



**Symbolism in solo songs of Albanian Composers
written in the second half of the twentieth century**

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Abstract

The main aim of this research is to analyze symbolism and some other aesthetic elements into solo songs form of an Albanian musical artistic community that is lived and created at one time of censorship, totalitarian monist undemocratic of communist ideology.

Symbolism as a spirit in Albanian music has been little elaborated, there are no publications or books that elaborate on symbolism in musical art in general, much less, solo songs research.

This thesis requires sensitivity to treatment, knowing the reason for the application of symbolism in the creativity of these composers. The symbolism in Albanian literature and professional music in the second half of the 20th century was a reflection of the spirit of the Albanian artist. This is the main reason why I decided to do a study in this field.

Another reason for my determination on this topic is my professional journey which is concentrated on the solo songs of the Albanian composers.

Introduction

With the advent of the communist regime in Albania, creative art will generally be covered entirely by Marxist-Leninist ideology. The new order with its plans and programs based on the idea-aesthetic platform of Marxist -Leninist ideology introduced new laws.

But in addition to the influence of Russian ideology, French history and literature also influenced Albania. Since it was allowed to be taught in schools, does this mean that the symbolic spirit was also part of it? It remains to be seen whether symbolism came as a direct approach to French literary direction.

“During that time, despite the heavy restraints put upon the arts by the communist ideology, all forms of music have flourished steadily, and creditable standards have been achieved”. (June Emerson, “The music of Albania” Publisher: Emerson Edition Ltd. Ampleforth, North Yorkshire England, 1994, p.2).

1. Genesis

A wide chain network is involved in the reflection of symbolism, first, we have the musical notation that symbolizes sounds, then the same musical sounds create harmony, this harmony intertwined with the performer's part creates effects inspired by that symbol that represents. Solo songs represent quite well the symbolic spirit referring to the three basic elements it contains: verses, music, and interpretation.

The composition, which tends to have modern harmony with dissonant intervals and values of notes thirty-two or fast-paced, have a great predisposition to symbolize emotional tension, fear, resentment, and darkness in the character's life. While the tonal harmony presents a more stable atmosphere, designed as a moment of calm in the life of the character, or the state of the presented landscape.

The reason that makes music a natural symbol of performance events is that it also enables it to symbolize objects and other events, even when the vocal performance is not involved. This makes us explore more about the subject of symbolism in music instrumental, as it is in vocal music also quite meaningful and applied by first approaching the dimension of imitation.

1.1 Historical Description of Symbolism

In symbolist spirit, we are dealing with a not totalitarian art (as the regime of 1944-1991 demanded of communist Albania, where the composers live and create whose works we will analyze.) In reflecting symbolism art is divided by society, while the poet, the composer, closes in on his creative world. The pure art of symbolists wants to create cleansed artistic language in each word or musical note that would reflect full figurative and emotional strength.

The principal representatives of symbolism in French literature are Paul Verlaine (1844-1896) and Stéphane Mallarmé (1842-1898) who quite clearly expressed the attitudes of the symbolists in the new poetic language, revealing its qualities, and defining the purpose of lucid poetry, which should reveal the absolute reality liberated from the variability and darkness of everyday life.

The symbolic theater was influenced by Wagnerian's style, distinguishing itself from a language with a strong metaphysical and transcendent background, seeking human essence through intuition and meditation, preferring mythical and legendary themes, of esoteric and theosophical nature. (Deryck Cooke, "The Musical Symbolism of Wagner's Music-Dramas", Publisher: Musical Times Publications (Vol.93), 1952, p.258-262).

In music, Gabriel Fauré renovated with precisionist and personal language in line with symbolist poetry. He made static, diffuse music, giving importance to solo instruments: *La Bonne Chanson* (1892), on Paul Verlaine's poems. (Graham Johnson, "Gabriel Fauré: The Songs and their Poets", Publisher: Routledge, 2009).

We have deliberately selected a quote by author Victor Cousin who quite clearly defends the thesis of l'art pour l'art "Art for Art's Sake" (l'art pour l'art), which is covered by symbolism, Parnassians, and impressionism. In a broad sense, it is a theoretical concept formulated by the French philosopher Victor Cousin. His demands were: 1. "Neither art nor politics nor religion can influence in art" 2. "To understand art is only the purpose of the art itself which derives from its laws" 3. "Art should be understood only by the idea of beauty". (Xhelal Zejneli, "Periudhat dhe drejtimet në letërsi", Publisher: Çabej, Tetovë, 2006, p.110).

In this theoretical conception, which Victor Cousin formulated, symbolism took a significant turn. The supportive artists of this spirit who lived in the lack of freedom by the communist regime of the time constructed the same concept regarding art perhaps without being aware that this concept exists. But we do not rule out the possibility that the composers in question have directly applied the concept of Victor Cousin, knowing that French history and literature were taught in Albanian schools at that time.

In Albanian schools, world heritage was studied until the 19th century, the music of the 20th century was unjustly excluded when the music started to be treated differently.

"Zhdanov's statement "dissonance is the enemy of the people is the most extreme case to show the ideology of the musical parameter". (Andrei Zhdanov was a soviet communist party leader and cultural ideologist) (Metila Dervishi, "Realizmi socialist në muzikën shqiptare", Publisher: ResPublica, 2016)

We will elaborate and study in the continuation of the thesis if these circumstances have directly influenced the development of symbolic art in Albanian music and literature, but, the reason why we refer the ideology of socialist realism to in the history of symbolism, is the dominance of this literary spirit which coincides with the years of communism in Albania

What did symbolic poetry and the art of symbolism, in general, seek to convey? Where stands its special?

This is what this research aims to present. We will elaborate on the symbolic spirit in the verses, their metrics, and the compositional structure of the solo songs of the Albanian composers of the second half of the twentieth century to elucidate the dual meaning of the symbolistic art that is merged into these works.

Is figuratively required the semantic language in the decomposition of symbolism, in the analysis of subtle nuances of verses and musical phrases hidden in solo works that this research aims to discover, or rather to identify.

1.2 Symbolism in the Art Music

Starting from the work “Art poétique” (1884) by the symbolist poet Paul Verlaine (1844–1896) who instructed the poets on the importance of “music before others”, we can notice the ideology of the symbolic spirit which conquered the circle of French poets in the late nineteenth century, involved here the internal structure of the symbolic elitist language. (Xhelal Zejneli, “Symbolism”, Publisher: KosovaPress, 2020). The semantic language of symbolism seems to require another means of expression intertwined with this first. Symbolic poets not only see the verse as the core of the symbolic coded message without attaching the musical element as a unifying whole.

Does symbolism in the art of music offer real art that reflects life, which cannot be reflected by other art forms? Can symbolic deconstruction in musical art have an identifiable, not misunderstood, meaning?

Whether music can be argued as semantic language as literary, some scholars think that the interpretation of music as language is undefined because music lacks syntactic and semantic

structure. Even if it is interpreted as a language by some other scholars it is more modified in a figurative sense, more of a kind of adaptation than of meaning in the substantive musical context. But in the symbolist artist, the theory that composition means of expression find analysis not only formal but also substantive in the entirety of the musical work is strongly defended.

“What seems to us that, in addition to music reflects a certain state of mind, is symbolic. In other words, sounds as well as colors, have a symbolic meaning, capable of influencing independently even before any artistic goal”. (Eduard Hanslick “Për të bukurën muzikore” Original title “Von musikalisch-schönen”, Translated: Bekim Ramadani, Publisher: Bir, Tetovë, 2014, p50).

Eduard Hanslick's attitude towards the world of feelings does not create a skeptical view of emotion as a feeling that surrounds the composer's world but a thought that put music as a means of expression which should not create a subjective analysis based on individual emotion but, one which is based on scientific logic deprived of emotional judgment. Referring to sound and color which in principle have a certain meaning as relevant symbols, this does not exclude them from the possibility of reflecting an artistic purpose, because through symbols is created creative space which is in the service of symbolism.

1.3 Symbolism in Solo Songs

The solo song takes its unifying form from the composers of the Romantic period, such as Franz Peter Schubert who gave an identifying color to the so-called Lied as a kind of form of independent music. Precisely by giving the equal role to music and verse, it reflects the symbolism in both of these elements synthesized in composition mastery. He embodied his music in the symbolic spirit with the verses of German poets: Johann Goethe and Heinrich Heine.” (Bajar Berisha, “Fjalor enciklopedik muzikor”, Publisher: Koha, 2014, p.239).

