Mustafi Muhamed,
Ph.D., in Philology Associate Professor
of Arabic Language Faculty of Islamic Sciences
Skopje, Macedonia
E-mail: meti@t.mk

ORIGINALITY OF BAYTAJEAN THOUGHTS

Abstract. It is not easy for scholars to write about the originality of thoughts because it is very difficult to set the line, which differs between inspiration, imitation and authenticity.

Baytajejan thoughts were initially under Oriental influence but, during the great experience, they wrote original poetry, consistent with the mentality of the Albanian people and with Albanian national traditions. The distinction between Imitation and originality is evident in the poetical expressions of Baytajies, but without departing from the formal and thematic Oriental poetry. Baytajejan originality is reflected in the themes, which reflect the typical Albanian nature in the Arabic-Ottoman alphabet.

Keywords: Baytajies, Albanian, thought, orient, influence, originality.

People's thoughts are different and it is very difficult to distinguish whether they are original or not because the world makes so many articles that it is not easy to make any real judgment. Mark Twain noticed this difficulty and "believed that there was no such thing an original thought or an original idea, because every subject on Earth had been pored over, written about and analyzed. Does that mean that originality itself is a myth, and that no creative idea exists independent of another idea? The answer is yes and no. Yes, there are original ways to express thoughts, ideas, concepts and philosophies, but no, the actual subject upon which these thought, ideas, concepts and philosophies are based on, are not original" [7, p. 1].

The Baytajejan thoughts were a result and compound of oriental cultures coming from the Middle East under the dominance of Islamic culture and religion with all its cultural, literary, pedagogical, religious and philosophical aspects. Given the fact that external factors are orientation of social movements and thoughts, we can say that thoughts cannot be isolated from general economic, political, philosophical, and cultural developments [1, p. 9].

Generally speaking, it is true that in literary studies, especially in the anthology and grouping

of authors and works, there has been a criterion of belief that is almost superposed on the geo-regional criterion. Even a scholar as Prof. Namik Resuli, an Orientalist and skillful Albanologist, in his literary history speaks about Catholic writers, referring to old authors, to Muslims, referring to the Baytajejan literature and then a part of the National Renaissance literature as well as to orthodox writers [2, p. 20].

Since pedagogical and philosophical thoughts derive from the factors that influence the livelihood of a community, then we can say that the Baytajejan thoughts are functionally interconnected with the principles of society and the social action structures in which they lived and acted [3, p. 127].

The Baytajies were under the influence of Oriental views and it is natural to know Oriental Languages to understand the widespread literature of their time, because they could not be formed intellectually as if they did not know the languages of the Oriental Cultures that existed those days and affect their society.

– Fevri or Mawlana Ahmed bin Abdullah, who was of Albanian origin, wrote beautiful poems in three Islamic Languages: Turkish, Arabic, and Persian;

- Nezim Frakulla is also said to have written poetry in Persian;
- Nesibi or Tahir Deda from Frashër (nineteenth century) wrote poems in Turkish and Persian;
- Aqif Mehmet Pasha from Tetovo has had tremendous ability to write poetry in three Oriental Languages;
- Hafiz Ali Korca wrote in Persian [4, p. 82].

The knowledge of Oriental Languages, that were considered scientific languages and means of creating literary and philosophical artistic works, opened their doors and inspired them to think and write about religion, literature, pedagogy and philosophy under direct Oriental influence.

The Baytajies made their creativity for the sake of God and not for any personal gain or social prestige, and we see this in the words of Nezim Frakulla:

- My aim from the knowledge of this world;
- It would be to get mixed with Your Excellency [5, p. 183].

This Baytajejan creation, first shows the extent of Islamic spread, secondly the intensity of its acquisition and transformation into spiritual presence, and ultimately the opportunities created for the preparation of intellectuals in Islamic formation [6, P. 146].

For this reason, every time we read their thoughts, we will clearly see that every word, as well as intention, reason, and language have a religious color; eg in the poetry of Nezim Frakulla “*Ashik Sadik*”, we feel a great proximity between him and God:

- Since I’ve started learning;
- I feel out of separation;
- When I get the book to read;
- And I feel like I see Your Excellency! [5, p. 123].

Though they were under the influence of Arabian, Persian and Ottoman cultures, they were not imitators or plagiarists of such cultures, and did not

interpret them in Albanian in the Ottoman-Arabic alphabet. They had so good knowledge that they were able to create, think, write, and contribute authentically by creating and defending authentic personality and independent individuality.

This is clearly evident in the words of Yahya Bey Dukagjini, who is protected from epigonism (imitation of Persian Diwans), and when he speaks of the poem “Yusuf and Zulayha”, in his “The Book of Principles”, he says:

- I did not translate foreign words;
- My language is not translated by the Persian;
- I do not eat from the dead Persians! [4, p. 254].

He also repeated this in his work, “*Shah and the Beggar*” (*Shahu dhe lypësi*), and says:

- This book does not have foreign feathers;
- There are no translated words in it;
- I have never received anything from anyone else;
- God knows, maybe there are translations;
- Whether fantasy, whether good or bad;
- This book is mine, it is my sadness [4, p. 254].

As a summary of this topic, and based on the mentioned statements, we clearly understand that their creativity was original and authentic, as well as creativity that reflects the organic unit between the feelings, thoughts and language of Baytajies. If we talk about inspiration, then one can freely say that no one can write without inspiration, but when analyzing the problematic, which the poet reviews, then it can be clearly seen whether it is under the influence of any doctrine or not. The poet’s expressions differ from imitation and not inspiration.

If the elaboration of the issues comes from the nature of the author’s own wording, then it can be said that the thought is original and that it is self-reflecting from the inside of the autochthonous soul.

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