

Types Of Dritëro Agolli's Poetry

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Abstract

Dritëro Agolli (1931-2017) is one of the greatest Albanian poets of all time. His presence in Albanian literature spans a long period of time, more than half a century. He is also one of the most widely translated Albanian writers, shortly after Ismail Kadare. Dritero Agolli's creative opus encompasses all literary genres. He has been tested in all literary genres, has proved to be a novelist, but especially to be a poet.

Agolli's poetic opus [1] in his interior has a different composition of types of poetry. Although Agolli writes different types of poetry, with different forms as well, on this occasion we will consider these types of his lyrical poetry, such as poem, ballad, ode and elegy. Each will be examined separately and each will be presented in the real light of writing and reading.

Before discussing Agolli's lyrical poetry types separately, however, it should be noted that Agolli's success in writing poetry is not only due to his presentation with poetry - poem, in the traditional sense, but generally with the forms and types of poetry that he uses. All his poems represent novelty in Albanian poetry, as does all his lyrical poetry. Agolli has also achieved a culminating success in laying out the themes and the sublimation of ideas expressed through the types of lyric poetry we are now considering, such as ballad, ode, and elegy.

Key words Poetry, Agolli, lyricism, poetic form, poem, ballad, elegy, ode, expression, tradition, model, content etc.

I. The poem

A long lyrical poetry with expressive narrative elements would be a generalized and traditionally known definition of the poem. The composition of the poem mainly relies on the development of the fable, while some of its elements are linked through associations or direct lyrical narration. [2]

Depending on the conditions, circumstances, time and space in which such a poem is called a poem, the settings for it are also given. Thus e.g. in French literature the poem has implied the philosophy of lyrical thought (De Vinji);[3] in

Russian literature the poem has implied all poetic creations with narrative and meditative content (Mayakovsky, [4] Blok [5] etc.); in English literature the poem relates to Byron. [6] In German literature, however, the term poem is more commonly used in the devaluing sense of poetry. [7]

In Albanian literature the poem has been written by a great number of poets of Albanian tradition, such as Jeronim De Rada, [8] Gavrill Dara i Ri, [9] Jul Variboba, [10] Naim Frashëri, [11] Anton Zako Çajupi, [12] Gjergj Fishta, [13] Ndre Mjedja, [14] Zef Skiroi [15] etc. Even many poets

of contemporary Albanian literature, besides the long poem, which sometimes does not meet the traditional criteria of the poem, have also written the poem in its traditional sense.

Dritëro Agolli is one of the most prolific poets of contemporary Albanian poetry. Agolli's first compilation *On the Road I came out*, except for a considerable number of poems, 32 in total, and 5 poems. The poems in this compilation are: "The Road Poem", [16] "Among Your Paths", [17] "Poems for the Father and for Himself", [18] "The End" [19], "Birth Ballad [20] and "From Uncle Taqi's Songs" [21], which are poems from the first poetic creations of Agolli, but which clearly show that we are dealing with a talent of poetry, which will later make a name not only in Albanian poetry, but also in all Albanian literature.

In the poetic opus of Agolli we find the poem written in a mixed model, nevertheless influenced, either by popular or traditional literature, or by foreign literature, where in most cases we are actually dealing with a kind of constant and intelligible assimilation. This to Agolli also comes as a result of the numerous translations of many world-class poets he has made, all of which show signs of influence, both in the internal construction of the poetry and in its external forms. Agolli, too, has not been left untouched by some of the French and especially Russian poetry in the structure of the poem. Of this nature, but also of spirit, are Agolli's poems, which are written according to the formal Mayakovskian poetic pattern, respectively, with scaled verses. In this form is written the satirical poem "Flea", [22] as well as the poems "Devoll, Devoll", [23] "Mountain Poem", [24] "Love and reinforced concrete " [25] and others.

