

**DIFFERENCES AND SIMILARITIES BETWEEN GEORGE G. BYRON'S POEM
"SHE WALKS IN BEAUTY" AND NAIM FRASHËRI'S POEM "VASHA
NAZEMADHE DHE ME TË ECUR TË KËNDSHËM"**

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Përmbledhje

Përkundër studimeve të ndryshme nga studiues të njohur të fushës së letërsisë krahasimtare midis letërsisë angleze dhe asaj shqiptare, çdoherë ka hapësirë të gjerë dhe të mjaftueshme për të shtuar apo për të dhënë sqarime të reja. Në këtë punim do të shtjellohen marrëdhëniet midis këtyre dy letërsive duke u ndalur në periudhën e Romantizmit me përfaqësuesit e saj më të spikatur, si dhe duke u thelluar në analiza më të veçanta poetike. Në këtë mënyrë, ky punim ka për qëllim të vë në pah dhe analizoj:

- Romantizmin anglez kundruall atij shqiptar;
- Veprimtarinë krijuese të G. Bajronit dhe N. Frashërit;
- Poezi të veçanta të këtyre dy autorëve siç janë: "*She walks in Beauty*" dhe "*Vasha nazemadhe dhe me të ecur të këndshëm*".

Ky punim sado i kufizuar, disi do të hedhë shkëndija në thesarin e gjerë të letërsisë krahasimtare nëpërmjet mendimeve dhe qëndrimeve të dhëna lidhur me temën në fjalë.

Fjalët kyçe: Lëvizja romantike, romantizmi anglez, romantizmi shqiptar, dallimet, ngjajshmëritë, poezia, dashuria, e bukura.

Abstract

Despite different studies of prominent scholars in the light of comparative literature between English and Albanian literature, there is always a vast space to comment or to add something new to it. Relations between the two literatures with a special emphasis on the Era of Romanticism will be seen on the basis of comparative literature, targeting two main representative personalities of the movement with a more deep analysis on their specific poetries. In this regard in my thesis, I will emphasize and analyze:

- English Romanticism vs. Albanian Romanticism ;
- George G. Byron; work vs. Naim Frashëri's work ;
- Specific poetries such as: " *She walks in beauty* " vs. " *Vasha nazemadhe dhe me të ecur të këndshëm* ".

Hopefully, this paper somehow will contribute to the immense field of comparative literature by bringing new views and perspectives on the related topic.

Key words: *Romantic Movement, English Romanticism, Albanian Romanticism, differences, similarities, poetry, love, beauty.*

Introduction: The Romantic Movement

At the turn of the century, fired by ideas of personal and political liberty and of the energy and sublimity of the natural world, artists and intellectuals sought to break the bonds of 18th-century convention. The generation of revolution and wars, of stress and upheaval had produced doubts on the security of the age of reason. Doubts and pessimism now challenged the hope and optimism of the 18th century. Men felt a deepened concern for the metaphysical problems of existence, death, and eternity. It was in this setting that Romanticism was born.

Origins

Changes in society, beginning in the 18th century and continuing into our own time, underlie the Romantic Movement. It was undoubtedly the largest artistic movement of the late 1700s. The term romantic first appeared in 18th century and originally meant "romancelike"- that resembles the fanciful character of medieval romances. The word came to be associated with interest in the middle Ages, the emerging taste for wild scenery, ruins and other

“sublime” locations, a tendency reflected in the increasing emphasis in aesthetic theory on the sublime as opposed to the beautiful²²⁸.

Cazamian defines *Romanticism* in *A History of English Literature* as, “*The Romantic spirit can be defined as an accentuated predominance of emotional life, provoked or directed by the exercise of imaginative vision, and in its turn stimulating or directing such exercise.*” (Denson, Legouis, Cazamian, Vergnas;1965).Romanticism was undoubtedly the largest artistic movement of the late1700s. Its influence was felt across continents and through every artistic discipline into the mid-nineteenth century and many of its values and beliefs can still be seen in contemporary poetry.

It is difficult to pinpoint the exact start of the romantic movement, as its beginnings can be traced to many events of the time: a surge of interest in folklore in the mid- to late-eighteenth century with the work of the brothers Grimm, reactions against neoclassicism and the Augustan poets in England, and political events and uprisings that fostered nationalistic pride. In Europe, Romanticism flourished in England, Germany and France. It elevated the individual, the passions, and the inner life, embracing a more dramatic, personal, and emotional style, even to the point of melancholic emotion.

