


<h2>The Cursed Writer and the Language</h2>		<p><b>Linguistics</b></p> <p><b>Keywords:</b> text, condemned text, detected text, prison, prevented literature, escape in language, homeland.</p>
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<p style="text-align: center;"><b>Abstract</b></p> <p>In this paper, we will deal with the issue of the existence of another literature in Albania, alongside with ‘The literature of socialist realism’ in the second half of the 20th century, namely “Prevented literature”. We will introduce arguments that this literature was developing as a separate trend with an opposing sense, like the writer with official literature. We will also bring evidence why we have called it “Prevented literature.” We will argument why both the writer and the text preserved their modernity features, enriching them further. We will bring evidence that this literature was born in prisons, as well as outside them. It was printed and prohibited, but it developed underground to escape destruction. It was created, written and hidden in secret drawers. There were cases when it was created, but not written, to be written later. We will bring facts to show that texts had the same destiny as their writers, who were imprisoned or executed and their literary texts were archived in the police files. Many works were lost for fear of detection, were torn to pieces by the authors or their family because of persecution. Lots of texts were created, but they were never written for the same reason.</p>		

### 1. The Cursed Writer and the Language

The literature created out of the principles of the method which belongs to the socialism, in fact, it is a product of the resistance of this literature. Implementing the socialist method would mean deviating this process from a literary creation to a propagandistic one, two aspects totally contrary to each other with complete opposite products as well.

From the literary creation is produced the literary text, the literary work of art. While, from the propagandistic one the product is simply a propagandistic text, the bulletins of propaganda and the propagandistic books. Even the efforts of a talented writer to wed the literary with the propagandistic writing could produce a kind of literary text or literary work of art which could be classified as committed literature, or intentional literature, where the literary texture would be neglected and more emphasis would be placed on the content as a means to fulfill the aim the text is written for. The metamorphosis of real literature into such intentional one would surely strike the core of literature, the literary.

Albanian literature, as a whole, suffered trauma from the pressure of some rigid principles which came from the socialist method during the second half of the 20-th century. This exact pressure of the flow of this literature, embedded during the period of our National Renaissance with a clear profile as a literature during the period of “The Literature of Modernism” which reached its peak in the 30s and 40s of the 20-th century, continued in very harsh conditions after the beginning of the communist dictatorship in Albania. This literature is a branch of the Albanian Literature during the second half of the 20-th century, which sometimes operated openly and sometimes underground without ever disrupting, even though it was often condemned, prohibited and always obstructed.

Naturally, it is not an easy approach towards a literary product created for half a century and it will require, undoubtedly, studying of the different types for its own complexity and variety. The Miracle of the survival of this literature is definitely the language, which is indestructible from time or dictatorship.

### ***1.1 The language as a shelter, to escape into language***

For the writer the restriction of their freedom during a regime is not a fatality, as it might happen to a normal person. The writer is aware of his ability to create another motherland, or a more cosmopolitan meaning of the concept, another world, much nobler than the real country, or the real world he lives in. The writer in the creation, or better say creation and revelation as well, has the commodity to create it according to his own taste. If a normal man in dictatorship needs to think about ways to pass the border from an isolated country, enclosed between the rifles of the fanatic soldiers who protect the border with lifeless devotion, to cross over electrocuted barbwire to the free world, the writer “crosses” the border in a wink and finds himself into freedom.

This fleeing from one world into another is a privilege of the mere writer. He refuses his country, where freedom doesn't exist, where the darkness is described as crack of dawn, where hatred for the change is regarded as a source of energy for a better progress, where poverty has the face of independence, where the writing is violently deviated like the river can be deviated from its bed, and finds shelter under another country, a new world, the language. This phenomenon is not new.