What stands out in the construction of Agolli's poems, especially those of the first, is the theme which at first naturally had to do with the construction of the place, the work, the collective action, the commitment, that is, the sacrifice of the individual for collective work, with the

defense of homeland, with the glorification of the wars of the Albanians through the centuries, which was in fact a writing technique according to popular writing methods of that period, especially when it comes to the 50s, 60s and 70s, to change in the later stages of the 80s and 90s of the last century, although it is clear that Agolli in later years is not as productive in writing the poem as in previous years.

However, Agoll's linguistic eloquence, his unique and perfect style, the use of various stylistic and thought-provoking figures, reinforcing the basic ideas of his poems, making the first poems generally easy to see which, in terms of form, and especially content, are among the most accomplished Albanian poems in general, in keeping with the tradition of writing the Albanian poem.

Even in the poems written earlier, but also in the later ones, not only those that deal with work motives, war or any other motive, Agolli is original and concludes the lyrical narrative, with a good realization, which is always in the function of the basic idea of what it is.

The structure of Agoll's poem is variable. Agolli wrote the poem according to the model of stanza poetry, in some cases, but also astrophysically, in other cases, a form which is dominant. There are not many instances of writing a poem with a monochrome, except for some of the long poems that find it difficult to meet the criteria of being a poem.

In this way the poem "November" [26] has a proper stanzas construction. It is a poem divided into 37 seven units, which are also divided into four verses, with complete stanza unity. The "November" is motivated by the victory over fascism and the rebuilding of the country, described with strong notes of optimism and a slightly strenuous poetic vocabulary due to the doctrine known at the time of its writing, yet it is a poem that fulfills fully the criteria of a poem, even in the formal aspect of its structure. With some exceptions, featuring some five-string and

some six-string stanzas, the vast majority of stanzas are four-string stanzas, respectively pitches. The verses of this poem are in most cases hexadecimal strings, but there are also numerous verses with a greater syllable length. Whereas, rhyme is mainly the rhyme most commonly used by Agolli, the cross rhyme of the abab scheme, in pitch.

The poems, which are written according to the model of astrophysical poetry are numerically more. Although they are formally distinct from stanza poems, the Agolian poetic nerve is equally present in all. A poem with such a structure is also his most complete poem, the poem "Mother Albania". [27] This poem is not built according to the pattern of stanzas because the poem has no unique stanzas. However, such a construction of this poem itself makes the poem closer to the reader for some reason. In most cases the poem itself disregards the rules of traditional poem construction, where it seems to relate to a free story, in fact the poetic level of the poem raises its very powerful rhythm, the emotional coloring that is consistent with full of poetic expression with lyrical confession. Likewise is the rhyme which, despite its unmistakable character in this poem, is very present and in function of its poetic expression and its narrative and emotional cover. Poems like "Autumn Thoughts", [28] "Ten Eyes", [29]"Fathers" [30] have the same structure as the poem "Mother Albania", with an interesting theme of praise of past generations who have carried a great deal on themselves. of the burden of history; The "First Rebellion", [31] which focuses on the lyrical hero who distances himself from rigid religious rites. Even the poem "My Earth, My Song",[32] has the same structure, which is a poem that hymns and empowers love for the earth, balanced with love for the homeland. This poem is one of Agoll's most accomplished poems.

Even as regards the construction of the poem according to the types of verses Agoll's poem consists of different types of verses. All the types

of verses that we have discussed in Part 2, when we talk about the types of verses that are used in poems of various forms, Agolli also uses them in the structure of the poem. So in his poems we have the types of verses from quadrilateral, to continue with the fifth, sixth, fourth, and to come to his more standard verses such as foursquare, ninth, tenth, eleven, twelve, twelve, twelve. up to sixteen and ten. Agolli uses all these types of verses in the construction of his poems.

Even the linking of rhymes to Agolli's poems is similar to the rhymes of poems of all forms. Thus, being the great master of the rhyme, Agolli did not escape the structure of the poems at all. Although in poems that are not built on the traditional stanza model, Agolli, although using the rhyme, escaping from its clichés, manages to keep the rhythm of his poem to the end. The expressive power of Agolli's poem reaches the highest poetic levels, through speech, through well-timed poetic expression, through imagination and through thought which, in addition to distinguishing the lyrical hero whose action is based on confession, also lyrical, facilitates understanding of literary art, making it very close to the receptor.