Romanticism followed a period we call the Enlightenment. During the 18th century, in a reaction against Enlightenment ideas, feelings began to be considered more important than reason, both in literature and in ethics.Romanticism's essential spirit was one of revolt against an established order of things-against precise rules, laws, dogmas, and formulas that characterized Classicism in general and late18th-century Neoclassicism in particular. It praised imagination over reason, emotions over logic and intuition over science-making way for a vast body of literature of great sensibility and passion.²²⁹

Romanticism in Europe primarily was felt in Germany, England and France. The Romantic period in English literature (roughly 1780-1832) stands between and connects the Enlightenment’s promotion of commerce, reason, and liberty and the Victorian experience of industrialization and empire. Romanticism in both artistic production and cultural reception elevated aesthetic practice to an almost divine activity, a realm wherein the individual might forge his or her very self as an ethical, political, and creative being.²³⁰ On the other side, the movement rooted in Germany with the literally ***Sturm und Drang*** "Storm and Drive", "Storm and Urge", though conventionally translated as "Storm and Stress".

²²⁸<https://www.mtholyoke.edu/courses/rschwart/hist255/jkr/romanticism.html> (2014, November 12)

²²⁹<https://www.mtholyoke.edu/courses/rschwart/hist255/jkr/romanticism.htm> l(2014, November 12)

²³⁰<http://www.odessa.edu/dept/english/dsmith/rom.lit.char.pdf> (2014, December 12).

It was a proto-Romantic movement in German literature of the late 18th century that exalted nature, feeling, and human individualism and sought to overthrow the Enlightenment cult of Rationalism. Goethe and Schiller began their careers as prominent members of the movement.²³¹ Romanticism was relatively late in developing in French literature. The end of 18th century and the beginning of the 19th marked Romanticism. Authors of prose, poetry, and drama represent French Romanticism such as Victor Hugo; Alexandre Dumas; François-René de Chateaubriand; Alphonse de Lamartine; Gérard de Nerval; Charles Nodier; Alfred de Musset; Théophile Gautier; and Alfred de Vigny.

The aspect most stressed in France was reflected in Victor Hugo's phrase "*liberalism in literature*," meaning especially the freeing of the artist and writer from restraints and rules and suggesting that phase of individualism marked by the encouragement of revolutionary political ideas. However in France the effect of the Romantic Movement would continue to be felt in the latter half of the century in wildly diverse literary developments, such as "realism," "symbolism," and the so-called fin de siècle "decadent" movement. Romanticism though started in these western European countries, it tackled also other countries such as Spain, Russia, Italy and Balkan countries.

Romanticism also crossed the Atlantic through the work of American poets like Walt Whitman, Edgar Allan Poe and Nathaniel Hawthorne. American Romanticism was just as multifaceted and individualistic as it was in Europe. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, while human society was filled with corruption. (George, Frederick 1997; pp.613) However, Romanticism was, above all, an experimental project of self and social quest, a quest for intense experiences that were felt deeply, a quest for connection, a quest for transcendence, and a quest to know the self and, by extension, others more profoundly.²³²

Romantic Literature

Romanticism saw a shift from faith in reason to faith in the senses, feelings, and imagination; a shift from interest in urban society to an interest in the rural and natural; a shift from public, impersonal poetry and from concern with the scientific and mundane to interest in the mysterious and infinite. Mainly they cared about the individual, intuition, and

²³¹<http://www.britannica.com/EBchecked/topic/570156/Sturm-und-Drang> (2014, December 23)

²³²<http://www.articlemyriad.com/overview-romanticism-literature> (2014, October 22)

imagination. Among the characteristics of the Romantic literature three are the most identifiable:

Nature

The Romantic association of nature and spirit expressed itself in one of two ways. The landscape was, on one hand regarded as an extension of the human personality, capable of sympathy with man's emotional state. On other hand, nature was regarded as a vehicle for spirit just as man; the breath of God fills both man and the earth. (Shroder, 80). Delight in unspoiled scenery and in the (presumably) innocent life of rural dwellers was a popular literary theme. Often combined with this feeling for rural life is a generalized romantic melancholy, a sense that change is imminent and that a way of life is being threatened.