These two poets had a pronounced symbolic approach to their works. We can call Franz Schubert a kind of reformer in the form of solo song, as in his latest songs he applies the way of declamation and thus forms some types of solo song, and also this is a compositional way that precedes the symbolic atom, which will be part inseparable from this form. These two poets had a pronounced symbolic approach to their works.

The poet Paul-Marie Verlaine also embodied the decadent symbolist movement. Stéphane Mallarmé was the greatest French symbolist poet. It was precisely his creative art that inspired some revolutionary artistic schools of the early twentieth century, such as Cubism, Futurism, Dadaism, and Surrealism. So, the approach of the impressionist composer Claude Debussy about the symbolist poets was closely related and it represented the symbolic spirit not only in French literature but also in musical art.

In different periods, the composers of different countries were dominated by symbolism in terms of content and aesthetics. They chose poetry and other literary genres adapted for their solo songs, by poets representing symbolist art. This interaction suggests that the symbolic factor not only influenced the shaping of this work in aesthetic and substantive terms but also began to influence the stylistic composition approach as an innovative spirit of symbolism in music.

The attempt to determine the symbolism within the music manifested as a new innovative spirit or new moment in the music of the second half of the twentieth century which is inspired by French literature comes consequently from the compositional structure, deciphering certain intervals and chords, non-chord tones, which were the signal of breaking the frameworks that the communist ideology of that time had set for the musical art.

Of course, from this, we manage to find the beginning of the character of symbolism as a direction in the compositions of solo songs, for which reality is unacceptable and seeks to enter reality precisely by breaking its barriers. But symbolism which has its representative characteristics in literature, then also in painting, we cannot say that it clearly defines a certain musical style or way of composition.

The relationship between music and symbolism defines the linear line between the abstract and the invisible, what is heard as music and what is analyzed as a musical form. Through sound codification, various combinations, the decomposition of chords, analysis of sentences and periods within the work in combination with verses of symbolic poetry, it is possible to identify to a certain extent the compositional idea which coincides with symbolism as a broad direction.

If we try to make a logical synthesis in the middle of the path traversed by literary art starting from formalism, decadentism to symbolism with musical art which had included decadence in all stylistic eras while twentieth-century formalism is perceived as a musical direction which is

reflected by the absolute freedom of creation can be achieved up to a stylistic chronological connection. This symbiosis of the symbolic spirit between literature and music leads us to the form of solo song in which these two fields of art have been intertwined since its presentation as a musical form.

In diastology, or the science of phraseology and logical decomposition of musical thoughts within the composition, which had been named by some ancient Greek theorists we find the symbolism of the performing art, visually described in detail thus building the mosaic of an enigma within the verse and sound. Correct decipher is achieved through the deciphering of the work and the ordering of its constituent parts from the beginning to the coordinates of a chronological rotation.

“It has been proven that even during the past centuries the theoretical-musical directions which had the task of explaining or interpreting the work of art were not small in number, among them in the twentieth century was the so-called hermeneutics. The representative of hermeneutics in music is the music theorist Hermann Kretzschmar (circa the 1900s), who thought that the basis of musical works is the idea and meaning of the work. This thought has to do with musical aesthetics in baroque, especially with the science of affect.” (Bajar Berisha, “Fjalor Enciklopedik muzikor”, Publisher: Koha, 2014, p.189).

Contemporary hermeneutics operates according to scientific methods, making systematic and detailed analyzes of rhythm, intervals, pauses, etc. Exactly from contemporary musical analysis, the division and systematization of macro and micro-structural analysis are made.

2. Stylistic Divergence

In different stylistic periods, we have encountered more ideological divergences than reforms. This stylistic diversity comes not only as a result of the creative individuality of the artist but also as an approach which as a means of expression has faith in a certain ideology. Many composers have divided their creative opus into several stylistic periods.

We took the example of the musical creativity of the Spanish composer Manuel de Falla, whose songs have been analyzed within the research methodology and we compared them with the solo songs of Albanian composers.

At a stage in his life, he shows deep religious devotion, this spirit is also expressed in his music which takes a completely spiritual direction. (Carol A. Hess, "Sacred Passions: The Life and Music of Manuel de Falla", Publisher: Oxford University Press, 2004).

In this context, stylistic divergences are sometimes related to each other, as the naturalization of a certain style or spirit. Before elaborating on some of the stylistic divergences such as realism and expressionism, will be clarified symbolism and symbology.

Symbolism and symbology

Symbolism and symbology have as starting points symbols as means of expression but they are divided in two different directions and independent of each other. Symbolism is a concept constructed by symbols, while symbology is the study ethic that studies the symbols, signs, or words that indicate or signify a particular idea, object, or feeling. Symbols enable one to understand something beyond what is known or seen by creating connections between different concepts and experiences. (Agron Gashi, "Mizanteksti", Publisher: Parnas, 2012, p.33,99).

Symbolism can be described as two-dimensional, it within a symbol reflects a word, thought, or condition but at the same time reflects its opposite. Therefore, modifying an element in the broad spectrum of symbolism is not easy, when it is intended to convey a clear idea or image, because the chain network of symbols must coincide with the main message.

If we take for example the symbolism of the color red, which is concluded that in addition to meaning love, passion, in its opposite also reflects blood, war, death, but also so coincidental for the thesis of my study the color red in semantic also symbolizes communism.

Gilad Elbom, a scholar of linguistics, semiotics, biblical and rabbinic literature, emphasizes, among other things, that this relation of the double meaning of symbolism cannot be interpreted strictly and accurately because according to him it has no intrinsic value, no fixed meaning or universal. There is no particular quality that defines it as a symbol of something special.

“If white can signify one thing and its opposite — life, and death — what kind of symbol is it?” (Gilad Elbom, Publisher: Oregon State University, 2020).

This researcher refers to symbolism only in certain contexts, so according to him the most sophisticated way of approaching symbolism is when it is said that things have symbolic qualities. This as a thesis built based on the real has only one basic meaning: the logic of the external and the internal, that which is seen with the eye and understood on a scientific basis.

Is this theory acceptable in both literary and musical art?

Friedrich Nietzsche, a German philosopher, essayist, and cultural critic, expresses his opinion on the art of music as an elite art untouchable in the semantic waters of language. He also refers to art in its original form without the tendency to explain it through research analysis.

“Language can never adequately render the cosmic symbolism of music, because music stands in symbolic relation to the primordial contradiction and primordial pain in the heart of the primal unity, and therefore symbolizes a sphere which is beyond and before to all phenomena. Rather, all phenomena, compared with it, are merely symbols: hence language, as the organ and symbol of phenomena, can never by any means disclose the innermost heart of music; language, in its attempt to imitate it, can only be in superficial contact with music; while all the eloquence of lyric poetry cannot bring the deepest significance of the latter one step nearer to us.” (Friedrich Nietzsche, “The birth of tragedy”, Translated: Walter Kaufmann, Publisher: Vintage Books, p 55, 1967).

This quote which reflects musical art and symbolism within it as a sphere beyond any phenomenon which cannot be decomposed and explained falls into contradictions with the semantic world, symbolism, and analysis of the musical form as well. But in this quote Friedrich Nietzsche mainly

refers to musical art as art that has music as the means of expression and only in that way must be understood.

The longevity of musical art over the centuries has been achieved precisely through symbols. Scoring in the sheets of the musical idea through symbols that have been reformed over time has been the key to understanding the art of composition. In this context, symbolism and symbology are related as two parallel lines which turn an idea or experience into a symbol.

2.1 Symbolism versus Realism

Two of the major directions of world literature of the 19th century are realism and symbolism. (Ardian Marashi, "Letërsia botërore", Publisher: Albas, 2005). Objectivity and concreteness within the frames of realism, merge in the colors of sounds channeled in symbolic spirit.

When the author refers to the term "entirely musical" within the structures of the style of realism, does this mean that the focus is on instrumental music, and becomes an avoidance of vocal music? We have a point of view based only on the musical aspect, and the approach of realism within the compositional structure. This makes us think that the author refers to realism as a musical thought which manages to have a direct approach as a concept within the compositional structure but also as a direct approach to the transmission of what realism represents.

The concept of realization initially found its way of expression through literature, and therefore the approach to this style requires chronological observation in this field of art. Symbolist art has a very intellectual and elitist character. Symbolism penetrates the depths of reality using stylistic figures, while realism presents the truth or reality in a direct form.

The symbolic spirit which aimed to display the perfect in art with different stylistic figures, it indirectly represented reality.