Agolli is an example of lyric poem construction. Continuing the tradition of writing the poem, Agolli more is an original example of a qualitative elevation of the Albanian poem in general.

2. Ballad

The ballad (Italian dance-dance) is a type of lyric-epic poetry, namely a subject-based poetry, in which the poet not only expresses his feelings and thoughts, he also presents the events, actions, and phenomena that trigger those feelings and thoughts. [33] In different periods of the development of literature in Europe, the ballad has meant different literary genres. Despite its lyrical, epic, and dramatic components, based on the emotional aspect of what the ballad contains most emphasizes the lyrical aspect. [34] What

interests us on this occasion is the ballad of Agolli, created throughout his creativity, with great devotion. Although Agolli's ancestors from tradition literature have written the ballad, like Anton Zako Cajupi [35] and others, or from contemporary literature Ismail Kadare, [36] Dhori Qiriazhi, [37] Vehbi Bala, [38] Agim Shehu, [39] Jorgo Bllaci, [40] Koçi Petriti [41] and others, yet Agolli is more committed to expressing feelings and presenting thoughts through a dramatic narrative, namely of a poem with a subject, such as a ballad.

A considerable part of Agolli's ballads are excellent lyrical stories, with the lyrical hero being in a dramatic movement all the time and helping Agolli to express in the best way her essence which she claims through the ballad to its full realization, using all the literary apparatus that complements poetry of this kind.

In this way, from the early poetic activity of Agolli we have identified some ballads which have proved to a great extent the versatility of using different poetic forms, but above all the literary, poetic talent of Agolli, since we are dealing with a quality literary representations of his ballads, a quality that has come to prominence especially in his later poetic writings in the 90s of the last century. Each Agolli ballad has an interesting storytelling subject, each of which has a lyrical hero, identified at times unidentified. In the ballads of Agolli are listed ballad narratives, also described by ironic accents, with which different vices are struck, or various devious acts are whipped. Such as e.g. the ballad of God found among men (the ballad of God); [42] the ballad for the king with great ambitions to enter history (the ballad "King"); [43] equestrian ballad ("Horses of the Wind"); [44] the ballad about the tragic fate of Limo Labinot (the "Horse" ballad); [45] ballad for aunt who promotes granddaughter prostitution (ballad "Aunt". [46] Another part of the ballads, although they are subject ballads and with lyrical hero have other construction such as ballad for the resistance of a kachak [47]

("Kachaku" ballad); [48] then we have ballads for interesting events, sometimes with well-known or generalized hero characters, and at other times with non-typical ballad characters, such as ballads where the hero is: lord, king, aunt, kachak, or some of Agolli's ballads are also dedications to specific personalities, namely real characters, and others to constructed characters, but almost all Agolli ballads are typical and fully realized in all respects. Regarding the length of the ballad they are different, where we have ballads like the ones with some verses up to the poem "Ballad for my father and for itself", which is more than a typical ballad but a fine poetic realization.

The structure of Agolli's ballad is not always the same. The ballad of Agolli in most cases is stanza, while the stanza most used by him is pitch. Most of the ballads of Agolli are built with the four-stanza stanza, but there is also a distich, as is the case with the ballad "Thicket". [49] Some of his ballads are astrophysical, like the ballad "A Turbulent River Comes". [50] The string of the Agolian ballad is the tetrahedral and tenth, and sometimes the eleventh and twelfth strings, while the strings are usually rhymed with Agoll's favorite scheme: abab.

Regarding the general period of the writing of Agolli's ballads, it can be said that they appear from his earliest poetic writings to the ballads included in his five poetry collections of the 1990s.