The Lure of the Exotic

In the spirit of their new freedom, romantic writers in all cultures expanded their imaginary horizons spatially and chronologically. They turned back to the Middle Ages (12th century to 15th century) for themes and settings and had an obsessive interest in folk culture, national and ethnic cultural origins. They found delight notions of romantic love, mystery and superstition, and placed an emphasis upon imagination as a gateway to transcendent experience and spiritual truth. In the spirit of their new freedom, romantic writers in all cultures expanded their imaginary horizons spatially and chronologically. They turned back to the Middle Ages (12th century to 15th century) for themes and settings and had an obsessive interest in folk culture, national and ethnic cultural origins. They found delight notions of romantic love, mystery and superstition, and placed an emphasis upon imagination as a gateway to transcendent experience and spiritual truth.²³³

Thereby, romantic poets cultivated individualism, reverence for the natural world, idealism, physical and emotional passion, and an interest in the mystic and supernatural. Romantics set themselves in opposition to the order and rationality of classical and neoclassical artistic precepts to embrace freedom and revolution in their art and politics. Here, except the above listed characteristics that characterized Romanticism in general and romantic poets in particular, were cultivated aspects such as: sensibility; primitivism; love of nature; sympathetic interest in the past, especially the medieval; mysticism; individualism; romanticism criticism; and a reaction against whatever characterized neoclassicism.

²³³<https://www.mtholyoke.edu/courses/rschwartz/hist255/jkr/romanticism.html>(2014, November 12)

Among the specific characteristics embraced by these general attitudes are: the abandonment of the heroic couplet in favor of blank verse, the sonnet, the Spenserian stanza, and many experimental verse forms; the dropping of the conventional poetic diction in favor of fresher language and bolder figures; the idealization of rural life. enthusiasm for the wild, irregular, or grotesque in nature and art; unrestrained imagination; enthusiasm for the uncivilized or "natural"; interest in human rights; sentimental melancholy; emotional psychology in fiction; collection and imitation of popular ballads; interest in ancient Celtic and Scandinavian mythology and literature ; renewed interest in Spenser, Shakespeare, and Milton. Typical literary forms include the lyric, especially the love lyric, the reflective lyric, the nature lyric, and the lyric of morbid melancholy ;the sentimental novel; the metrical romance; the sentimental comedy; the ballad; the problem novel; the historical novel; the Gothic romance; the sonnet; and the critical essay, all of these were pitches that marked the romantic literature. (Bloom, 1973; 205).

Characteristics of English Romantic poetry

Poetry was (and is also) the most powerful sword of any literature movement, especially the Romantic one as William J. Long describes the Romantic Movement as "*the age of poetry*". (Long, 2004; 373) Romantic poetry is a type of poetry, which exhibits such characteristics as emotion, imagination, escapism, supernaturalism, Hellenism, medievalism, love for nature, etc. Romantic poetry carries unique features, which definitely distinguish it from other kinds of poetry. It is absolutely in contrast to neoclassical poetry. Neoclassical poetry is poetry of intellect and reason, while romantic poetry is the product of emotions, sentiments and the voice of the heart of the poet. Romantic poetry is what the heart of the poet says. It is a catharsis of the poet's emotions, thoughts, feelings and ideas bound in his heart.²³⁴

Romantic poetry is a reaction against the set standards, conventions, rules and traditional laws of poetry. That is the reason; romantic poetry is acknowledged as poetry of progressivism in contrast to neoclassical poetry. According to William J. Long, "*The Romantic Movement was marked, and is always marked, by a strong reaction and protest against the bondage of rule and custom which in science and theology as well as literature, generally tend to fetter the free human spirit.*"²³⁵. There are many angles and point-of-views from which one can study romantic poetry. The most important features of English Romantic poetry are listed below:

²³⁴<http://rafiq23.hubpages.com/hub/Romantic-Poetry-Definition-Characteristics> (2014, December 12).

²³⁵ Ibid ,p. 372.

Imagination

In the words of William Wordsworth, 'poetry is the first and last of all knowledge'. The phenomenon of imagination is the essence or core of romantic poetry. According to romantic poets, it is possible to attain a transcendental experience by means of imagination. It takes us near to the spiritual truth of the human kind.

Emotions

When it comes to romantic poetry, reason and logic take a backseat. The one thing which rules the world of romanticism is emotion. Romantic poetry is one of the best means to let loose one's emotions through words. The overflow of emotions depicted through romantic poetry transcends the boundaries of logical reasoning. Spontaneity in romantic poetry arises from an emotional outflow, and sometimes pain is the inspiration.

Nature

A romantic poet can let loose his/her imagination in the process of interpreting natural phenomena. It is said that romantic poetry associated with nature is a kind of a meditative process. The rationalists tend to view or associate nature with some kind of machine. A romanticist's perception of nature is that of an organic phenomenon. Nature is also viewed as a setting or place which offers respite from the artificial world that we inhabit.

Pastoral Life

The pastoral life, culture and traditions are mentioned on a frequent basis in romantic poetry. In most cases, the relaxed and slow-paced pastoral life of shepherds is depicted in these poems. Romantic poetry employs this feature in order to present before readers the complexities of life in a simple manner. Contrasting features of country and urban life can also be depicted by the portrayal of pastoral life.

