exploitation of people and the struggle of misery. When describing misery and poverty, he did not look just at the surface of it but he looked from all aspects, such as physical, spiritual, moral and social aspects.

Migjeni divided the famous "Vargjet e Lira" into 6 cycles:

"Kangët e ringjalljes", "Kangët e mjerimit", "Kangët e perëndimit", "Kangë në vete",

"Kangët e rinise" dhe "Kangët e fundit".

**Structure** of the cycles of this work with its denominations creates a logical and thematic order of poetry. In each cycle there are songs that are relevant for the poem, which is traditional denomination. Parathanja e Parathanjeve, as an introduction, Kangët e ringjalljes, Kangët e mjerimit, Kangët e perëndimit, Kangë në vete, Kangët e rinise, Kangët e fundit

**The title of the work**, according to Professor Hamiti, the title has a double meaning: free verses in their construction, and free verses in the thematic view. Hence, from the title we understand author's awareness that he was creating other poems by the flow of poetry of the time.

**Theme:** Is the disjunction of forms and subjects of Albanian poetry of the periods. It is noticed that there are no national themes as we were used previously with other writers. The past is only affected as a reflection in real time but not as a separated and regarded with special topic. The dominant theme becomes the social constraints of the century and the personality of the pain associated with time.

## 11. The thematic division of songs

**Kangët e pakendueme** -- In this cycle, Migjeni saw the art of poetry as a deep psychological struggle and the realization of it would create as a possible outbreak. He is aware that his poetry will show a restrained rebellion... "e unë jam vullkani që fle i fashitun."

**Kangët e ringjalljes:** The idea of awakening will cast the idea of the birth of a young man who will stand for a New Age. This young man will awaken the sleeping consciences of humanity for recognition of himself, the life

and freedom.

In the first cycle, it is the joy of the birth of the "New Man", of the poor people in the misery, who have been raised in new wars, not to lose in the bloody game of history, not to be slaves of the tyrants but Gods of themselves and of a new world, where man is free and nobody violates his personality.

If there is no hope there are at least suffocated desires and wishes. Some poems, such as *Të birtë e shekullit të ri* ("The sons of the new age"), *Zgjimi* ("Awakening"), *Kanga e rinis* ("Song of youth") and *Kanga e të burgosurit* ("The prisoner's song"), are assertively declamatory in a left-wing revolutionary manner. Here we discover Migjeni as a precursor of socialist verse or rather, in fact, as the zenith of genuine socialist verse in Albanian letters, long before the so-called liberation.

Migjeni stated: O HUMAN BEING, are you for tragic melodies or comic melodies, for real and sincere tears or for crocodile tears, for Good or for Evil? He justified all mankind and the animal world, justified all living creatures.

*Të dali nje njeriu!  
Të mkambi një Kohë të Re!  
Të krijoj një Epope!  
Ndër lahuta tona të këndohet Jeta e Re...  
Të lindet nje njeri  
.....  
I madh si madhni  
Dhe ndërgjegjet tona t'i ndezi në dashni  
Për një ide të re, ideal buajr,  
Për një agim të lum e të drejtë kombëtar*

(Migjeni, 1944, p.9)

This poem according to Mark Gurakuqi "is reflexive inspiration associated with the problems and concerns of the national society, is the reflexive inner inspiration"

**Kangët e mjerimit:** In this cycle are included most of Migjeni's poems: Poema e mjerimit, Baladë qyteti, Lagjia e varfun, Melodi e këputun, which are built with two types of poetic expressions: with an explosion of the poet's revolt, which requires action, and with a retreat, and abstention. In this cycle there are also the poems of Migjeni's poetical rebellion against terrible horizons of life. These are poetries of opposition, whether he argues with himself, whether he is daring or subsiding.

No one at this time when Albania was into poverty, misery, ruin economic and cultural situation did not put the hand on the Albanian people where they had the injuries and where they left the pains, where the dreams



were, despite Migjeni, his faithful son and poet.

The ship of the widespread popular crowd was on the verge of sinking and it was struggling to be sunk, or not? "*Mjerimi të qon në dorë të hasmit (thotë populli)*." Where was the Albanian pride with which Albanian life breathed? "*Kafshat që s'kapërdihet asht or vlla mjerimi*". Migjeni's prophecy will become reality a few years later than when it is abruptly revolted: "*zhele, fund e maje*".

"Songs of Misery" begins with poetry on poems "The Poem of Misery", the masterpiece of Migjeni and one of the most beautiful creations of Albanian poetry.