Like all of Agolli's poetry, which seems to be easily written, the ballad does not exclude this writing ease of Agolli. Through the ballad Agolli manages to focus on different events, different phenomena, which through the use of relevant stylistic figures, his chosen language and original poetic vocabulary, succeeds in sublimating each subject of his ballad, even one particular episode. through his characteristic literary story and poetic discourse. Even to those ballads that are influenced by popular ballads, or motivated by the events expressed in our popular ballads,

Agolli, being a good assimilator of influences, manages to create an autonomy, to be original. Therefore, we can conclude that just as the concept of Agolian poetry exists as the identification of its original poetic opus, so too can be said of the ballad of one who is a typical Agolian ballad.

The peculiarity of Agolli's ballad is especially the construction of his poetic literary work "Ballad for my father and for himself", which from the title marks a representation of a poetic form defined as a ballad, and in terms of subject and length, in fact, it's a typical long poem. Even the author himself in the latest version of this poem, recreated and published as a separate book, says that this work is between the ballad and the poem. [51] In this poem, however, we are dealing with a long ballad, which, though constructed in simple words, has no shortage of genuine poetic discourse. The poem which has an interesting story of its life is divided into eleven songs. With a very few exceptions, namely a very symbolic representation of the three-sided stanzas, the tercine, the whole poem is built with the four-sided stanza, the pitch. Its range is six-sided, four-sided, four-sided, sub-squared and ten-sided, rarely any eleven-sided or twelve-sided. Rima is Agolli's favorite, interspersed with the abab scheme.

More than that it would be interesting to present as a typical example of the culmination of ballad writing, one of his best ballads overall. Considering all of Agolli's ballad poems accomplished in terms of their formal and substantive construction, though not numerically numerous, Agolli's ballads complement the richness of his poetic opus.

Among his best ballads, however, must be mentioned, such as those of the earlier phase of his writing, the ballad "Fires", [52] "Optimistic Ballad", [53] "Commissar", [54] "Write Ballad", [55] "New Ballad for Commissar", [56] or three ballads of poetic summary The word carve the stone: "Awakening of ballads ", [57] " Palestine "

[58] and especially "Ballad of Rrush Rushiti", [59] which marks the culmination of ballads writing in the general poetic opus of Agolli, which is an influence of sublimated and assimilated by Robert Burns's [60] poem "John Barleycorn ".

Of his later ballads, the best ones are: "Horses of the Wind", [61] "Horse", [62] "Comes a Turbulent River", [63] "Thicket", [64] "Madness", [65] "Ismajl Qemali's Sadness", [66] " King " [67] , " Aunt ", [68] " Ballad of God " [69] and " Kachak " [70].

On this occasion, in order to look at the construction of the Agolian ballad, we will give two examples, from the different stages of his poetic writing.

First example, from "Ballad for Rrush Rushiti":

My daddy grapes it,
He said: Rrush-Rrush,
And with the sapling in his hand:
"O Rrush Rushit, bud!" [71]

And the second example, from the ballad "The Ballad of God":

Once upon a time man lived with God,
She ate, drank, talked, and in vain on the mahogany,
And with the sarhoshas he slept in the straw,
That he still didn't have the fame he has today.
[72]

With the ballad, the poetic opus of Agolli is even more complete.

3. Ode

Ode (Greek ode-song) is an enthusiastic poem, described by a solemn note, namely written in honor of a person or an important event, however written in a reputed style, lyric poetry very close to the hymn . [73]

Thus the Agolian poetic opus is complemented by another poetic form, known since antiquity.

Agolli, though not with great devotion, has also written the ode. As in all Albanian poetry, there is not much written in the poetry of Agolli, even though we find Agolli's poetry at various stages of his writing, there is no major representation of it.

Some of Agolli's ode, whether written as devotions to different personalities, as well as poems that present an event that would traditionally have to sum up the enthusiasm and solemnity, in Agolli's poetry present a particular way of poetic writing, both in form and content, thereby exceeding the unwritten norms of what can be defined as an ode. Agolli, even in this form of writing poetry, is quite original, as in all his poetic activity. Identifying the Agolli's ode is even easier because it leaves no dilemma to even the most inattentive readers, because the ode itself identifies them, by putting them under a motto under the heading, with the orientation attribute that we are dealing with.