Symbolism

It is a way of expressing so much in so little. The use of symbolism in literature allows inferring / deriving different meanings from a single expression. Symbolism rouses the curiosity of readers and also adds a kind of enigma to the expressions or thoughts of the poet. Representing a particular thing allegorically, lies at the core of symbolism. Repetitive presentation of an object or character is one of the ways in which symbolism is depicted in poetry.

Individualism

It is one of the important romantic poetry characteristics. Representation of a hero, a person with exceptional genius, is of common occurrence in romantic poetry. Heroes are depicted as personalities which exhibit boldness. This quality boldness is in contrast with that of restraint depicted in ancient classics.²³⁶ In search of sublime moments, romantic poets wrote about the marvelous and supernatural, the exotic, and the medieval. But they also found beauty in the lives of simple rural people and aspects of the everyday world. Some of the characteristics of the English romantic poets are:

The emphasize individual expression, not imitation and obedience to formal rules, in art; the emphasize the concrete, the sensuous, and the particular in poetry; They treat the poetry as an organic, living entity or a whole; Valorize engagement with or return to nature as the regenerator of imagination and guide for all that is best in humankind; See the poet as “the rock of defense for human nature” (Wordsworth); the poet has the power reunite a fragmented self and society; Stress creative imagination as the source of art; the mind at least partially creates what we call “the world” ; Cultivate theories of “poetic genius”; Revere and explore the subjective nature of memory; Emphasize the emotional, or “passionate,” element in human beings; Defy the moral codes of ordinary society ; Favor the lyric over other types of poem (when a Romantic poet writes an “ode,” he or she refers to a state of mind, not so much to the poetic genre).

When reference is made to Romantic verse, the poets who generally spring to mind are William Blake (1757-1827), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), George Gordon, 6th Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821). These writers had an intuitive feeling that they were ‘chosen’ to guide others through the tempestuous period of change.²³⁷

Albanian Romanticism and its characteristics

The 19th century, the century of national movements in the Balkans, found Albanians without a sufficient tradition of a unitary development of the state, language and culture but, instead, with an individualistic and regionalist mentality inherited from the supremacy of clan and kinship and consequently with an underdeveloped national conscience, though with a spirit of spontaneous rebellion.

²³⁶<http://www.buzzle.com/articles/romantic-poetry-characteristics.html> (2014 December 14).

²³⁷<http://www.bl.uk/romantics-and-victorians/articles/the-romantics> (2014, December 14).

In this historical cultural situation emerged and fully developed an organized ideological, military and literary movement, called Rilindja Kombëtare (National Renaissance). It was inspired by the ideas of National Romanticism and Enlightenment, which were cultivated among the circles of Albanian intelligentsia, mainly émigrés in the old settlements in Italy and the more recent ones in Istanbul, Bucharest, USA, Sofia and Cairo. National Renaissance, nurturing the Albanian as a language of culture, the organization of national education and the establishment of a national literature on the cultural level as well as the creation of the independent state – these were the goals of this movement which gave birth to the school of Albanian Romanticism.

It was imbued with the spirit of national liberation, with the nostalgia of the émigré and the rhetorical pathos of past heroic wars. This literary school developed the poetry most. Regarding the motifs and poetical forms, its hero was the ethical man, the fighting Albanian, and to a lesser degree the tragic man. It is closely linked with the folklore tradition. The romantic literature is created with the aim of keeping the language alive which is also connected with the illuminist platform and folk culture which was in the same line with the creation of the national identity. Its aim was the development of national conscience²³⁸. Romanticism became an important factor for the national renaissance. In this way is explained the political activity of our romantic writers.

This is an extremely fruitful period, with artistic works that reflected the writer's desire for a national awakening of the population, to retrieve the ancient ancestors, to evocate the figure of our national hero Scanderbeg, to make Albanian language alive as an expression of a repeating self conscience and this because of being banned for so many centuries. Albanian Romantics imposed new ideas on moral mission, and art patriots. The most part of features of Albanian Romanticism was the trend towards morality, household values, idealism, sharp feelings, uplift before nature, orient and glorious past of the Albanians.²³⁹

Two are the greatest representatives of Albanian Romanticism of 19th century: Jeronim De Rada (1814–1903), and Naim Frashëri (1846–1900), born in Albania, educated at Zosimea of Ioannina, but emigrated and deceased in Istanbul, respectively in Italy. The first is the Albanian romantic poet brought up in the climate of European Romanticism; the second is the Albanian romanticist and pantheist who merge in his poetry the influence of Eastern poetry, especially Persian, with the spirit of the poetry of Western Romanticism.