Symbolism was represented by several artists who saw their creativity as an expressive tool that could deport into the soul of anyone who knew the symbolistic language or otherwise called semantic language. The art of deciphering enabled the growth of the extraordinary power of spiritual beauty in the mystery of symbolistic art where the invisible becomes visible.

Whereas realistic art defending the rigorous and detailed description of reality, influenced by positivist philosophy, which regarded the artist as an integral part of society, being a work of art, a faithful reflection of the social conditions surrounding the artist, did not coincide with the symbolist style, who intended to express the mystical connections that exist between the soul and the objects, and creatures of this world.

Realism as the predominant style in the first half of the 20th century has no resemblance with so-called “Socialist Realism” which is a sub-stream of realistic style in art that has to spread socialist and communist doctrine, affecting the consciousness of citizens and their views on life.

The so-called “Socialist Realism” has its roots in the realist and neoclassical traditions of nineteenth-century Russian literature, which depicted the lives of ordinary people. The founder of this style is Maxim Gorky. His novel “Mother” (Publisher: Citadel, New York 1992) is regarded as the first work of socialist realism. His pamphlet “On Socialist Realism” (1933) named this style.

The so-called “Socialist Realism”, which had its roots in Marxist Leninist ideology, should not be thought of in the vortex of realism, because the “art” of so-called “Socialist Realism” did not represent the truth but idealized every action and thought of communist power at the time.

“Much more than a single theory, realism is a school of thought containing numerous related branches. In recent years an outpour of debate and exchange within the realist tradition has captured the attention of scholars. Since the 1980s several new schools of thought within the realist school have flowered, giving birth to many new branches and sub-branches of realist thought”. (Falode James, “Theoretical Foundation of Realism”, Publisher: Lagos State University, 2009 p13).

As a concept, realism has created ramifications not only in musical and literary art but also in many other directions. This creates obedience that the idealistic impact has created a relatively wide area in which it lies. If we compare this aspect of symbolism, we can conclude that the latter lies within the framework of art, without any direct influence in other areas such as those of international and political relations.

Could it be the semantic element that characterizes symbolic language, a reason to create a subjective approach that makes it impossible to apply it in other directions?

The stylistic approach represents certain obedience, it is transformed and finds use in many spheres of life. The stylistic approach represents a certain belief, because, in reality, every new stylistic spirit represents a cause, a message, even if it is coded.

2.2 Symbolism versus expressionism

If we refer to the chronological connection of stylistic directions with each other, we understand that every direction or artistic spirit was born not only as a result of opposition to a previous concept but also as a reform continuum that has sometimes made the unification of different elements within stylistic divergences.

James Ensor, a Belgian painter, marked the transition from symbolism to expressionism through his work. He had applied the aesthetics of symbolism in his paintings through the use of stylistic elements that symbolism represents. (Ulrike Malorny, "Ensor", Publisher: Taschen, 2016).

Stockhausen's music is so complex and even full of many "secrets" that any attempt to analyze one of its compositions from the bottom up not only becomes meaningless but also risks creating something superficial and even useless. (Gregg Wager, "Symbolism as a compositional method in the works of Karlheinz Stockhausen", Publisher: College Park Maryland, 1998).

The description of the American composer and music critic Gregg Wager for this neo-expressionist composer regarding the compositional enigma orients us to the rails of the symbolic world which really during semantic analysis sometimes knows how to give superficial conclusions.

In the book "Symbolism" by Charles Chadwick in the seventh chapter with the title "The repercussions of symbolism" who wrote about how Symbolism had extensive repercussions in one way or another, some of the writers may have been influenced by symbolism rather than to have been true symbolist. René Ghil, founder of the 'École Instrumentiste' pushed to extremes the symbolist's ideas on musicality and the importance of the sheer sound of words. (Charles Chadwick, "Symbolism" Publisher: Routledge Taylor&Francis Group, 2018, p.52).

While in the book “Aesthetic essay” author Rafet Rudi, described Arnold Schoenberg's musical works: Quartet 1 (1905) and the Chamber Symphony (1906) emphasizing the strong influence of literary symbolism. (Rafet Rudi, “Aesthetic essay”, Publisher: Dukagjini, 2002, p.55).

If we refer to the two aforementioned books, we can notice that symbolism and expressionism both emphasize the personal feelings of the artist, where all the human emotions and individual experiences of the artist are intertwined, but every direction or style begins to branch out into other styles as a result of the influences of creative individuality. So, the concept of construction has its light shadows in both of these directions over the years.

In music art, symbolism is an early beginning of some elements of expressionism as it indirectly took the first step towards going beyond harmonic, melodic, and rhythmic. Symbolism also combines the popular element which is also present in expressionism but here it appears partial with different combinations of compositional play.

3. The Text-Music Relationship in Symbolism

“Poetry has to take it from music to its best. Music and poetry are two faces of the same phenomenon, says Mallarme”. (Xhelal Zejneli “Periudhat dhe drejtimet ne letersi-Metodat letrare”, Publisher: Çabej, Tetovë p.169).

In the poetic letters of symbolist poets, we can distinguish a tone that expresses a certain emotional state, but we can also notice changes in intonation, not only through superficial symbols such as the question mark, the exclamation mark but also in the combination of structure within the sentence.

“Music and poetry are closely related. The word is as important as the sound, and thus, the poetic formulation has a very strong influence on the musical one. The rhythm of the language determines the musical flow, the order of the words, the structure of motive, and stanza”. (Fritz Bos, “Etnomuzikologjia” (Original title “Musikalische Völkerkunde”) Translated: Bekim Ramadani, Publisher: Bir, Tetovë, 2019, p 118).

In this context, the question arises whether the composer who selects the verses of a poem to transform it into a form of vocal work, is influenced by the inner intonation of the verses, or is it a direct approach to creative individuality?

Based on the interviews conducted with the composers: Pëllumb Vorpsi and Limos Disdari we notice the influence that poetry has on the definition of the compositional spirit, based precisely on the inner intonation of the verses.

They also express the reason for defining the poems of certain authors. The preferential approach is intertwined with the symbolic instinct which has its roots in an emotional chronology that is conveyed through linguistic aesthetic taste.

The unification of a poetic expressive language that awakens national feelings in the composer and the author of poetry combines the creative approach which, in addition to the creative individuality, is based on mutual inspiration.

These authors belonging to the same nationality, not only co-exist the national segment but interweave their poetic and musical art in the form of symbolic interaction.

“Vocal music illuminates the drawing of the poetic work. Elements of music show many luxurious colors and softness, also symbolic usability”. (Eduard Hanslick, “Për të bukurën muzikore”, Original title “Von musikalisch-schönen” Translated: Bekim Ramadani, Publisher: Bir, Tetovë, 2014, p59).

The power of music fulfills literary art according to the author and the latter does not have the same impact on music. In terms of content, literature has a more objective approach, which even in the double sense that coincides with symbolism is more decipherable. But, this reference helps us to reinforce our beliefs about musical symbolism, although Eduard Hanslick stays true to his beliefs about the presentation of music as an art-science which in principle has sound, he at times explains the symbolic aspect as a substantive part of musical art.

“Langer suggests that music be regarded as genuinely symbolic, as a true language of feeling. Not an instinctive, audible reaction, but an articulation of human feeling not specifically referred to any person or occasion”. (McGlashan, “Music as a Symbolic Process”, Publisher: Journal of Analytical Psychology, 1987, p.333). Music in the perspective of many composers of program music is seen as an insight into the depths of the human soul. So, the content aspect is not given any description or visualization.

In vocal music, in addition to the insight of music as an emotional experience in the human being, instinctive observation is also presented to the ordinary listener who has no claim of semantic deciphered of the content element.

This instinct is first subjected to the power of music which takes on different expressions and forms. Sometimes music is subject to the text and vice versa, but this relationship between text and music does not always reveal the double meaning, at certain moments it melts into the semantic plane wanting to create confusion because only then professional deciphering comes.

French poetry of symbolic spirit is closely related to music. Paul Verlaine is analyzed in the melodic spectrum by author Charles Chadwick in the book “Symbolism”. He analyzes the melodies of Paul Verlaine's poetry as “delicate and intimate” (p.21).

We have a point of view of Friedrich Nietzsche which in one aspect corresponds to this type of poetry which through melody within the verses creates its identity. But can we fully justify Friedrich Nietzsche's opinion about music which he considers as a symbolic art that has full autonomy?

If lyrical poetry depends on the musical spirit, then it is certainly a reciprocal relationship between vocal music and poetry. Because if music continues to be evaluated only as absolute music then how vocal music can be developed?