On this occasion, we should especially mention the "Petefi" [74] ode, through which Agolli seeks to have a Petefian spirit,[75] which means not only a revolutionary but also a sacrificial figure in the approach to the Kosovo issue. This ode is made of quadruped stanza, with the octagonal string and the cruciform abab rhyme.

A stanza of this ode looks like this:

I tell him poet about poets
So I talk to myself often in the smoke of the earth:
"Ah, when there are poets among us
Any Petef for Kosovo Honor" [76]

Likewise, a very interesting and brilliant building is the ode "Lapidars",[77] in which the poet addresses the destroyed monuments of martyrs. This ode contains nostalgia and disappointment. The ode is made of hexagonal stanzas, with a stable subterranean and cross-shaped ababab rim. An example illustration would be of interest here:

Your brothers and sisters,

Now they are not where you fell.

Black man with alien blood

It was put on the barrel for one night;

I tore down your lapidaries

A potty and eaten soul. [78]

Likewise Agolli, being a great master of the use of irony and sarcasm, succeeds in spreading various social vices through the odes, parodicizing through this poetic form. Such is the poem "Ode to the Fly", [79] which is in fact a parody, where through irony the fly's role has been superficial since ancient Greek. So the ode to the fly expresses all the opposite of what the ode has traditionally claimed.

For example:

The famous Greek poets sang for you

That they were a pretty lady at one time

And it turned into fly

To sit there on the pillow or on the wall. [80]

Overall, the content of Agolli's odes is in full accordance with all his poetry. Agolli's ode, though numerically scarce, is in line with the poetic height of this poet.

4. Elegy

Elegy is a type of lyric poetry that has been featured in ancient Greek literature. Elegy (from Greek elegos - complaining) is a lyrical poetry with a clear and measured tone that served to express doctrinal sentiments to address moral and political problems, which later took the forms of a sensual and melancholy lyric poetry. - meditative, presented in various poetic forms. [81] Agolli's ancestors in the creation of poetry, which expresses elegy tones, are particularly Çajupi [82] and Noli. [83] Although a considerable part of Agolli's lyrical poetry is affected by melancholy tones, yet in the notion of elegance they do not meet the criteria of elegy. Even in this form of lyric poetry Agolli uses various expressive means.

In Agoll's broad poetic opus, elegy is the type of poetry with which Agoll expresses his inner world through pain, whether for the past, which is irreversible, or for something lost that can no longer be found.

In the whole of Agolli's poetry we do not have a pronounced presentation of elegy and as such numerically does not record any evidence that would attest to its presence, but nevertheless it is presented and written with great devotion as all the poetic forms presented in Agoll's poetry are written.

On this occasion it would be interesting to mention the poem "Elegy for Self", which has a bit of political accent, as it is written for certain events of the time, but it is nevertheless a poem that meets the criteria of a poem such by form. Meanwhile, Elegy's notes have many of Agolli's poems, such as his anthological poem "When You're Very Upset".[84]

Short conclusion

Being a rare master of string building, in all its kinds; being an excellent completer of stanza, of various kinds, and given the external forms of poetry, as well as the general types of poetry of Agolli, we may conclude that Agolli is a poet who has reached the highest peaks of poetry Albanian in general.

Agolli's poetry is simple, yet unique in its simplicity, complete in form and content.

REFERENCES

[1] From the publication of the first compilation I went out on the road (Tirana, 1958) to the latest volume published post mortum, entitled Beautiful, playful, earthy Woman (Tirana, 2017), there are a total of 57 poetry volumes by Dritëro Agolli.

[2] Rečnik književnih termina (Dictionary of literary terms), "Nolit", Belgrade, 1992, p. 609.

[4] Alfred de Vigny (1797-1863), French Romantic poet. His poetic opus is quite modest: he has only published two collections of poetry while he was alive, and another has been published posthumously.

[5] Vladimir Vladimirovich Mayakovsky (1893 - 1930). Mayakovsky became known as a prominent figure of the Russian futurist movement, being among the signatories of the futuristic manifesto.