²³⁸http://theglobaljournals.com/gra/file.php?val=October_2013_1381842901_c05fc_17.pdf/ (2014 November 12)

²³⁹ Ibid

Differences and similarities between English and Albanian Romanticism

All contemporary scholars agree that Romanticism was the same phenomenon that appeared in all European nations, no matter the time of appearance. Except the characteristics that distinguish Romanticism of one place to another there are characteristics that joins them too. One point of that might be looked when comparing two same literature movements is the way how they came to light.



According to the cultural context and its historical place in history in the English romanticism appeared specific stylistic features that were common to German and French romantic literature but did not mark the literature of the Balkan countries. Knowing that in the 19th century the Balkan countries were occupied and struggled for their independence from the Ottoman Empire. This means that if the English romanticism emphasized individual expression and imagination the Albanian Romanticism was a national ideology, the ideals of whom were decided by historical position of the nation. That's why the Albanian Romanticism is formed in a specific historical context and carries out a specific function.

Somehow that is the main difference of these two same movements, followed by other differences which somehow contributed by making each movement as unique as possible. Other differences are: English romantics concentrated on their escapism from the society while the Albanian romantic, were the contrary. Knowing their country position and the fight for the independence it was impossible to escape from the reality. English romantics emphasized the development of the individual, while the Albanian romantic the development of the nation. No matter how differences as mentioned above being same movements is impossible not to have similarities. So the common things of the English and Albanian Romanticism are: Imagination, their approach to nature emphasizes the emotional, or "passionate," element in human beings, favor the lyric over other types of poem etc.

Life and work of Two Prominent Romanticists

Biography of George Gordon, Lord Byron (1788 –1824)

The man of paradoxes who grew up with Romantic Movement brought new manner and perspectives for English Literature is no one but George Gordon, Lord Byron. He was born in 1788 in London. He was not only an English poet but also presented historical tragedy, romantic narrative, ode and especially epic satire to Romanticism.

His style was a bit satirical as he considered Alexander Pope who was one of the most important satirist in Age of Reason was a model for him. Byron was sort of persona, doing what he pleased to do , living his life without caring anything, and never conceded his own truths which was felt him under pressure. (Bloom, 2009; 106) His aspects towards to life made him like a hipster and leaded to approach liberty themes on his works of art and also reflected his deeds as well. During Greek Struggle, he fought against Ottoman to attain Greek's Independence. His characteristics directed him to act rather than just making a point on his works. He addressed such an extraordinary poems as writing for him is an overcoming the obstacles in his life.

It is understood that his life was quite scandalous and intriguing that he could hardly ease from his deep feelings and also didn't take notice of people's rumors about him by writing down on paper. Despite of all things, he still became a successful poet of his day. Also, during his life time he chased love, fame and adventure made him to become a person like movie stars and rock musicians between ladies. His unusual way of approaching to life and some scandalous things with his old wife caused him to have been a notorious hero and self-exiled from England. Matthew Arnold indicated Byron's moral banishment: "Despite being half mad during the time between metaphysics, mountains, lakes, love, extinguishable, thoughts, unutterable, and nightmare of my own delinquencies, Byron poured out some of his greatest work." The poet whom mostly wrote about unusual love affairs with his numerous cousins and intimate friend's wife, Byron mentioned on his works from his real life experience. That's why his works of art were like an autobiographical creation.

The thing which became so interesting is that after his death the committee who consisted of his friends made a tense discussion about Byron's unpublished poems and then these works cannot be published because of their context. Despite of his oddity character, he made a different statement to the world. Byron leaded on indelible impression on English Literature, authors and poets of Romantic Era, works of art and also social attitude and reform with his contradictory manner even if he was condemned on moral grounds.

Lord Byron left a huge impact on English Literature with the character which is created by him called *Byronic Hero* and also he brought new aspects to Romanticism unlike some authors who approach only deep emotions on their works of art. Apparently, Byronic Hero was Byron himself when it was noticed Byron addressed his own life on his works. This figure contributed for English Literature with archetype that differentiated in time. It dragged readership to the world of unconsciousness and widen the limits of their minds. (Bloom, 2009;179)

Major themes

Some of the major themes that characterize Byron's work are:

Liberty

Several of Byron's poems, particularly those based on his travels, raise the problem of oppression throughout Europe and defend the necessity of human liberty.

The power of Nature

To Byron, Nature was a powerful complement to human emotion and civilization. Unlike Wordsworth, who idealized Nature and essentially deified it, Byron saw Nature more as a companion to humanity.