The interaction of vocal music has been proven in symbolic logic as a combination of literary and musical art and its longevity remains to be seen in the following years.

“But when it is spoken, i.e. with the symbolism of sound, its effect is incomparably more powerful and direct. When it is sung, when the melody is the intelligible symbol of its will, it reaches the summit of its effect; if this is not the case, it is the sequence of sounds which affects us, and the sequence of words, the thought, remains something distant and indifferent”. (Friedrich Nietzsche, “Birth of tragedy and other writings”, Publisher: Cambridge University Press 1999, p.138).

In this quote from Friedrich Nietzsche, we notice another approach to the symbolism of sound. He mentions: “When it is sung”, meaning it refers to vocal music which is directly related to the text but within it includes also the interpretation. He refers to poetry as a distant signal not too departing, for the author the musical spectrum as much as it is complex is also direct.

“Further in language, there is a certain vagueness of symbolism. A word has a symbolic association with its history, its other meanings, and its general status in current literature. Music is particularly adapted for this symbolic transfer of emotions, because of the strong emotions which it generates on its account”. (Alfred Whitehead, “Symbolism it’s Meaning and Effect”, Publisher: Fordham University Press, New York, Reissued 1985, p.84). Does this symbolic line of emotions through music imply semantic and interpretive clarity?

The musical medium can send us symbolic signals but we cannot say direct signals, because we cannot ignore the influence of the instinctive aspect, which tends to appear to us especially when reading and analyzing text or poetry.

In the above quotation of the author Alfred Whitehead, three segments that belong to language, are expressed through the symbolism of the word and which have to do with “history, other meanings and general status in current literature”.

“Yet I believe "artistic meaning" belongs to the sensuous construct as such; this alone is beautiful and contains all that contributes to its beauty. The most obvious approach to the formal aspect of art would be, of course, through the study of pure design. But in poetry pure design is non-existent, and in plastic arts, it has played but a minor role until very recent times”. (Susanne Langer, “Philosophy in a New Key-A Study in the Symbolism of Reason, Rite, and Art”. Publisher: The New American Library, Sixth printing, 1954, p.169).

The conception of artistic work as expressed by Susanne Langer “through the study of clean design” orientation to another perception about symbolic deciphering. Leaving a study system that walks in some stages up to the conclusion, this author although refers to “pure design” also expresses the non-existent nature of poetry in this framework. Pure design implies an artistic criticism based on artistic beauty, but artistic directions differ from one another and as such should be conceived differently.

Symbolic references cannot always be accurate, individual understanding and perception may not have the same indication and this creates unsteady assessment during attempting to reach the desired result.

According to Susanne Langer, semantic language tends to be present in the art of music as well, because even here we have musical expressions and thoughts which are in the form of symbols and as such symbolize a certain thing. Of course, literary semantic language consists of a rich syntactic and morphological structure, while music as an expressive tool has only sounds, but in combination with the element “chiaroscuro which in art means the use of strong contrasts between light and darkness, to create depth and drama.” (Emma Taggart, “How Chiaroscuro Emerged from the Dark to Become One of the Most Iconic Painting Styles”, Journal My modern met,2020), we can perceive the presence of linguistic and musical symbols as two contrasts that create a three-dimensional work: text, music, and symbolism.

“Debussy’s sense of wonderment at the Symbolist poetry of Mallarmé, Verlaine, and Baudelaire inspired and informs not just his songs but also his piano music, where his reading and

understanding of this Symbolism is even more penetrating. His extracting bits of verses from their poems, occasionally, using them as titles to his pieces, allows us to glimpse the extent of his literary sensitivity: more than translating a reader's experience into music, Debussy rather transcends this experience as he 'zooms in' on a specific moment of the poem and, from this highly personal vantage point, explores often unsuspected regions". (Arun Rao, "Pierrots Fâchés Avec la Lune: Debussy, Fauré and Ravel during World War 1" Publisher: Technological University Dublin, 2013, p.55).

The description for this composer in the poetic aspect sends us again to closeness with Limos Dizdari. His approach to literature is very pronounced, in many of his presentations he quotes verses of different poets, analyzing and commenting on them. For him, a poem becomes the motivation for a new composition, and the piano music which is mentioned in the quotation above coincides with the importance that Limos Dizdari attaches to piano accompaniment and accompanying motives which have a symbolic character. The piano introduction symbolizes the whistle, and we understand that the author does not tend to present a symbolic spirit only through the vocal work whose verses correspond to that spirit, but also through the music itself, seeks to express his stylistic approach based on that spirit.

"It appears that the reflection of poetical "fogginess", indefiniteness, and ambiguity should be looked for here also in the tonality of the song. This problem is examined scrupulously by Edward R. Phillips, who, in the article *Smoke, Mirrors and Prisms: Tonal Contradiction in Fauré* writes about 'false dominant harmony', discussing the technique consisting of avoiding allusions to the tonal system on the surface of the composition, whilst the deep layer is based on tonality" (Anna Al-Araj, "Musical Interpretation of the Selected Poems by Paul Verlaine. Analysis of Irena Wieniawska's Songs in the Comparison to the Compositions by Fauré, Debussy, and Ravel" Publisher: Jagiellonian University in Kraków, No. 33, 2017, p.47).

When the author refers to the "false dominant harmony" to stand like the symbolic verses we again conclude that the composer who chooses verses of this poetic spirit for his vocal work, defends with all his compositional creative capacity the nature of this spirit. This compositional description sends us to a similarity with the solo songs of Albanian composers which we are analyzing. In the microstructural analysis, we notice that within the tonal works are hidden many non chords tones which hide double harmony but also let the poetic verse in the cloak of mystery.

“Yet the music is not the poem; at most, it is a very approximate transliteration of mood, without the point and inflection of every line of Mallarmé’s poem-how could it be more since Mallarmé’s imaginative consciousness is built at its clearest levels out of speech and Debussy’s out of music?” (Andrew Lehmann, “The Symbolist Aesthetic in France” Publisher: Basil Blackwell, Oxford,1950, p.219).

The emotional and instinctive dimensions are combined in the same stylistic line. In this context, when it comes to a composer who has had direct contact with the French literary circle and the most dominant symbolist poets, it may not surprise that the same aesthetic taste and emotional telepathy were created. But the emotional telepathy and instincts that created a natural symbolism in Albanian poets and composers during the communist period awaken our curiosity to study the relationship between symbolism, poetry, and music.

The support of musical creativity in literature was noticed by many composers who mainly have the main focus on vocal music. But what we notice in the selection of verses is always a rich melodic language. “Turning to the wider relationship between music and literature in Albanian literary creativity, we see that it is the Albanian language that, as no other language, is considered mostly as a sung language in the non-spoken sense”. (Vasil Tole, “Kadare dhe Muzika” Publisher: Media Print, Tiranë, 2019, p.41).

We notice the closeness of poetry to Albanian composers, can the inner intonation of the Albanian language and the melodic character be the reason for this connection with poetry? We notice that the aesthetic and stylistic taste naturally coincides with the symbolic character.

“He (Charles Morice) was much concerned with painting but he points out that as a group the writers were more passionately affected by music because it is at the same time more distant and more intimate, nearer both to the origin and the resolution of feeling and sensation...Line and color arrest and defy time: sound yields at the very moment it is born; it lives to die, it is a profound symbol”. (Robert Goldwater, “Symbolism” Publisher: Westview Press, United Kingdom, 1998, p. 180).

When the author refers to the solution of feeling through music it seems that through it it is sought to decipher the symbolic code, but the poet's connection with music does not date after the finalization of the artistic product but before it. Is not required to music to remove the mystery of

symbolist poetry but to give voice to the inner intonation and to strengthen the symbolic ideal which its keyword is beauty.

4.Comparative methodology

4.1 Symbolism in solo songs in world music and Albanian music of the second half of the twentieth century

“Composed in the final months of his Paris sojourn, the *Siete Canciones Populares españolas* can be viewed as the first work in which Manuel de Falla fully assimilated his experiences in the French capital and projected a post-Romantic ethos. Falla's approach to the *Siete Canciones* reflects the revived interest in the folk song that was a hallmark of the late nineteenth and early twentieth-century Spanish musical nationalism but is also closely tied to the work's immediate compositional contexts”. (Michael Christoforidis, “Manuel De Falla and visions of Spanish music”, Publisher: Routledge, London, 2018,p 68).