Kafshatë që s'kapërdihet asht, or vlla, mjerimi,  
kafshatë që të mbetë në fyt edhe të zë trishtimi  
kur shef ftyra të zbeta edhe sy t'jeshilta  
që t'shikojnë si hije dhe shtrijnë duert e mpita  
edhe ashtu të shtrime mbrapa teje mbesin  
të tan jetën e vet derisa të vdesin.

.....  
(Migjeni, 1944, p19)

With this poem, Migjeni once reflected on the situation and then stroked without mercy. "Migjeni s'do mëshirë por do vetëm të drejta." Migjeni stood boldly against this bitter reality where he is cursed to curse God and be damned, curses heavy burden as children are born and their morsel is missing. Poetry is a stain that is difficult to eradicate.

"Mjerimi është njollë e pashlyeshme në ballët'njerzimit që kalon nëpër shekuj" The theme in the famous poem of Migjeni "The Poem of Misery" has not been forgotten. Here is his physical and spiritual portrayal: "Mjerimi rrite fëmijë para se të burroheshin" We see him stretching out his hand for a slice of bread for himself and his family.

**Kangët e Perëndimit:** In the third cycle, Migjeni brought Europe's image before World War II, where the terrible social wounds and the economic crisis try to cover them with pseudo-art.

New faith or trust will be built and will sound a powerful and exhilarating case of the new insane religion of the wonderful West where man is trampled down in an unintelligible way. This has to do with the dream of overcoming obstacles, for a freedom that is found elsewhere. Migjeni struck in this third cycle of his poems, striking the intellectuals of the time who did not care at all about the Albanian reality "Le të dëgjojmë këngën që mshilet në shllunga avulli në pika djerse". What should fill the heart of infinite poverty in Albania, be-

sides the ringing anger of the working class, the one who was swaying in a sea of sweat? Migjeni is found in rough quarrel with false capitalist theme slogans, of the west and our neighbors around. It does not give space to capitalism as an ideology of time to enter into empty claims in Albanian life. No, no, Migjeni quarrels in poetry: "Shpirtin shtegtar". *Unë ia mbylla derën time me rreze mos të hyjnë. Me ma fikë këtë dritë. Me na ngri këtë shpindë. Me ma dridhe me ndjesitë tjetër me ma josh me anderr t'vjetër.*

Migjeni would not let the local Western robbers go inside; he had looked from afar "*Si hajn në shtëpitë e kojshive hyjn*". He tried to close the door with his verse and at least not get this black inside.

**Kangët e rinis:** These spiritual outbreaks take on the shape of spring, of youth, homeland nostalgia; these songs represent the season that Migjeni was waiting for, this is the life he was claiming for, this is the life that Migjeni was complaining of, the life he wanted for all young people and for himself.

There you will feel the hymn of the triumphs of a new world, which will be invigorating as a spring. Will the poet enjoy this spring? The feeling of an approaching death gives pain to the poet who, perhaps, will not be able to see this new world. But the joy of her triumph is so great that pain comes in real proportions, not in the form of pessimism. Spring came to the world, Migjeni told us about this, he had warned us before, I follow the wave from this allegorical sun.

Migjeni filled with hope for a new dawn, which is obviously found on the emblematic poem "Youth Song"

Rini, thueja kangës ma të bukur që di!  
Thueja kangës sate që të vlon në gji.  
Nxirre gëzimin tand' të shpërthejë me vrull...  
Mos e freno kangën! Le të marri udhë.  
Thueja kangës, rini, pash syt e tu...  
Të rroki, të puthi kanga, të nxisi me dashnu  
me zjarrm tand, rini... Dhe të na mbysi dallga  
prej ndjenjash të shkumbzueme q'i turbullon  
kanga

.....  
e na të duem fort si të duem një diell.  
Thueja kangës, Rini! Thueja kangës gëzim-  
plote!  
Qeshu, rini! Qeshu! Bota asht e jote.

(Migjeni, 1944, p14)

In all the changes, the overthrow of the old world and the creation of the new world,

the poet recognized youth as the protagonist. It is the purest, the most beautiful part of society where he puts faith and hope for future victories, the triumph of the ideal for a new life, that is seen on the lines above. Through this poetry, the poet was convinced that nothing can stop the flourishing of freedom, where all the songs portray deep revolt of the soul and is expected to blow up. He felt the radiation to the new world, the new society, which will be warm and bright.

The call that Migjeni directed to the youth in this poem was meaningful, optimistic and incredibly warm, intimate and romantic:

**Thueja, kangës, Rini! Thueja kangës gëzim-plote!**

**Qeshu Rini! Qeshu! Bota asht'e jote!**

This evocation is the poet's intuition, his prophecy, which at first has the ability to sense the warm ray of the sun and of the new life.