The folly of "love"

Throughout his life, Byron sought the perfect object of his affections, which paradoxically made him a fickle and unstable lover to many women. Other major themes include the power of art, the value of classical culture, realism in literature, a day of reckoning, etc.

Lord Byron's poetry characteristics

The poetry of Lord Byron is varied, but it tends to address a few major themes. Byron looked upon love as free but unattainable in the ideal, an idea springing from his own multitude of affairs and ultimate lack of happiness in any of them. His characters and themes are highly autobiographical; most every poem by Byron finds as its inspiration some real person or place Byron had encountered. And although Byron was a Romantic poet, much of his poetry follows traditional forms. (Bloom, 2009; 237)

Naim Frashëri (1846-1900)

Naim Frashëri (1846-1900) is nowadays widely considered to be the national poet of Albania. He spent his childhood in the village of Frashër where he learned Turkish, Persian and Arabic. In Janina (Ioannina), Naim Frashëri attended the Zosimaia secondary school which provided him with the basics of a classical education along Western lines. Here he was to study Ancient and Modern Greek, French and Italian and, in addition, was to be tutored privately in oriental languages. As he grew in knowledge, so did his affinity for the poets of classical Persia and for the Age of Enlightenment.



His education in Janina made of him a prime example of a late nineteenth-century Ottoman intellectual equally at home in both cultures, the Western and the Oriental. Naim Frashëri is the author of a total of twenty-two works: four in Turkish, one in Persian, two in Greek and fifteen in Albanian. Naim took part in the National Renaissance of Albania, and often had to sign his writings using his initials, as otherwise he would have placed himself in

danger working in an official Ottoman position. In view of his sensitive position as director of the board of censorship of the Turkish Ministry of Education in which capacity he was occasionally able to circumvent the ban on Albanian-language books and publications imposed by the Sublime Porte, Naim Frashëri deemed it wise not to use his full name in many of his publications, and printed only a 'by N.H.', 'by N.H.F.' or 'by N.F.'. His works had to be smuggled into Albania.

The poetry collections for which Naim Frashëri is primarily remembered were also published in Bucharest. *Bagëti e bujqësija*, Bucharest 1886 (Bucolics and Georgics), is a 450-line pastoral poem reminiscent of Vergil (70-19 B.C.) and laden with the imagery of his mountain homeland. It proved extremely popular among Frashëri's compatriots and was smuggled into Albania in caravans. Naim Frashëri sings of the herds and flocks, and of the joys and toil of agriculture and rural life. In the collection *Luletë e verësë*, Bucharest 1890 (The flowers of spring), he also paid tribute to the beauties of the Albanian countryside in twenty-three poems of rich sonority.

The verse collection *Parajsa dhe fjala fluturake*, Bucharest 1894 (Paradise and winged words), published together with the spiritual essays *Mësime*, Bucharest 1894 (Teachings), evinced his affinities for the heroes of the past and for the spiritual traditions of the Orient, in particular for the Persian mystics. *Istori' e Skenderbeut*, Bucharest 1898 (History of Scanderbeg), is an historical epic of 11,500 verses which Frashëri must have written in about 1895 in his last creative years and one which the author himself regarded as his masterpiece. (Qosja, 1990; 75). His influence upon Albanian writers at the beginning of the twentieth century was enormous. Many of his poems were set to music during his lifetime and were sung as folk songs.

If one compares the state of Albanian literature before and after the arrival of Naim Frashëri, one becomes aware of the major role he played in transforming Albanian into a literary language of substantial refinement. (Qosja, 1990; 288)

Specific poetries of Lord Byron and Naim Frashëri

Analysis of “*She Walks in Beauty*”

“*She Walks in Beauty*” is a lyric poem centering on the extraordinary beauty of a young lady. George Gordon Byron wrote the poem in 1814 and published it in a collection, *Hebrew Melodies*, in 1815. On the evening of June 11, 1814, Byron attended a party with his friend, James Wedderburn Webster, at the London home of Lady Sarah Caroline Sitwell. Among the other guests was the beautiful Mrs. Anne Beatrix Wilmot, the wife of Byron’s first cousin, Sir Robert Wilmot. Her exquisite good looks dazzled Byron and inspired him to write “*She Walks in Beauty*.” (Wright, 2006; 787)

Theme

The theme of the poem is the woman's exceptional beauty, internal as well as external. The first stanza praises her physical beauty. The second and third stanzas praise both her physical and spiritual, or intellectual beauty.

Rhyme Scheme and Meter

The rhyme scheme of the first stanza is ababab; the second stanza, cdcdcd; and the third stanza, efefef. The meter is predominantly iambic tetrameter, a pattern in which a line has four pairs of unstressed and stressed syllables which is eight syllables in all. The first two lines demonstrate the pattern followed throughout the poem except for line 6, which has nine syllables.