Manuel de Falla is not distanced from the symbolic spirit, his solo songs support the origins of individual inspiration of composition, as well as the intrinsic meaning of words, the importance of verses content in equal relation to compositional content and often with a more emphasized for the verses content which is a distinctive feature of what symbolism represents.

“The accompaniments also display his assimilation of French pianism and musical styles and are especially indebted to the example of Ravel's folk song settings in their harmonic subtlety and use of a limited range of rhythmic motives or accompaniment figurations for the songs, which are sometimes based on the extrapolation of ideas from the melodic line. *Siete Canciones Populares españolas* marked a crucial point in the development of Falla's musical language, instigated in part by his re-examination of folk song and its setting. This composition may have prompted Falla's more extensive and direct exploration of Spanish folklore and flamenco sources in the following years, once he was back in Spain. The personal stylization of Spanish music in “Polo,” “Jota” and “Nana” had important consequences in later works, most notably in *El Amor brujo* (1914-15), *The Three-Cornered Hat* (1916-19), and the *Fantasia Bætica* (1919). While still employing some folk elements derived from printed collections, these works represent Falla's original and powerful synthesis of predominantly southern Spanish folklore and flamenco within a contemporary musical framework”. (Michael Christoforidis, “Manuel De Falla and visions of Spanish music”, Publisher: Routledge, London, 2018, p 82).

From this analysis made by Michael Christoforidis for Spanish songs, we manage to notice the approximation with the symbolic approach. The composer combines the elements of Spanish folk music with the new stylistic spirit with which he was embodied during his stay in Paris. In this context, it is understood that aesthetic taste which has a stylistic spirit creates a coordinate that strengthens the wide symbolic spectrum.

In Georg Enescu's solo songs, there is a noticeable symbolic figure in the verses content, there are moments when love is freely sung, a distinctive feature of the textual content of solo songs of Albanian composers of the second half of the 20th century, where love was sung in small nuances, many covered in the cloak of stylistic figures.

Depiction of the darkness that symbolizes loneliness, broken feelings of love is another reflection that appears in solo songs. Georg Enescu's solo song "You make me Languish" expresses in a symbolic form the sweet suffering of love with the "compels me to love my anxiety" and "it stops me from feeling depressed if I suffer", these verses are paradoxical but are justified in the enigmatic semantic world when words have a double meaning and they melt into the art of symbolism.

In a compositional aspect, the European and world tendencies of 20th-century composers were focused on the harmony of dodecaphony style, atonal music in general, also this tendency included so-called "singing in speech". Arnold Schoenberg in the "Pierrot Lunaire" for reciter (voice-type unspecified in the score, but traditionally performed by a soprano, piano, and small chamber ensemble, uses this kind of technique where the performer has to turn the singing into a melody of speech, and he accomplishes this by adhering to the rhythm exactly as if he was singing, being aware of the difference between a singing sound and a speaking tone.

The central theme of the work "Pierrot Lunaire" is the artist, the world of thinking, and the creative spark symbolized by the moon, composed of the grotesque element as well. We have three lyrical, tragic, and humorous style coordinate points. A multidimensional symbolic spirit is not reflected in the content of solo songs of Albanian composers of the second half of the twentieth century.

Luigi Dallapiccola reflects the tendency of 20th-century music that was not homogeneous in terms of stylistic orientations. This composer first composed in the impressionistic and neoclassical style,

and later moved on to dodecaphonic and atonal music, for example in his work “Cinque frammenti di Saffo-Five excerpts of Sappho” for voice and orchestra.

A similar tendency in aiming at the modern colors of the 20th century, but expressed in symbolic form, was the Albanian composers Tonin Harapi and especially Feim Ibrahim in the last years of his creativity, but in this aspect, we cannot compare the advance he had received the construction of the compositional structure of European and world composers of the twentieth century, with the compositional structure of Albanian composers in general, who were educated in a communist system that excluded the expressionism of dodecaphonic atonalism of 20th-century music from world music history, because the doctrine of the so-called “Socialist Realism” denies all modern currents in Western music, those who attempted to use those stylistic elements directly were accused of decadence. When we refer to the direct way of the western stylistic approach, we mean a melodic structure that is progressive, has dissonant intervals, as well in terms of content there are verses that do not correspond to the ideology of that time.

4.2 Distinguishing features of symbolism into solo songs of the Albanian and Kosovar composers

“It is not in vain that anthropologist Patricia Resta has underlined the notions of ethnic and ethnonationalism of Albanians. The Albanian nation “has an identity that is not changeable, but essential, ingrained, because it unites the national connection with the kinship one. The people have remained united through the myth of a common ethnic origin, stubbornly maintaining a sense of belonging to an indivisible nation. (The nation for Albanians is an obvious truth: belonging to it is something natural, not voluntary”. (Roberto Morozzo, “Shqipëria-Rrënjët e krizës” Translated: Shpëtim Çuçka, Publisher: Shtëpia e librit dhe komunikimit, Tiranë, 2000, p128).

In this context, we are trying to explain the national connection that the people of Albania and Kosovo have. Are two different countries but have one language, have in common the national flag, even though Kosovo as an independent state since 2008 has another official state flag. National feeling unites the people who have different citizenship but the same nationality.

Our focus is on the second half of the twentieth century, so we have tried to do in the chronology of events in which Kosovo was at that time. The symbolic approach in musical and literary works has been present, which will address some stylistic elements of which come as a result of life under occupation and differences with the art of symbolism in Albania.

If we refer to solo songs written by composers from Kosovo such as Vinçenc Gjini, Zeqirja Ballata, and others, we come to understand that they have chosen this musical form not only as a result of creative individuality. They belong more to the pro-compositional form than to the strophic one. If we compare the form of the solo song of the composers of Albania, we also notice that the form of the pre-composed song is more dominant, while the form of the strophic song is not often encountered, especially among the composers of the second half of the twentieth century.

Symbolism is present in both of these forms of solo song, but we have an essential difference. In the strophic song, the symbolism is presented to us within the context of the verses, and the possibility for compositional nuances in the symbolic spirit is not promising due to the very construction of this form which contains the same melody for all the stanzas.

While the symbolism in the form of the pro-compositional song comes to us in another dimension. It has a wider compositional structure, the verses come to the surface even more, because this form responds more to the requirements of the text than to a repetitive musical motif, and as such remains more faithful to the symbolic spirit. Also, the possibilities for symbolic colors within the composition are greater because the form itself has a wider structure.

But what we decompose in semantic language through the prism of music, is the different approach of the symbolic spirit of Kosovar composers in their solo songs. They had a non-instantaneous inspiration, that inspiration was a rotation of a series of events and experiences related to each other, also in the compositional structure within a cycle there is a unification of that tonal color, the textual content symbolically intertwines with the music.

In the verses of the cycle of songs entitled "Letters" by composer Vinçenc Gjini appear letters, message, love, eyes, the depth of the sea, song, morning dew as a symbol of reflection of human love. If we make a combination of visual and auditory sight we notice how close the musical sounds are to the verses, we can easily understand that even the dew and tears emit sounds, also the gurgling of water can be easily symbolized in musical sounds, then the depth of the sea is

symbolized by mysterious sounds. The symbolism displayed in musical tones representing natural phenomena is manifested with the brilliance of high tones, and with rhythmic speed.

In stylistic terms, the cycle “Letters” belongs to the neo-romantic coloring, with plenty of bold sounds with sharp dissonances and with a wide range of sounds in the piano accompaniment. The author of this cycle says that he brings innovation through rich chords with bold colors for the time and in this musical genre. “Such chords, with color value, are distinguished in the principles of science on academic harmony.” (Vinçenc Gjini, “Unë jam Vinçenc Gjini”, Publisher: mtg-top graf d.o.o., Velika Gorica 2012, p.191).

The cycle of song “Letters” through the symbolic spirit is noticed to be an unknown dedication, based on traditional melisma, and Albanian folklore. Composer Vinçenc Gjini calls the poetic language of the poet Ibrahim Kadriu “Elegant language”. (Vinçenc Gjini, “Unë jam Vinçenc Gjini”, mtg-top graf d.o.o., Velika Gorica, 2012, p.191). This expression that the composer in question gives to the poet seems to allude precisely to the language of the symbolist poets, who sought an elite language for their poems.

If we analyze the interweaving of the content of the verses and the compositional content in the spectrum of the symbolic spirit we have an accomplished form of the song cycle “Letters”. Composer Vinçenc Gjini to create the conviction of a connoisseur of symbolic spirit.