Dante was evicted from his country, his birthplace, the city of Florence, still the master created with his language another country, much more perfect and meaningful than his real one. He created a world entitled, *The Divine Comedy*. This also happened to Victor Hugo, evicted from Paris and France. He created his poetic country by using the language, he created his missing France. The only difference for the Albanian writers was that they had to escape and ask for shelter in their language without physically leaving their country.

Lasgush Poradeci sheltered himself in the language, who translated several pages a month from world poetry, empowering the esthetic thirst and the physical hunger. In fact the phrase *imprisoned in the language* would be more appropriate for Lasgush Poradeci, who never showed up again. Vexhi Buharaja also escaped into the language, following in the depth of the century's poets of great dimensions such as Firdeusiu, Rumi, Shiraziu.

This fate pursued some of the Albanian writers of the second half of the 20-th century. They lived two lives, the life of a simple citizen, lost in everyday trouble, in their job to provide for their family and another life, in another country or language world, where time flowed differently.

Zef Zorba, another poet, was just a simple accountant for all the citizens of Shkodra, who was once in prison when he was young and now minded his own affairs. In fact he had created in several decades his poetic principate, where he lived esthetically like a prince.

While Frederik Rreshpja, the poet, had escaped into language much earlier than the moment when they physically knocked on his door to chain him and take into prison. Surprisingly, the sun never came up in his language country. In all his poetic texts you never find the word *sun*, meanwhile the word *moon* is found in almost every text. Maybe this came because there was a refutation of the new connotation the word *sun* had. Even after 1990, in post-dictatorship, Fredrik Rreshja refused his real country and never came back. He remained loyal to his language world, created in his youth until the day he passed away.

#### ***1.1.1 The language as a shield, renaissance through the language.***

These writers, who found their salvation in the language, were cursed writers who wrote literary works cursed from the totalitarian state. They used the language as a shelter and a shield. Using some prosperous means of our literary language especially our symbols, *which generate a boundless connotative radiation*, the analogy also, the metaphor and the allegory, the writers cursed by the dictatorship prevailed by even saving their

texts and their lives. Others, thanks to their language as a shield saved their texts, but they didn't save their lives. However, these writers who lost their lives, returned through their language.

The poets Vilson Bllomshi and Genc Leka have books that stand in libraries next to their fellow writers, just as they had dreamed and wished when they were still alive. Nobody knew that the writer Mihal Hanxhari had created some literary texts which would be honored in the Albanian letters. After he left this world, it was discovered that he was hidden in the language an entire life and now he was reappearing astonishing. His published books made him known and caused surprise in the literary opinion. If Mihal Hanxhari was just known by his students, his neighbors, his colleagues while he was alive, after his death he became well-known to an entire Albanian reading range of people. He returned through the language, much more famous than he already was when he was alive. In his poetry "Words", Mihal Hanxhari writes: *In the waves of sand/in the waves of wind/ who knows what's hidden/ who knows a strong morning/ will reveal all astounding...../.....* and below: *all the stoned words/ all the sanded words/ how will they come together/ the words will revive/ they'll stand and fly.*

The same phenomenon happened to Zef Zorba, who departed from this life as a simple clerk and came back to us through the language as an exceptional poet. Jamarber Marko, a poet sentenced by the dictatorship, who unfortunately passed away at a young age, writes: *I will return/ when they will have forgotten me.../*

Jamarber Marko is aware of his return through the language, in the shape of poetry or a book. The poet Frederik Rreshpja, names our existence in this life an infinite imprisonment, where one is destined to live in handcuffs (we do not know whether the cuffs will be in our hands or our minds even because F.Rreshpja does not mention it) and death only, is a liberation from these cuffs, so liberation from imprisonment to return through the language: *Death came last to remove my chains/ now you are a free man*

This return happens to be a return of a missionary as we can see it in the lyrics of a crucified poet because of the language (poetic), Visar Zhiti: .... *If Christ/ got tired from the nail/ I will take his place./ I have enough blood/ to bleed/all the nails of the world*

While the writer Pjeter Arbnori wrote an entire novel in prison changing the names of the characters from Albanian into Irish, replacing the events from Albania to England, hiding the literary text into a literary translation in the novel "Brighton, a distant lightning" a deeply autobiographic novel.