Figures of speech

The most frequent figure that occurs in this poetry is alliteration in order to enhance the appeal of the poem to the ear. Here are some obvious examples:

Line 2 : **c**loudless **c**limes; starry **s**kies.

Line 11: serenely sweet

Line 14: So soft, so, etc.

Examples of other figure of speech are as follows:

Lines 1, 2 : Simile comparing the movement of the beautiful woman to the movement of the skies ;

Line 6: Metonymy, in which heaven is substituted for God or for the upper atmosphere ;

Lines 8-10: Metaphor comparing grace, a quality, to a perceivable phenomenon ;

Lines 11-12: Metaphor and personification comparing thoughts to people; metaphor and personification comparing the mind to a home (dwelling-place);

Lines 13-16: Metaphor and personification comparing the woman's cheek and brow to persons who tell of days in goodness spent.

As the title says, SHE walks in beauty; the main theme of the poem is the descriptions of a lady, the enumeration of certain qualities that the author considers give her beauty. The introduction of the verb to “walk” in the title is important because it gives connotations of advancing, not only in space but also in time. It makes reference to the movement of walking, introducing the reader this way into a bidimensional reading which is going to be constant throughout the entire poem²⁴⁰. The poem is easy to understand because its language is simple and it expresses what the author want to express without using complicate sentences or expressions, to be understand without difficulty; as the beauty is simple and it is understand without difficulty, because we can see it at first glance.

“She walks in beauty, like the night

Of cloudless climes and starry skies;” (lines 1 and 2) (Wright, 2006; 789)

This is the first time that the theme of darkness appears (in night), contrary to the light which is expressed by the stars of the sky. That opposition is repeated along the three stanzas of the poem, because the author is talking about the beauty and that opposition is used to express it, to compare the opposition with beauty. In that sense, beauty is something which is dark and light, something apparent and at the same time, something occult.

“Where thoughts serenely sweet express

How pure, how dear their dwelling place.” (lines 13 and 14) (Wright, 2006;789)

Byron states that her raven tress and her face are softly illuminated (light). Furthermore, Byron express that her thoughts are serene, pure and sweet, and it is normal if we think that her thoughts are in relation with her beauty (it is pure, sweet, calm, perfect). In that point Byron is arguing that the external beauty is related to the internal one. She is beautiful into herself as much as she is outwardly.²⁴¹

²⁴⁰<http://www.123HelpMe.com/view.asp?id=102979> (2014, August 30).

²⁴¹<http://www.historyworld.net/wrldhis/PlainTextHistories.asp?historyid=aa73#ixzz3MIQuaWNY>(2001, March 15)

“A mind at peace with all below,

A heart whose love is innocent” (lines 17-18) (Wright, 2006; 789)

Those lines are about the woman's nature. Byron claims her mind is at peace with all, and her heart is plenty of innocent love. In that sense, Byron is explaining that she is beautiful into herself, inner. This is again the theme that the woman's physical beauty is a reflection of her internal beauty. According to this analysis, beauty is based in two kinds of beauty: the external and the internal one, and the total amount of these two results on the perfect beauty.

Conclusion

“She walks in Beauty” is a reflection of the author about the beauty. And the most remarkable part of that poem is its validity in present times. Generally, poetry does not become old. Poetry is contemporary, and *“She walks in Beauty”* reflects this. This poem could be a present poem, because its sense and its meaning could be applied to today's beauty. Beauty remains equal, is always the same, in the past and in present times, and moreover, it will remind in the future. Although in each period of time the beauty's standards change, the sense of beauty, its meaning, is the same. In my opinion, the way Byron expresses beauty with the opposition of dark and light is really good. As we have explained, it has not got only one meaning, and it could be interpreted from different points of view and it depends on each person. For me, dark represents the internal beauty, as well as the occult parts of beauty; and light represents the external beauty, the obvious things, the bright of our faces, our eyes, our smiles, etc. And both external and internal beauties in proportion, when dark and light are in the right measure, we can say that perfection appears.

Analysis of “Vasha nazemadhe dhe me të ecur të këndshëm”

Some of the most beautiful lyrics, Naim Frasheri will write upon beauty and love that impresses human nature life. The meaning of beauty and the meaning of love in Frasheri's literary work at times is expressed as meditation in philosophical poetries and at times as evocation in love poetries. (Qosja, 1990; 225). In all his poems and lyrics that Frasheri writes upon beauty and love it is perceived the spiritual and divine content. One of his first poetry that Frasheri describes and contemplates the beauty is the poetry of his collection Enderrime (Tahayyulat- Dreams), *“Vasha nazemadhe dhe me te ecur te kendshem”*.