“Ibrahim Kadriu seemed to give me an amazing impetus, which, if viewed from the aesthetic point of view, we can talk about a lyrical creativity, where lyricism emerges from the depths of the soul of the creator's gene.” (Vinçenc Gjini, “Unë jam Vinçenc Gjini”, mtg-topgraf d.o.o., Velika Gorica, 2012, p.191). The composer refers to the feeling created by the poetry of the poet Ibrahim Kadriu, which by its lyrical nature coincides with the spirit of symbolist poetry.

This symbolic form of the Albanian composers of Kosovo and Albania coincides with the spirit represented by symbolism. Exactly the personalized experience and emotion were reflected in the structure of the symbolist artists.

The symbolic approach in Kosovo did not have a parallel line with the symbolist art in Albania, referring not only to music but also to the substantive aspect. While, in Albania, it was allowed to sing for the independent and free country which no one can defeat, in Kosovo, it was completely forbidden to refer to topics that speak of freedom and independence because Kosovo was under

Serbian rule. In Kosovo, the lyrical themes of love, migration, were in the green zone, and only such themes were allowed to be treated. The departure of Kosovo Albanians was even a conventional theme for Serbian politics, whereas the word migration was banned in Albania.

The symbolic approach of the form of composition of the vocal work to some Kosovar composers is quite pronounced. They try to give each visual element the same sound meaning. Often preceded by motifs in that content line.

“With new musical material and beautiful poetic text, I connected the spiritual world with reality, with the theme of love”. (Vinçenc Gjini, “Unë jam Vinçenc Gjini”, mtg-topgraf d.o.o., Velika Gorica, 2012, p.191). From this quote, we can see the artistic orientation of the composer who is oriented in the intertwining between the spiritual world and reality. Recall that symbolism as a new literary spirit in French circles since its inception has been thought of as an attempt to deport into the depths of reality.

If we try to give a resume of the spirit of symbolism to the Kosovar composers of the second half of the 20th century and the composers of Albania, we can conclude that the substantive differences are first based on the circumstances of the lifestyle, the qualities of the emotional state, the aesthetic taste that represents creative individuality, personal experiences, the way the existing world is perceived, and many other elements that surround the artist.

To the composers of Kosovo, we can say that symbolism came not only as a movement of natural artistic development. The symbolic spirit of the Albanian composers of two countries may have come as a result of the aesthetic taste of creative individuality that we do not exclude

as a possibility, it undoubtedly also came as a reaction from the created political and social circumstances.

The freedom of expression in the broad context of the language of symbolic which break down in the semantic language can be said to have deported into musical works and in all musical styles or direction. Symbolism in vocal music is a more objective expression tool, therefore we have the spirit of symbolism not only as a literary movement but also as part of other artistic directions.

5. Analytical Methodology

“Content analysis of musical works requires a broad understanding of musical forms and their history, though not in the partial, uncritical, and pragmatic fashion of the latter-day mystics of pure form. It demands a placing of these forms in their framework of social, meaningful, realistic reference.” (Norman Cazden, “Towards a theory of realism in music”, Publisher: The Journal of Aesthetics and Art Criticism, Vol.10, No.2, Publisher: Wiley on behalf of The American Society for Aesthetics Stable, 1951, p151).

Based on this formulation which finds different paths to be reconstructed by other authors, it generally has the same content structure. We understand that the analysis of the musical form should not be created in a structure that takes on the character of one-sidedness, but to is carefully observed and analyzed from all views. The conclusion should come as a result of an analysis based on examples and reasoned in different forms, and not as a result of a personal point of view based on emotions, for which also Eduard Hanslick has a skeptical attitude in his aesthetic work: “The Beautiful In Music”.

To elaborate on this topic in this thesis have been selected some Albanian composers of the second half of the twentieth century who are concerned with the main topic and through the study of their works will achieve the desired results. In this research, we have chosen to analyze, the stylistic differences and compositional aspects in their works but also to analyze the symbolic spirit that is undoubtedly the subject of this thesis.

Musical works and composers selected for this study are:

1. “Margjelo” (composed in 1964 by Prenk Jakova-1919-1969).
2. “Snow Flower” (composed in 1946, by Simon Gjoni(1925-1991) published in “Album me romanca” 2002.
3. “Spring Came from the Mountains” (by Simon Gjoni (1925-1991), published in “Album me romanca” 2002)
4. “Cradle Song” (composed in 1963 by Tish Daija -1926-2003)

5. “Amid Loves” by Tonin Zadeja (1926-2011), published in “Arie dhe romanca për këngëtarë” by Ferid Bala in 1982)

6. “The Romance of Fountain” (composed in 1953, by Tonin Harapi (1925-1991)

7. “Here's my Land” by Feim Ibrahim (1935-1997), published in “Arie dhe romanca për këngëtarë” by Ferid Bala in 1982)

8. “In the Autumn” by Feim Ibrahim (1935-1997), published in “Arie dhe romanca për këngëtarë” by Ferid Bala in 1982)

9. “Nightingale” (composed in 1967, Limos Dizdari (1942), published in “Arie dhe romanca për këngëtarë” by Ferid Bala in 1982)

10. “Love” by Shpëtim Kushta (1946), published in “Arie dhe romanca për këngëtarë” by Ferid Bala in 1982)

(This chapter includes Micro-Macrostructural analysis and Interpretative-technical requirements)

6. Research Methodology

6.1 Which stylistic directions have influenced the coming of the symbolic spirit in 1944-1991?

“Scholars have more recently begun to admit that since elements of both Impressionism and Symbolism were folded into the Parisian fin de siècle atmosphere, it is finally time to cease "dissociating" Debussy from one style or another and embrace the multiplicity of influences and inspirations that make up the composer's complex musical language. It is important to note that when it comes to broaching the musical elements of what makes Debussy an Impressionist or a Symbolist, they turn out to be virtually identical. By conceding that Debussy's musical language has a mixed heritage, we come to a step closer to reconciling his aesthetic and technical practices” (Tristan Hons, “Impressions and Symbols: Analysing the Aesthetic of Debussy's Practices within his Fin-de-Siècle Mosaic of Inspirations”, Publisher: Canadian Undergraduate Journal of Musicology Vol.3: Iss.1, Article 3, 2010, p.22).

A musical criticism expressed by the Italian press for Albanian composer Tish Daija, whose work we will analyze, sends us to the parallel lines of the symbolic and impressionist spirit.

Marash Hajati (1934-2013) in the book “Tish Daija” (2005) mentions an article in the newspaper *Il Giornale* (21.1.1990) where he says: “We can only praise the seriousness, the taste, the commitment that opens the right key to symbolic and gestural interpretation...”

The symbolic image had reached the spectator, the music critic had unraveled every compositional subtlety, and the performer's stage interaction in this sense of symbolic spirit and its identification was also very important.

“The Impressionists prized perception where the Symbolists prized suggestion, but their different means of achieving their ultimate yet inexpressible goal corresponded on some levels. "Debussy seems intent on capturing an Impressionist moment in time in some of the pictorial instrumental pieces Symbolist poems he embraces the musicality of Verlaine and Mallarmé and uses inexplicable piano harmonies to suggest the inexpressible against the clear sonority of the human voice and the hazy dreams of the text. Though piece by piece his intentions may have been emphatically different, he used the same sensuous atmosphere and the same basic vocabulary of

techniques to convey both impressionistic and symbolistic meaning” (Tristan Hons, “Impressions and Symbols: Analysing the Aesthetic of Debussy's Practices within his Fin-de-Siècle Mosaic of Inspirations”, Publisher: Canadian Undergraduate Journal of Musicology Vol.3: Iss.1, Article 3,2010,p 31).

Impressionist composer Debussy emphatically exhibits a symbolic approach to the application of silence to musical works, and to the symbolic breakdown, this coincides with Mallarmé's works, which use pauses and empty spaces in his poems. (Geoffrey Wilson, “Music and Poetry in Mallarmé and Debussy”, Publisher: The University of Calgary, 1999). Many symbolists share the idea that art must focus on the tones of musical sounds because the music was thought to be the most emotionally deporting aesthetic medium.

Some Albanian composers of the second half of the twentieth century influenced the textual content frames the art of the nineteenth century, where folk creativity and secular art overwhelmingly dominated the sacral art. Not to be outdone is the direction of romanticism which had some features that matched the symbolist spirit, such as small forms - miniature pianos, solo songs, mostly as incomplete songs.