**Kangët e fundit:** Are remembered as the most powerful poems of Migjeni written when the poet was suffering from illness. They are not statements to express life, but they are just a slow description of death. Some of the poems: 'Një natë pa gjumë,' 'Vuejtja,' 'Frymezim' i pa fat,' 'Kanga që s'kuptohet,' 'Vetmia,' 'Nën flamujt e melankolisë', poetically give the step cases of the poet's fall.

*Një Natë Pa Gjumë*  
*Dergjem n'errsin pa gjumë dhe pa dritë...*  
*Askush s'më ndigjon, çirren kot më kot...*  
*Hesht more, hesht! por qindro, o shpirt.*  
*Gjeli këndon dhe thotë se asht afër drita*  
*- Gjel, rren a s'rrën? cila asht fjala e jote?*  
*Kur ti këndon thonë se asht afër drita...*  
*Por un s'besoj sonte në Çalët e ksaj bote.*  
*Hiqmuni qafe, mendimet*  
*O jastëk ty të rroki, të përqafoj si shpëtimin,*  
*më fal atë që due: gjumin dhe andm'min*  
*e dy buzve që pëshpërisin ngushllimin.*

(Migjeni, 1944, p 83)

## 12. Migjeni and Religion

Although he had received religious education in Catholic and Muslim Shkodra, and Orthodox Bitola, Migjeni eventually rejected both the idea of God and the Church. As presented in the poem *Parathanje e parathanjeve* (Preface of prefaces), for Migjeni God remained distant from everyday life, in complete

obscurity. No help can be expected from God, says Migjeni, because He has abandoned this world. The hypocrisy of religious hierarchy was another central theme in his poetry, especially in such poems as *Blasfemi* (Blasphemy) and *Kânga skandaloze* (Scandalous song).

"*Rrini mor skyftera! Pse të baheni pël-lumba?*" *Për një "copë graniti"* don't you think that it is harder the road of servility rather than the road of revolt?!... Here Migjeni represented the issue of faith and he examined it from psycho-social aspect. And he faced with religion, he realized it through Nietzsche's philosophy. Man has faith in man, or: Man has faith in God. One possibility excludes the other. OR.. OR...

*Parathanja e parathanjeve*  
*Përditë përndojnë zotat*  
*dhe rrëshqasin trajtat e tyne*  
*mbi vjet dhe shekuj*  
*dhe tash s'po dihet ma kush asht zot e kush*  
*njeri.*  
*Vetvetes me gisht tamthat i ka biruemun*  
*në shej të pendimit*  
*dhe bërtet në kulm të hidhnimit:*  
*çka, çka krijove?*  
*– E njeriu nuk e di:*  
*a asht zoti pjella e tij*  
*apo ai – vetë pjella e zotit<sup>3</sup>*

Migjeni celebrates his volume "free verses" with this poem. The problematic song about the Zogist's regime began with the universal verse for Migjeni's revolutionary worldview "*Përditë përndojnë zotat*". This poem and these verses were good news for the coming of a new era where mankind will not be deceived by Bible tales served by the practitioners of religious sermons. Migjeni had lost faith in this class! He started and was waiting for the young, to not submit to the "gods."

The poem strongly presents the materialist view and its readiness for a mission in time and space, with the most sacred social struggle. He felt the chaos in Albanian life. "*Dhe tash s'po dihet ma kush asht zot e kush njeri...*" He has declared war at the same time to the gods in the sky who are doing nothing to save his people from the gods on earth!

The leitmotif of this poem, which is a synthesis of Migjeni's progressive thought, is expressed with the verse: "*Përditë predojne Zotat*", *Njeriu po hipen ne majen e fronit, po bëhet zot i jetës, i tokës se tij, i vetvetes dhe nuk do t'u perulet mes "idhujve"*.