In this poem, Frasheri describes the woman with those words and figures of speech that emphasizes her physical beauty in one side and the impact that beauty has in the perceiver on the other side. As for example ,he will say that “her eyes are two stars” (syte e saj jane yje) ;

her forehead is like the moon(balli ishte hene) ; her lips the rose embraced (buza ,trendafilin la ne turp) etc. Apart from the physical objects of the poetical devices that he used to describe beauty, still the beauty of the woman in this poetry is transformed in metaphysical beauty that causes astonishment and leads to worship as the universe with its infinity.

This identification of external beauty with the internal beauty, spiritual or divine one, expresses the other poetical devices that the author used to describe the internal beauty .For example, he will say that her eyes are like the light of the sky (drite qiejesh jane) ; she is flower from the garden of Paradise (ajo ishte lule nga lulishtja e parajsës); ,she is a star or angel (yll apo engjell) or the Eden maiden (vasheze Edeni) ,etc. The end of the poetry explicitly emphasizes the prevalence of the internal beauty over external beauty, which means the embodiment of human beings beauty with the beauty of entity. Even though this was the first poetry written by Frashëri on the topic of beauty and love, upon the contemplation or meditation of the physical beauty as an embodiment of the beauty of the entity, he still elevates or glorifies it to the extent of meditative generalization:

“Se asgje nuk ka ketu perjetesi

Mengjes, vere, bukuri e djaleri;

Si I kroit ujet shkojne pa pushim;

Asnje gje nuk rron perjet, ah, c’ mjerim !” (Frashëri, Vepra 1; 204)

Differences and similarities between Byron’s poetry “*She walks in Beauty*” and Frashëri’s poetry “*Vasha nazemadhe dhe me të ecur të këndshëm*”

To compare two prominent authors of a same literary movement with its differences and similarities and particularly with specific poetries it is absolutely a tough work. Eqrem Cabej, marked Frashëri as the only romanticist of the Albanian Romanticism to as identically as the western romanticists. (Çabej, 1994; 95). But still his work, even though it was in that inspiration of the westerners, his background education and interest on the Persian literature especially on Sufism had an enormous impact on his work. That influence is mostly viewed on the philosophical and love poetries. Such example is Frashëri’s poetry “*Vasha nazemadhe dhe me te ecur te kendshem*”. As seen from the analysis above, it can be vividly distinguished the differences and similarities of these two poems.

The major similarity of the two poems is that they both describe an idealized beauty, manifested in physical appearance. This beauty is based in two kinds of beauty: the external and the internal one, and the total amount of these two make that perfect or idealized beauty.

Another common feature that arises from these two poetries is the poetical devices that the authors used. Their source of comparison of the woman beauty is nature as they compare her with, skies, light, moon, flower, star, comparing her physical appearance with most gracious words. No matter whether they describe external or internal beauty, Frashëri and Byron as distinguished romanticists with these poetries are seen as “the romantic bells “of beauty and love. Their differences and similarities are just a matter of study.

However, the thing that makes the difference on these poetries is the way how they perceived beauty. Though Byron elevates the internal beauty also, emphasizing it the end of the poetry, in comparison to Frashëri’s beauty is totally different because Frashëri sees beauty as a personification of the human beauty to the divine beauty. This highlights the pantheist view of Frashëri in his work generally, and particularly in his love and philosophical poetries. Whatever percepts and views these two poets express on these poetries, undoubtedly they are considered as hymns of what is called beauty. The magical part of these two poems is that anyone can place their self and identify with. And what makes even more admirable these poems is their general approach to beauty as the only element that births love and vice versa, love may be borne by beauty.

Conclusion

Analyzing these poetries and contrasting them was impossible without mentioning the major characteristics of the Romantic Movement and Frashëri’s and Byron’s work. Therefore, my thesis was divided into three chapters in order to have a clear grasp of what is being discussed. Emphasizing differences and similarities between two literatures and between Lord Byron and N. Frashëri work is probably not a new thing as eminent authors have done this far earlier before in comparative literature. But targeting specific work from these poems such as “*She Walks in Beauty*” and “*Vasha nazemadhe dhe me te ecur te kendshem*” might be a valuable and appreciated work.

Thus instead of concluding this work I strongly believe that the relations of English-Albanian literature will be more developed as have been till now. Of course in this respect, a huge role has the printed and electronic media, as well as the Internet. This step would also add mutual recognitions, not only for the top works and authors, but also for other authors, thus bringing special values and originality and creative specifications depending on public opinion and readers’ tastes.

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