The language, this human miracle, raises the human being, makes him immortal, when he knows how *to read the language masterly*. It defended the man and hid him in himself to bring him back to us. There is a colloquial expression in our everyday language which is very striking: "Hid him under the tongue" It means: protected him fanatically, hid him in the safest place ever, *under the tongue*. In fact the adverb of place *under the tongue* may have a direct meaning, so hid him under the tongue as an organ of speech, but it can be taken with a broader meaning, *hid him under the tongue*, in the depth of the tongue, as a means of communication, where a symbol is used as a cover, a metaphor and other tools of the figurative language or the language of the literary text.

### ***1.1.2 The Language as a Mystery***

If you dig in the language, you will find priceless treasures. With their help one can build the history of a country, can explore its culture, like an archeologist who digs the ground and sea to find artifacts of the civilizations, battles, ways of living of the previous centuries.

The texture of the language is wealthier than the ground, even though it might be prosperous ground with old artifacts of Helen and Roman civilizations. Naturally, digging into the language requires a great knowledge of the language itself, other languages, cultures and civilizations.

In Iliad by Homer, it is from the clear description of the geographical placement in the text that the city of Troy was discovered by Hainrih Shilman and his fellow archeologists. With the revelation of the hidden mystery in the language was verified that the Epos had a historical context, not just fiction.

One of the most beautiful caves in the world is found in Antiparos Island in Greece. It was discovered by the French Ambassador in Constantinople, Marquez De Nouadel in 1673. This unique cave with its unique stalagmites, in fact had had a visitor time before the Marquez. This visitor, the poet from Paros, Archilochos, who lived in 728-650 B.C, in one of his creations mentions the famous cave. Mystery was hidden in the language for entire centuries until a careful reader like Marquez De Nouadel decided to discover it.

There are numerous examples of hidden mysteries. However, we will stop at one of them. In Nicholas Gage's book "Eleni", in the English version, can be found such a sentence: "Go with me, zonia." (in Albanian: "Eja me mua, zonje") The word *zonia* is not a Greek word; it is not an English one either. The author explains the meaning of this word on-the-spot: "Eleni pleaded, using a village word meaning 'kindswoman.'" (in Albanian this word "kindswoman" is equal to "zonia" or "a noble woman")

Normally the word "zonje" in Albanian means "a noble woman", as it is accurately explained by the writer in English. The question is: "How is it possible that this word in Albanian could be used in a homogenous Greek village?" This raises discussions. The author confirms that this word was used in his village, Lia, without quoting its origin, which makes us believe that the author did not know the origin of this specific word.

Even in the texts of the writers we will review in this article there are many mysteries hidden in the language. Our aim is to discover and enlighten the mysteries of all the literary works of the writers of the totalitarian system. Censorship, self-censorship created means and details of the poetic language, which within the refined texture hid an artistic meaningful message. We are bringing as an example some lyrics from the poetry "Iceberg" by the poet Mihal Hanxhari: *Iceberg of solitude/ your white memory talks to the polar star/ yet your silent despair under water/ is heavier than the sky/ Oh lonely fish/ what are you seeking in the black algae/ your eye like field flower/ ...*10

This text, like the iceberg, hides within itself the mysteries of the creation and other mysteries used for covering the texts to protect them from distortion and misuse.

### ***1.1.3 The language as a terror or the militarization of the language.***

It was natural that the dictatorship would use the language for its own purposes, opposite to the use of the writer. The language would be conscripted from the dictatorship to serve in communication with its citizens and to strike its enemies. This language was harsh, wooden, barren from the emotions, "dressed in an army uniform", different to the language of the cursed writers and poets. This kind of language would be served as material to accomplish literary works of the socialist realism, a method imported from USSR together with the wheat, the Kalashnikovs and the nails.

