



## A POETIC-REFLECTIVE PATH OF SMAJIL DURMIŠEVIĆ'S ELOQUENCE

Flickers is the second collection of haiku poetry by Smajil Durmišević. With this book as well, he manifests all the characteristics of a gifted poet, in love with the Japanese ancient poetry form of haiku, which has been written worldwide, for a century now. Durmišević is Bosnia's and the Bosnjak haiku poet, writing his flickers with the pearls of the Bosnian language. For most of his poetic reflective impulses he finds thematic motives in the area of the past and present of his beautiful homeland Bosnia and Herzegovina.

Because

“Alas, my sceptre!  
Bosnia is a beautiful country!” –  
Constantine the seventh

the message of the old lord – the emperor sent from the dark and depths of the Middle Ages Bosnia, and at the same time, a message of Durmišević, as a poet, clearly witnesses meditative sparkling in his Flickers. He mentions, by the way, only those messages that have neither geophysical nor any other borders, because each of them carries a universal semantic glistening. Also, in content, ethics and aesthetics, they are deeply high-minded and deeply humane.

As with his first book as well, and even more present in Flickers, Durmišević easily broadens the haiku borders of themes and motives, he finds new impulses, at the

same time achieving stratified poetical reflective miniatures, which are a little puzzling for the devotees of this poetical form.

Engagement of the reader is necessary in order to resolve out each poem. Stressed accents may be of some help, though to tell the truth, rarely. Also, the punctuation signs of wonderment and question (! ?), and often the enclitic forms of statement are brought to the ultimate borders of reduced poetic speech. Durmišević accomplishes all that consistently, using centuries old rules of the haiku poem (seventeen syllables written in three-verse, in the known order of 5-7-5 syllables) not using the possibility of writing his haiku with nineteen syllables. That's is why his haiku are a delicacy for those who like game and deciphering in poetry.

The already mentioned movement of thematic borders and motives by Smajil Durmišević, reveals the polyvalent possibilities of weaving the layers of contextual worlds and semantic variations. Impulses for a creative search, in which this poet responds with his haiku, come from the past and present, from his tragic cognition and his intellectual and emotional engagement of the poetic being. As a poetic – reflective resonance it outflanks above everything being born and dying, upon all that appears and disappears, including eternal tranquillity as a compassionate determination of the Lord. Quoted here are only a few of Durmišević's haiku reflections as an illustration of the above insight:

In one of his haiku flickers Durmišević turns a bad dream of ancestors into a premonition of an accident and warning to living people:

Humming tombstones  
predecessors talk with care  
they dreamt of a snake

A mystic buzzing of the marble tombstones and dreaming of a snake are two sufficient signs for carrying talk of the dead and as a reminder message to the

living. Miracle and prediction, caution and warning. For, Bosnia is a country in which one never knows when and where from harm will come.

In another flicker Bosnia again, evil has thundered through it and left devastation and immeasurable tragic consequences:

A village in Bosnia,  
in it there is no village ...  
melancholy and yearning!

The grief of exiled people and the melancholy for one's homeland. It is even more and deeper than that. And all that told in three short verses.

Following haiku three-verse only encircles this tragic Bosnian triptych:

Life ended  
upon that terrifying news - my son,  
my deepest pain!

A message about a son's death, his mother and father experience it in the depths of ruinous sadness, are told with three words only: (Život se sasu). And causes a painful wound which will never heal.

Haiku poetry is fascinated by nature. Durmišević's poetical flickers are often meditations, boosted by appearances in nature. Within a contextual and associative area of these meditation, both the poet and the reader experience them as poetical declaration about a human being. A yellow rose and the Sun. Distance and embracing. Happiness:

You, lucky Sun:  
caressing a yellow rose  
so far away

Destiny and grief. Without evil intentions and an offender. It was and it is:

White aspen poplar

quivering in the pine's shade -  
blossoming youth

Hyacinth, joy, happiness. In us, in people.

Hyacinth in the grass,  
fluttering blue joy-  
waking our happiness

The poetic and content meaning of the otherwise coherent world of Durmišević's Flickers enrich and dignify the touches and layers of Ottoman poetry which are immanent to the poetry of the classical literature of the Orient (the East), the Bosnjak literature, rather the Arabic literature. This literature has had several significant poets who wrote poetry of Sufi feeling and poetic provenance.

In one poem among Durmišević's flickers one can feel the application of Sufi poetry in which there is an echo of the poet's Sufi being through an inexhaustible love towards the Almighty, whose mercy is the only protection, for everything is in His hands (el hukmu lillah). These applications enrich and ennoble the poetry of Smajil Durmišević in his Flickers, just like haiku poets enrich our environment.

Beside these two more extensive thematic circles (Bosnian past and present/nature), Durmišević's Flickers are filled with the a of varied poetic expressions. A note about Down's syndrome is an anthological haiku poem, with its point in the third verse (**mjera za ljubav**) / **A measure for love**, humanized to the cosmic scale. Within this humanization, Durmišević's describes the mother, sister, archer having his brother's chest between the tight arrow and the target and shows the endless love of the parents for an invalid child, all the way to vandalism destroying mountains and tombstones.

Durmišević's Flickers as a whole are set apart as a secret in riddles about the sense and nonsense of Man's life. On the resonance of the poet's poetic reflective path of eloquence, where the bunches of words touch and whisper to each other forming wondrous metaphors, witty messages and testaments are sent. The geysers of words that never met before prance and sprinkle in search,

in wonder of the language which remains a never discovered secret. And the poetry owes to mankind the discovery of the yet still undisclosed silence and speech, sound and sign, the gleam of the soul and heart, wonder and riddle.

Each of Durmišević's poetic miniatures, with its contextual signs and its third verse – the point, brings to us a deep and refined message, discovered cognition and the only truth: with faith in kindness and love, with mercy of the Almighty, Man achieves significance on the way from his birth to eternity.

With his second haiku collection, Flickers, Smajil Durmišević brings new poetic and sensible values into the modern poetry of Bosnia and Herzegovina, and into poetry in a wider area.

The reviewer:

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