3 <https://epetriti.wordpress.com/2014/12/08/migjeni-parathanja-e-parathanjeve/>



Secondly, Migjeni sees religion as a destroyer of the human will. Faith in God deprives man from the most important value; **revolt**. Trust in God makes the human being someone else's tool, instead of being a weapon to protect himself/herself. Religious prayers have no sense nor taste in the pond of misery:

*Notojnë xhamijat dhe kishat nepër kujtime  
tona,  
e lutjet pa kuptim e shije përplasen për muret  
e tyne  
dhe nga  
këto lutje zemra zotit ende s'iu thye,  
por vazhdoi të rrahi nder lodra dhe kumbona.  
Xhamijat dhe kishat madhshtore ndër vende  
tona të mjerueme...  
Kumbonaret dhe minaret e nalta mbi shtëpija  
tona përdheke...  
Zani i hoxhës dhe i priftit në një kangë të de-  
gjenerueme...  
O pikturë ideale, e vjetër njëmijë vjeçe!<sup>4</sup>  
(BLASFEMI)*

Here the inovative voice accused religion and he calls The gulit of human misery. He raised the voice against religious preaches on "mëshirën dhe selametin" (mercy and salvation), on suffering and patience to enjoy the other world, beyond the tomb and he calls it hypocrisy.

Despite all of these according to Migjeni religion is a treason toward the homeland and to the nation.

### 13. Language used in his Poems

Many times Migjeni's verses appear to us to be like donations from somewhere, even though they are regular verses but their reading has to be careful. This might happen from the Gegh dialect e.g:

"Thell(ë) në vehtën time flejn(ë)  
Kang(ë)'t e pa k(ë)ndueme  
T(ë) cilat ende vuajtja as as  
G(ë)zimi si nxori"

He mentioned that readers should pay attention when reading diftongje, (diphthongues) which Migjeni usually avoids, sometimes recognizes as two syllables.

T(ë) cilat flejn(ë) e presin një dit(ë) më t(ë)lumnueme.

Me shperthy e m'ukndue pa frig(ë) e pa zor.

The language of Migjeni is the dialect

Shkodra and all its features separately from other variants. Migjeni is always fanatic for the way he talks.

Here are some examples from the north folk. The peculiar words of the Northern speakers who enrich the language of Migjeni"

*aht* (rënkim) (groan/moan)  
*Dihas* (nuhas) (perceive)  
*Dikton* (rrjedh) (something that comes to light-leak)  
*Turravrap* (me nxitim) (in a hurry)  
*Biban* (gjel deti) (turkey)

The poet also created new words like: **epshore, shterzanë, theqafje**. At Migjen's language are found some foreign words as well, but were quite innovations at that time like: **fontan, delikt, akrobaci, alegori, monoton, fluid** etc.

### 14. Migjen's Art

Migjeni chose to reflect on human pain. During the communist period, Migjeni's poetry was interpreted in the context of revolutionary poetry, and was conceived to be ideologically leftist, foreshadowing the revolutionary transformation following the Second World War. This allowed literary historians of the epoch to see Migjeni as a precursor of socialist realism, especially with reference to such poems as '*Të birtë e shekullit të ri*' (We, the sons of the new age) and '*Kënga e rinis*' (The Song of the youth). But other critics, consider Migjeni's poems to be modernist to the heart, as indicated in the very title of his sole published volume, '*Vargje te lira*' (Free verses), and argue that they are informed by an individualism that draws upon the modern human condition. His call for social justice is not the voice of the masses, but the voice of a desperate human being envisioning the advent of a Nietzschean super-man, a theme especially evident in the '*Reçitali i malsorit*' (The Highlander Recital) or '*Trajtat e mbinjeriut*' (The forms of the super-man). Migjeni embraced the vitalist philosophical trends and wished to portray Albanian realities through them.

His style was special for the time; he was far away from the style of the time he was creating. It was incredibly energetic and overwhelming, a striking style that did not know mercy. It was of the same energy when striking the oppressor or when it called the crowd for resistance.

Just look how he addressed to people, its readers, and its beloved people:

<sup>4</sup> <https://www.shqiperia.com/Blasfemi.688/>

*O vullnete të ndrydhura !  
O vullnete të shtrydhura!  
Shkundni prangat e mbrapshta !  
E me brimëngadhnyese,  
me hove viganesh,  
deshirash latruese,  
turruni në të gjitha anët*  
(Migjeni, 1944, p11)

Pain and misery reside as two twin sisters everywhere in his verse. It will not keep you in time, but it makes to tight your hands to wipe your tears then.

## 15. Free Verse and Metaphor in his Work

In addition to the thematic aspect, the philosophical concept, the modernity of Migjeni's poetry is even in the stylistic aspect. The most privileged figure of the poetic expression of free ranges is metaphor. The metaphor is no longer isolated or adjoined as an ornament or a simple illustration; it is involved in a re-creation movement according to our sensitivity.

The free verse is a characteristic of this author's poem, which goes beyond conventional constructed poetry by creating a new style. This is seen from the title of the summary '*Vargjet e Lira*'. Although some of Migjeni's poems have classic invoices, are written with a, measured range, sometimes even using the sonnet (*Kanga e rinis, Sonet pranveruer*), but there are obvious cases when he frees the verse completely from the rules of classical metrics, as is the case with '*Parathania e parathënieve*', '*Vuejtja*', or '*Nën flamujt e melankolisë*'.