[6] Alexander Aleksandrovich Blok (1880 - 1921) was a Russian lyric poet. One of the largest representatives of Russian symbolism.

[7] George Gordon Byron (1788 - 1824), simply known as Lord Byron, was an English poet, regarded as one of the leading historical figures of the Romantic movement of his era. He is considered one of the greatest English poets.

[8] Rečnik književnih termina, (Dictionary of literary terms), "Nolit", Belgrade, 1992, p. 64.

[9] Jeronim de Rada (1814-1903), Albanian poet from Italy, has written two of the most popular lyric-epic poems in the period of Albanian romantic literature, such as "Këngët e Milosaos" (Songs of Milosao), Napoli, Italy, 1836) and "Këngët e Serafina Topisë" (Songs of Serafina Topia), Naploli, Italy, 1843).

[10] Gavrill Dara i Riu (1826-1883), Albanian poet from Italy, belongs to Albanian romantic literature. He wrote the famous lyric poem "Këngët e sprasme të Balës"(The last Songs of Balas), which was left in manuscript and published after his death (Katanxaro, Italy, 1906).

[11] Jul Variboba (1725-1788), Albanian poet from Italy, the first of the Albanian poets to write a poem, although his poem "Gjella e

Shën Mërisë së Virgjër” (The life of Saint Mary of the Virgin), Rome, Italy, 1762, has a predominantly religious character; it is important for Albanian literature as well, because of its historical and literary significance.

[12] Naim Frashëri (1846-1900), one of the most famous writers of Albanian romantic literature, has written two of the most popular poems of this period, the epic poem “Istori e Skënderbeut” (History of Skanderbeg), Bucharest, Romania, 1886 and the religious poem “Qerbelaja” (Karbala), Bucharest, Romania, 1898. He also wrote the poem “Bagëti e Bujqësia”(Cattle and Agriculture), Bucharest, Romania, 1886.

[13] Anton Zako Çajupi (1866-1930), the Albanian poet, is known for the poem “Baba Tomori” (Father Tomori), Cairo, Egypt, 1902.

[14] Gjergj Fishta (1871-1940), known as “Albanian Homer”, wrote the epic poem “Lahuta e Malësisë” (The Lahuta of Highland), Zare, Croatia, 1925.

[15] Ndre Mjeda (1866-1937), Albanian poet, wrote with poems “Juvenilia” (Juvenilia), Vienna, Austria, 1917.

[16] Zef Skiroi (1865-1927), a romantic Albanian poet from Italy, has written the lyric-epic poem “Mili e Hajdhia” (Mili and Hajdhia), Palermo, Italy, 1890.

[17] Dritëro Agolli, Një rrugë dola (I went out on the road), “Naim Frashëri”, Tirana, 1958, pp. 43-50.

[18] Ibidem, pp. 51-57.

[19] Ibidem, pp. 58-66.

[20] Ibidem, pp. 67-77.

[21] Ibidem, pp. 78-83.

[22] Ibidem, pp. 84-91.

[23] Dritëro Agolli, Fjala gdhend gurin (The word carve the stone), “Naim Frashëri”, Tirana, 1977, pp. 147-183.

[24] Dritëro Agolli, Shtigje malesh dhe trotuare (Mountain trails and sidewalks), “Naim Frashëri”, Tirana, 1965, p. 51.

[25] Ibidem, p. 62.

[26] Ibidem, pp. 79-84.

[27] Dritëro Agolli, Fjala gdhend gurin (The word carve the stone), “Naim Frashëri”, Tirana, 1977, p. 223.

[28] Dritëro Agolli, Nënë Shqipëri (Mother Albania), “Naim Frashëri”, Tirana, 1976.

[29] Dritëro Agolli, Hapat e mia në asfalt (My steps on the asphalt), “Naim Frashëri”, Tirana, 1961, p. 77.

[30] Ibidem, p. 88.

[31] Dritëro Agolli, Mesditë (Noon), “Naim Frashëri”, Tiranë, 1969, p. 101.

[32] Ibidem, p. 116.

[33] Ibidem, p. 125.