In describing the main stylistic features of the Albanian composers of the second half of the twentieth century made by musicologist Spiro Shetuni, the creative individuality is said to have been formed based on the traditional melodic-modal subject matter, traditional counterpoint, and traditional harmony.

“Çesk Zadeja has as the main individual feature of his music, the proud epics; Tish Daija - enthusiastic lyric; Nikola Zoraqi - dramatic lyric; Tonin Harapi tone the lyrical, often anthem lyric; Kozma Lara-dramatic lyric; Simon John - the dramatic epic; Feim Ibrahim - the heroic epic; Limoz Dizdari - the passionate broad lyric; Shpëtim Kushta - anthem epics; Thoma Gaqi - The Deep Dramatic Epic”. (Spiro Shetuni, “Muzika profesioniste shqiptare-dukuri e shekullit XX”, Publisher: Outskirts Press, Colorado, 2014, p.5).

Another stylistic direction that influenced the symbolist spirit in the compositional aspect is expressionism, which departs from the principles of traditional aesthetics and previous rules for tonality so that chords, dissonance, and consonance have a completely new radical treatment and have nothing to do with the logic of earlier eras. This is the period of the cult of dissonance and

atonal music. (John C. Crawford, "Expressionism in Twentieth-Century Music", Publisher: Indiana Univ Pr, 1993). This new spirit was first used by Arnold Schoenberg.

Feim Ibrahimi, who was a student of Tish Daija in the field of composition, was a composer who secretly experimented with atonality as a compositional structure of the 20th century, challenging himself to dodecaphonic and avant-garde dimensions, phenomena banned in the communist system. His works of this stylistic material emerged entirely after 1991. He invited popular avant-garde figures such as Gerhard Stabler, who would be inspired by Albanian folk music, will use its elements in his creativity.

6.2 How much did geopolitical circumstances influence the creativity of Albanian composers of the second half of the twentieth century?

"Odil Danieli writes in 1985: Albania's past is covered by a veil of mystery, and Albania remains a mystical country", (Roberto Morozzo, "Shqipëria-Rrënjët e krizës" Translated: Shpëtim Çuçka, Publisher: Shtëpia e librit dhe komunikimit, Tiranë, 2000, p.114).

The approach to cultural diversity and political ideologies presented in a not very conventional ideological dimension in Samuel Huntington's book "Clash of Civilizations", (Publisher: Simon & Schuster, 2011, in reality, it represents a non-subjective ideology if it manages to be realized within a national order based on civilizations, while Dominique Moïsi's book "The Geopolitics of Emotions" (Publisher: Anchor, 2010) It is explained that the reconstruction of today's world has more predisposition to be built from the "collision of emotions". The importance of emotions is inevitable in every life process through it is intended to achieve different objectives which belong to a wide spectrum.

If we analyze from this perspective, interaction is a very important component in the field of art, it has importance in the geographical aspect in the exchange of ideas, and artistic visions, not including the political aspect which must be distanced from this creative rotation.

Self-isolation that was characteristic of communist Albania from 1944-1991 covered interaction with advanced European countries, for more than forty years, which greatly affected the lack of

new artistic trends in stylistic diversity and art. In general overview, harmonic colors fade the formal structure of musical works, paintings, and literature.

“Music, literature, and all the arts were seen by the communist regime as a powerful tool of propaganda. This was the reason for the massive investment in the arts: to politicize and schematize until arts and politics almost seemed to be the same thing. It was compulsory, for instance, in every song festival to include a certain number of political songs”.(June Emerson, “The music of Albania” Publisher: Emerson Edition Ltd. Ampleforth, North Yorkshire England, 1994,p50).

Feim Ibrahim (1935-1997), who was a practitioner of these progressive concepts, nearly 40 years later, writes in the article entitled “The Method of Socialist Realism”: “Even in that narrow space to breath, we took those few opportunities to look for new forms of expression. The numerous controversies in the press, problems of the innovation 'tradition (then it was with great danger to speak in terms such as ‘Ars nova’ from Latin for “New Art”) were practically bold attempts to open up and follow contemporary European music streams. Plenty of valuable works and moving forward in the search for new ways became the subject of harsh “ideological” criticism and supposedly ‘deviation’ from the national... Music as music in that system had fluctuation and its politicization was unavoidable. This, of course, had negative impacts for the composers in their research...politicization and ideology led to the schematization of many works, especially programmatic ones.” (Publisher: Journal Drita, 1996).

Also, composer Shpëtim Kushta (1946) in the article “Music as the daughter of art” says that music should be viewed in a wider perspective, as a piece of art that transcends all ideologies and all the minds of the time. He says: “music is a specific, special art, it is elite art”. (Publisher: Journal Drita, 1996)

From this statement by composer Shpëtim Kushta (1946), we understand best the creative music world of these composers who broke the ideology of the time and defended their artistic identity and unified their creativity in the spirit of symbolism which is best reflected by these statements: “Science and art belong to the whole world, and the barriers of nationality vanish before them”. (Johann Wolfgang Goethe, 1813)

Art, broadly music, is first of all formation and individuality, and therefore non-submission to the monist vortex is quite natural and essential. So, we shouldn't look critically at the art that was

created during the communist period. The Albanian art of the years 1944-1991 has been under ideological pressure, but one cannot deny the true values that found new paths and departed from that mindset. Many professors, musicologists, and literary critics define so-called “Socialist Realism” as a method that was not a method.

If we refer to the opinion of the Czech writer Milan Kundera, who considers the official music of the former Soviet Union as artificial preservation of musical romanticism (Metila Dervishi, Publisher: ResPublica, 2016), we focus on the question of whether the so-called “Socialist Realism” was a creative method? At first glance Kundera's definition seems not to fully answer our musical situation. This is because Albanian music created its tradition in this period.

6.3 Does symbolism come to music as a movement of natural stylistic development or as a reaction to the Communist regime of the years 1944-1991?

Symbolism as a distinctive spirit in literature and music art appeared earlier in creative individuality. Before the political-social system of the constitutional monarchy (1928-1939) and the communist period (1944-1991), Albania was under the rule of the Ottoman Empire for nearly five centuries (1468-1912). The poets who lived and acted in this time relation naturally used the language of symbols, the indirect language of the expression of bitter reality.

The first decade of the twentieth century was characterized by traditional musical art inherited over the centuries, intertwined in vocal music expressed with nuances of symbolist language but not in the momentum it received in subsequent years. It comes as a revolutionary current precisely in the period of communism in Albania and it emerges as a reflection of emotional intensity, a feature that characterizes the Albanian artist's contemplative mind on the perception of life, social-political circumstances, and internal revolt which demands a change of situation.

“When Albania's self-isolation was at its highest (1961-1990) only a few singers and instrumentalists were allowed to study abroad. The composers were not allowed to do so, because studying Western techniques of composition was considered ideologically dangerous.” (June

Emerson, "The music of Albania" Publisher: Emerson Edition Ltd. Ampleforth, North Yorkshire England, 1994, p. 30).

These composers overcame monist pressure by painting their works with bold harmony. Conchords, chromatic movement, modern color intertwined with the traditional element, but all of this aesthetically intertwined in the labyrinth of symbolism.

The tendency of the artistic community was quite pronounced, in the symbolic spectrum every creator of art found his form of stylistic approach intertwined with symbolic figures. These acts reflected disobedience, courage, and determination for the art they represented. Many persecuted literary creators and composers, prisoners, survived in notorious cells believing in their ideal and creating works that reflected on their created circumstances and emotional state.

Undoubtedly, these works of 1944-1991 have left a mark in the history of musical art and not only.

Apart from the symbolist spirit that results from a revolting reaction, it also emerges as a special direction built on the foundations of the ideal it represents.

An elite language does not conform to the doctrine of the so-called "Socialist Realism" where the foundations of literary creations sought to build in Leninist Marxist theory "simple language understood by the wide masses" and the approach of Albanian artists was a direct attack on this "doctrine".

"In reality, there are no cultures that have not suffered any influence, as well as Paleolithic cultural cases and prehistoric traditions indirect inheritance. Every living thing is exposed to constant change, even in endogenous relationships special factors change by mutation." (Fritz Bose, "Etnomuzikologjia" Original title: "Musikalische Völkerkunde", Translated: Bekim Ramadani, Publisher: Bir, Tetovë, 2019, p.199).

We cannot rule out the possibility that the symbolic spirit may have come within the aesthetic taste and creative individuality by circumventing here the influence from the ideology of time to particular individuals and different periods, but symbolism as a movement that encompassed all musical art and literature during the years of the communist regime cannot be coincidental or casual reasons, so we can conclude that we have a mixture of embracing symbolist style on the

one hand and responding to Marxist Leninist ideology, and the so-called “Socialist Realism” doctrine.