Many scholars of our poetry have also emphasized that the originality of '*Vargjet e Lira*' stands especially in the use of metaphor. For the denseness and function of the metaphor in the poem of misery has made a detailed analysis poet Koci Petrit in his study poem of misery. Migjeni unfolds the rude appearance of fruits that brings misery with a high expression metaphorically:

*"Kafshatë që s'kapërdihet asht, or vlla,  
mjerimi/kafshatë që të mbetë në fyt e të zë  
trishtimi /kur shef ftyra të zbeta edhe sy të  
jeshilta/që të shikojnë si hije dhe shtrijnë duert e mpita /edhe ashtu të shtrime mbrapa teje  
mbesin/të tanë jeten e vet deri sa të vdesin."*

'Recitali i malësorit' is a pure metaphor, where through it behaves and the purpose of poetry.

*"O, si nuk kam një grusht të fortë  
t'i bij mu në zemër malit që s'bëzanë,  
ta dij dhe ai se ç'domethanë i dobët –  
n'agoni të përdihet si vigan i vramë."*

The mountain has always been a divine symbol of pride, the inhomogeneity of a strong Albanian character, who in this poem comes as a representative or metaphor of state, society, mentality, morality, and fatality. Here the mountain simply represents a negative, bad, freezing and backward force of Albanian society. He no longer has that splendor he had in the past. It is a musty tradition that kills man. It is silent, strong, high, indifferent, with defined rules. While the individual is weak, helpless and oppressive even though he tries to dig a mountain to find a mouthful, without realizing that he is buried by himself, turning his body into a morsel for the mountain.

*"Mali hesht. Edhe pse përditë  
mbi lëkurë të tij, në lojë varrimtare,  
kërkoj me gjetë një kafshatë ma të mirë...  
Por më rren shaka, shpresa gënjeshtare.  
Mali hesht – dhe në heshtje qesh.  
E unë vuej – dhe në vuejtje vdes."*

Here is the overwhelming and frightening silence of society and state, disregard and cynicism in front of an individual. Migrant brings something unusual to his work. He also overthrows the figure of the human being.

*"O, si nuk kam një grusht të fuqishëm!  
Malit, që hesht, mu në zemër me ia njesh!  
Ta shof si dridhet nga grusht'i paligjshëm...  
E unë të kënaqem, të kënaqem tu'u qesh."*  
(Migjeni, 1944, p26)

Migjeni to the end brings a paradox. The unlawful coup is opposing the laws and regulations of the state, the mountain....In the end, nothing happens. The author stands laughing, helpless to do the next thing. This laughter is his unrealistic desire.

## 16. Conclusion

Based on the data analysis above it is to conclude that Emily Dickson and Migjeni were sharp, strikers, and used metaphor in their poems, because they engraved and sculpted with such a rare mastery, the social issues of their *Living Era*. Both of them made their mark on their literatures and cultures, though they did so posthumously. ( Both of them died in

a very young age). Their poems as they look may seem dark, drab and as fun as a trip to the "*Paradise Lost*", but their writing keeps a wry semblance of humour, even when they explore the darkest subject matters. They were antagonist of pain. Both of them used the words in many poems in many variants as - agony, despair, grief, hurt and suffering, they touched mainly the same themes and indeed they were a call to optimism.

They had confused opinions and were skeptics about the existence of the mighty God because sometimes they do believe that He exists and could explain the general truth why *lets people to suffer so much*, why this world that he created, and he controls is the site of so many violent "*a den of iniquity*" and injustices prevail over human kind. They have "declared" war to the '*Gods*' in the sky who are doing nothing to save his folks from the people who behave as gods on earth!

Both of them were feminist on their time, and the reflection can be seen in many poems ( Migjeni also in his prose). Despite the fact that they were poets, Migjeni wrote in prose as well while Emily Dickison was famous for her letters. They both wrote about death, about the human being... they openly expressed revolt through their masterpieces.

The structure of the poems were different; Emily's poems lacked a title, they were known or named after the first line of the poem, while Migjen's poem were supplied with a title. The punctuation and capitalization in Emily Dickinson's poems was not present in Migjen's work. Mostly of her poems were presented in stanzas, but we rarely see stanzas in Migjen's pomes, he mainly wrote them as a blank verse or as a sonnet

### Conflict of interests

The authors declare no conflict of interest.

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