The writers of the socialist realism started to publish their texts, which were the follow-up of the texts written on the walls of the public buildings, on the slopes of the hills or mountains. The language of the slogans was a demonstration of violence even in a written form: "The stronger the proletarian dictatorship, the broader

the proletarian democracy” or “the more we sweat in peace, the less we bleed in war” The slogans were a means of terror to all the normal citizens of this country.

In their language was incarnated the nature of the totalitarian system. The writer incarcerated by the dictatorship for the poetic language in his texts, Visar Zhiti, writes that to a real torture for all the political prisoners in Spac was the speaker, which kept transmitting propaganda: / *the speaker barks like a raged dog/ that seems to find it difficult to get down the terrace./* 11

The night shift prisoners had to sleep, but this was impossible from the terror transmitted by the speaker. Slogans were present in the prisons as well. They talked about the enemy of our party and our people and the vigilance of our proletarian dictatorship and the party like the tip of the sword of our working class. These slogans stood tall on the walls facing the prison court, reminding them that they were under constant surveillance.

The terror of the language would reach its peak during the two-hour period of their day when the political prisoners were forced to listen to the literary works of the dictator. In the act expertise conducted by the secret police towards the poetry of Visar Zhiti, this language was used: “... *His intention was to trouble the minds of the readers with his creations, to venom their minds and their feelings. As we noticed above, in many of his poetries he explicitly shows his politically wrong viewpoints by distorting our socialist reality contradicting thus all the literature and our arts that offer to help the Party to educate the people.*”<sup>12</sup>

When you read this text you notice that the language used has a big difference from the language of the political slogans of the dictatorship. The key words of the text are: *creations, trouble, venom, minds, feelings, poetry, viewpoints, wrong, political, distorted, reality, socialist, contradicted, to the party, education, and people*. It was with this language of expertise; written by fellow writers, the poet Visar Zhiti was crucified. As you can see this language is barren from humanism, it is barren from the literary figures, barren from the riches of the vocabulary and the polysemy, all characteristics that make the text beautiful, solid and comprehensible in different times, different minds and different places. This is a language used by the secret police and its experts to condemn the anticonservative creators.

#### ***1.1.4 To Restrain the Language***

This is an expression used in spoken language, which means that the man needs to be careful in what they speak or write, to articulate thoughts that do not harm, nor touch dignity of self and others. When you are mature in communication, you show wisdom and culture, thus the beautiful expression “to restrain the language” holds within a great expression of civilian communication and coexistence between people.

During the regime this expression took a different connotation. Forbidding the freedom of expression was a law. Article 55 of the penal code condemned to 10 years of prison the citizens who spoke, revealed their thoughts on the economical condition, the social status, the absence of basic political and social freedom. The expression “*to restrain the language*” during the dictatorship was not just an expression, it was an institution, a customs office in the terminal on the people’s mouth which controlled their thoughts before they were produced by their lips.” *To restrain the language*” at that time would mean not to articulate any of what you thought, but to repeat like a parrot the wooden language of the propaganda, or not to articulate at this way replacing the phrase “*to restrain the language*” with the expression in extremis “to lock your mouth”.

In one of his poetic texts Mihal Hanxhari speaks about the surveillance as way of functioning of the dictatorial state as well as the caution of the individual not to speak openly, or “bite their tongue” as way to

survive the dictatorship: *Not even tonight I know what I want/ I can't utter the words waiting in my lips/ You and I alone in the room/ but somewhere a wire spies.../13*

The poet Trifon Xhagjika is the most meaningful example of the man who ignored both expressions. Neither he “restrained the language” nor he “locked his mouth”. Even in front of the court who sentenced him to death, he recited: *Brothers/ if you search for our country,/ I have it/ Help me laugh/ help me joy/ the country is nude!/ 14*

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