6.4 Did the Russian national school influence the professional and stylistic formation of the Albanian composers of the second half of the twentieth century?

“These difficulties for dissident authors continued over several decades. Interpretations after the event, with the benefit of hindsight, may today sound somewhat speculative; but in my experience, this is how it was. It remains difficult for a westerner to understand exactly what was going on in such an isolated society as Albania, or even in Russia, which has been far more reported upon. It is even more difficult to understand today the psychological complexity of the artists' minds in these circumstances, and how censorship operated in this restricted society. Censorship operated even in the family. You could not be ice, from the political point of view, even with your wife and children. This is what Solomon Volkov tried to explain in testimony”. (Eno Koço, “The musical world of Albania” Publisher: Akademia e shkencave e Shqipërisë, Tiranë 2019, p.727).

The geopolitical factor seems to have been a significant indicator in Albanian artistic life. Given the friendly diplomatic relations between the state of Russia and Albania as well as the exchange of the same ideological ideas, they directly influenced the musical creativity of Albanian composers. Some of them studied in Russian Music Academies and such circumstances even professional inspiration and preparation refers mainly to it.

In dogmatic systems, it was very difficult for an artist to survive in the ideal of communism and at the same time defend his art. But some of these prominent composers did not accept the tarnishing of their name as “artists of the regime” although this name had some privileges offered by the party, they chose to challenge politics to isolate themselves from their circle and maintain their integrity.

The ballet “Halili and Hajria” by Tish Daija which was then a sketch idea attracted the attention of professors: Dmitri Shostakovich and Aram Khachaturian. The work “Oj, oç” which belongs to

the form of a solo song with motifs of Shkodra's folk music, symbolized the knock of the bride's horse chariot on arrival. Aram Khachaturian had expressed that this was a wonderful creation.

The term "Socialist Realism" appears in 1932 during a meeting between Joseph Stalin and Alexei Peshkov, known as Maxim Gorky and Soviet writers. At the Writers' Congress in 1934, the so-called "Socialist Realist Method" gained the status of state doctrine. In 1936 the Soviet government took measures to apply the totalitarian and indisputable method of the so-called "Socialist Realism" in all the arts in the USSR. This had a direct impact on the communist regime in Albania, the same method was applied until his collapse.

From the 50s to the 70s, the music of the time was influenced by Soviet music with political, revolutionary goals, in a non-national aspect as it taught, analyzed, and practiced the spirit of Russian national music while that of the traditional music of some Albanian areas was completely denied.

6.5 Is it possible to identify symbolism as musical thought?

We have not defined symbolism in the art of music as a period or a particular musical style, not only given the fact that the history of music does not define it as a style of a period that has its identifying tools but the symbolism in music has been seen as a fusion of the concept of symbolism within the literature.

Music synchronized with poetry is thought to be an attempt to make the message to the listener as meaningful as possible. When the symbolic element is added to it, enrich the work with a third segment that awakens the listener's curiosity in deciphering this coded message?

If we ask the question of whether symbolism is a more expressive tool if he refers to music by distancing the verse as an expressive element? This approach directs us to two dilemmas built over centuries. The first opinion belongs to expressionist aesthetics while the second opinion belongs to formalist aesthetics.?

The non-musical elements which are included in equal form with music, in the point of view of some modern composers of the twentieth century are unacceptable, therefore different dilemmas

are created: If music has full expressive power how can it be objectified without the interweaving of literary art? Can musical art be considered as the most direct art where through the sounds it reaches directly to the sense of hearing? The elaboration of these two questions in the concept of expressionist aesthetics abrogates the concept of absolute music. Creating individual feelings and perceptions towards the musical work cannot be achieved until its decipherment.

“Music cannot live in itself, in the abstract interior in which, as pure sound, it is limited, but tends to be transcended into the unity of poetics and music.”. (Carl Dahlhaus, “Estetika e muzikës”, Translated: Edmir Ballgjati, first edition, Publisher: Pika pa sipërfaqe 2019, p.100).

Referring to program music which seeks to transcend the objective possibilities of music itself through its means of expression, it can be said that even within sounds it is intended to have a symbolic spirit, and this spirit can be decomposed into a certain part of the listeners.

Listening to the listener is divided into two distinct stages which are related to each other in a close time relation

We have indications in the compositional aspect in the framework of microstructural analysis, and it is precisely this indication in interaction with the verse that defines the symbolic spirit as a musical-literary thought.

6.6 Did the symbolic spirit develop further after the years of communism?

“Frequent listening is not enough to ‘understand’ the music of other peoples, i.e. to be accepted in the same way as in local experiences. Here it is necessary to know the extra-musical circumstances that have conditioned the development of this music”, (Fritz Bose, “Etnomuzikologjia”, Original title “Musikalische Völkerkunde”, Translated: Bekim Ramadani, Publisher: Bir, Tetovë, 2019, p.64).

Despite the circumstances created in that transitional period, many composers do not stop their musical activity

In the transitional circumstances which had included every direction of life, the symbolic approach takes on another dimension, the emphasis is mainly on the substantive aspect, while the stylistic aspect is fainter. Thought is sharper, more direct, the transition period affects all artistic directions.

The Democratic Party ruled Albania from 1992-1996. Democracy overthrew the ideology of the so-called realist-socialist, gave people hope for a radical change in their lives.

The semantic approach which characterized literature in the period 1944-1991 is not as pronounced during the post-communist years. Linguistic discourse is harsher and more direct as well as contradictory in stylistic terms because we still encounter semantic language within verses which at first sight have an objective character.

Creative individuality and professional training are the basis for promising creativity for a composer, but in a deeper look, the stylistic approach does not always refer to the symbolic act as an expression of individual emotion. The objectification of dual meaning often lies in the creative individuality that has a natural style. The stylistic approach of the composer can create environments that coincide with certain symbolic expressions. This approach to the analysis-commentary relationship enables a more objective look at the dual meaning of the musical work.

The stylistic aspect of the symbolic approach certainly changes in the period before and after the years of communism. But symbolism cannot be analyzed and studied only in symbolic elements and stylistic figures which give indications of a dual meaning.?

The linguistic influence is especially noticeable in this period, the compositional aspect is subject to the content aspect because it tends to emphasize the content more objectively. The verses of solo songs are mainly long, they take the form of a recitative, because the poetic structure itself is more extended, free verses are preferred which enrich the poetic thought.

In the linguistic style, the syntactic and morphological aspect of the poems we can see the embodiment of the verses with the composition because the selected verses belong to a Verlaine, style rich in symbolic figures within the musical work.

In the compositional aspect, we notice melisma and rhythmic nuances of the traditional music of Albania while the verses written in symbolic form through the figures of comparison reflect the admiration of the features of a character.

Various topics are treated, such as pure human love, without accompanying elements “between the lines” of praise of the homeland, religious-spiritual topics are treated. So, they not only that not coincide with the poems required by the ideology but also do not coincide with the symbolism of the years of communism. The new symbolic spirit assumes a more objective character.

Conclusions

In the macrostructural observation, the mosaic of the connection of symbolic elements is formed, while in the microstructural observation the sub-symbols are observed as aids to the means of expression. Through analytical and research methodology we can conclude that the identification of symbolism in the solo songs selected for study has been achieved.

Albanian composers who are part of this study have linked the creative element of their individuality colored with the originality of the melodic and rhythmic characteristics of their origin. Through other stylistic directions which are the forerunners of the symbolic spirit, a natural stylistic approach of symbolism has been achieved.

Contributions

Through the microstructural analysis of the thesis, which was based on the analysis of the smallest processes of the work: the process of elaborating the basic ideas of musical works, harmony and other stylistic features of the work, symbolism in the compositional structure and through the macrostructural analysis of the musical works, which was based on analysis of the greatest elements of the work: symbolism in the verses content, observation of string metrics we have treated carefully the analytical methodology.

We have achieved to decipher the figure of symbolism in the solo songs of Albanian composers of a certain period, which mainly includes the year of communism in Albania. This result also refers to detailed research of the semantic language which is used in the verses of solo songs. The semantic language intertwined with the symbolism which refers to the literary art has characterized the form of the solo song of the Albanian composers of the second half of the twentieth century.

Solo songs have been identified which contain symbolism within oneself. Symbolism in essence not only reflects the inner spiritual revolt against the regime but came also as a natural stylistic taste.