[30] Prof. Dr. Gjergj Zheji, Prof. As. Dr. Natasha Xhafka, Fjalor enciklopedik letrar (Encyclopedic Literary Dictionary), Sha Shpërndarja e librit shkollor, Tirana, 2001, p. 23.

[34] Rečnik književnih termina (Dictionary of literary terms), “Nolit”, Belgrade, 1992, p. 71.

[35] Anton Zako Çajupi, is known for his use of folk and biblical motifs in his ballads. His most popular ballads are “Atdheu dhe dashuria” (Homeland and Love) and “Zolejka” (Zolejka).

[36] The famous Albanian novelist and poet Ismail Kadare has also written the ballad. His most popular ballads are: “Nëna” (Mother), “Skënderbeu” (Skanderbeg), “Xhuraja”

(Flute), "Lisi" (Oak), "Manushaqja", "Baladë" (Ballade) etc.

[37] Dhorë Qiriazë (1933-2009) Albanian poet. He has published a book with a collection of ballads, "Baladë intime" (Intimate Ballad), "Dudaj", Tirana, 2001).

[38] Vehbi Bala (1923-1990), Albanian poet. He has written several inspired ballads.

[39] Agim Shehu (1934), an Albanian poet, he has also written ballads.

[40] Jorgo Bllaci (1938-2001), Albanian poet. He wrote the well-known biblical ballad "Balada e lotit" (The Ballad of Tear), Tirana, 2001.

[41] Koçi Petriti (1941-2014), Albanian poet. He has written lyric poems, including some ballads summarized in his book "Balada" (The Ballad), Tirana, 2010.

[42] Dritëro Agolli, Gdihet e ngriset (Dawn and Dusk), "Dritëro", Tirana, 2000, p. 110.

[43] Dritëro Agolli, Fletorka e mesnatës (Midnight notebook), "Dritëro", Tirana, 1998, p. 112.

[44] Dritëro Agolli, Lypësi i kohës (The beggar of time), Shtëpia Botuese Enciklopedike, Tirana, 1995, p. 30.

[45] Dritëro Agolli, Pelegrini i vonuar (Late pilgrim), "Progresi", Tirana, 1993, p. 89.

[46] Dritëro Agolli, Gdihet e ngriset (Dawn and Dusk), "Dritëro", Tiranë, 2000, p. 103.

[47] In the historical past of various peoples, including the Albanian people, Kachak (kaçak) was a person who fled home, lived in hiding (usually on the mountain) and fought against social injustice, exploitation classes and foreign invaders.

[48] Dritëro Agolli, Gdihet e ngriset (Dawn and Dusk), "Dritëro", Tiranë, 2000, p. 264.

[49] Dritëro Agolli, Vjen njeriu i çuditshëm (The strange man comes), "Dritëro", Tirana, 1996, p. 50.

[50] Dritëro Agolli, Pelegrini i vonuar (Late pilgrim), "Progresi", Tirana 1993, p. 215.

[51] Dritëro Agolli, Baladë për tim atë dhe për vete, "Dritëro", Tirana, 1997, p. 144.

[52] Dritëro Agolli, Në rrugë dola (I went out on the road), "Naim Frashëri", Tirana, 1958, p. 20.

[53] Dritëro Agolli, Hapat e mia në asfalt (My steps on the asphalt), "Naim Frashëri", Tirana, 1961, p. 59.

[54] Dritëro Agolli, Mesditë (Noon), "Naim Frashëri", Tirana, 1969, p. 251.

[55] Dritëro Agolli, Shtigje malesh dhe trotuare (Mountain trails and sidewalks), "Naim Frashëri", Tirana, 1965, p. 168.

[56] Ibidem, p. 198.

[57] Dritëro Agolli, Fjala gdhend gurin (The word carve the stone), "Naim Frashëri", Tirana, 1977, p. 37.

[58] Ibidem, pp. 130-135.

[59] Ibidem, pp. 136-146.

[60] Robert Burns (1759 – 1796), was a Scottish poet and lyricist. Burns is the author of the famous poem "John Barleycorn", whose verses have influenced Dritëro Agolli himself. This influence appears in Agolli's ballad "Ballad for Rrush Rushiti." The name of Rrush comes from the Albanian word "rrush" which in English means "grape". Otherwise Agolli is also a translator of Robert Burns's poems in Albanian.

[61] Dritëro Agolli, Lypësi i kohës (The beggar of time), Shtëpia Botuese Enciklopedike, Tirana, 1995, p. 30.

[62] Dritëro Agolli, Pelegrini i vonuar (Late pilgrim), "Progresi", Tirana, 1993, p. 89.

- [63] Ibidem, p. 215.
- [64] Dritëro Agolli, Vjen njeriu i çuditshëm (The strange man comes), "Dritëro", Tirana, 1996, p. 50.
- [65] Dritëro Agolli, Fletorka e mesnatës (Midnight notebook), "Dritëro", Tirana, 1998, p. 27.
- [66] Ibidem p. 45.
- [67] Ibidem, p. 112.
- [68] Dritëro Agolli, Gdhihet e ngriset (Dawn and Dusk), "Dritëro", Tirana, 2000, p. 103.
- [69] Ibidem, p. 110.
- [70] Ibidem, p. 264.
- [71] Dritëro Agolli, Fjala gdhend gurin (The word carve the stone), "Naim Frashëri", Tiranë, 1977, p. 136.
- [72] Dritëro Agolli, Gdhihet e ngriset (Dawn and Dusk), "Dritëro", Tirana, 2000, p. 110.
- [73] Prof. Dr. Gjergj Zheji, Prof. As. Dr. Natasha Xhafka, Fjalor enciklopedik letrar (Encyclopedic Literary Dictionary), Sha Shpërndarja e librit shkollor, Tirana, 2001, p. 148; Rečnik književnih termina, (Dictionary of literary terms), "Nolit", Belgrade, 1992, p. 541-544.
- [74] Dritëro Agolli, Vjen njeriu i çuditshëm (The strange man comes), "Dritëro", Tirana, 1996, p. 90.
- [75] "Petefian Spirit" is about the Hungarian poet Sandor Petef (1823-1849).
- [76] Dritëro Agolli, Vjen njeriu i çuditshëm, (The strange man comes, "Dritëro", Tirana, 1996, p. 50.
- [77] Dritëro Agolli, Lypësi i kohës (The beggar of time), Shtëpia Botuese Enciklopedike, Tirana, 1995, p. 71.
- [78] Ibidem.
- [79] Dritëro Agolli, Fletorka e mesnatës (Midnight notebook), "Dritëro", Tirana, 1998, p. 29.
- [80] Ibidem.
- [81] Aleksandër Xhuvani, Kostaq Cipo, Fillime të stilistikës e të letërsisë së përgjithshme (Beginnings of stylistics and general literature), "Rilindja", Prishtina; Prof. Dr. Gjergj Zheji, Prof. As. Dr. Natasha Xhafka, Fjalor enciklopedik letrar, (Encyclopedic Literary Dictionary), Sha Shpërndarja e librit shkollor, Tirana, 2001, p. 45; Rečnik književnih termina, (Dictionary of literary terms), "Nolit", Belgrade, 1992, pp. 178-179.
- [82] Anton Zako Çajupi is one of the Albanian poets who wrote this type of lyric poetry. Two of his elegy poems are known: "Vaje" (Lamentations) which he dedicated to his dead wife, and "Naim Frashëri", in which he delicately described the death of the Albanian romantic poet Naim Frashëri.
- [83] Fan S. Noli (1888-1965), Albanian poet, politician and priest, lived and worked in the USA. He has written two elegies known to two patriots, two Albanian heroes, Bajram Currin (elegy "Shpella e Dragobisë" – "Dragobia Cave") and Luigj Gurakuqi (elegy "Syrgjyn vdekur"- "Mort en exil").
- [84] Dritëro Agolli, Kambana e largët (The bell is away), "Dritëro", Tirana, 1998, p. 7.