

OH, A PILOT NOVEL



Literature

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Manjola Brahaj

University of Tirana. Faculty of History and Philology. Tirana, Albania.

Abstract

This study will focus on the narration and all the procedures that are used in the A. Pashku Novel which is the most important in this kind of writing. We also will find procedures and novel ideas like the narrative through the proceedings as "analepsis prolepsis", or "analepsis within analepsis" creates a kind of transmitting chain, that goes from character to character, and so, of course, from time to time. ANTON PASHKU in this novel's narration, changes the breath, but not entirely, leaving the historical and biblical one, but also gives a radiant breath into the future, which is understandable only through the analogy. We are focused too in all characters of this novel to see her role determination and all the parallels which are between them and the modern foreign literature, like James Joyce, Nathalie Sarraute, Claude Simon, Robert Ping, Marguerite Duras, Samuel Beckett etc. With all these kind of perceptions and text standing will see also the nature experimental of this novel which is one of the most original and special for ideas in the time where has been wrote in Albanian Literature, and for the kind of formal structure of narration which present.

The Narrative Chain

The narrative is the soul of prose and, as such, it is the engine of all its machinery, without a narration, there is no prose. Being the most basic element of narrative prose, the prose writer [The Narrator] in different periods have "played" with this element, testing the techniques and the proceedings of various forms.

The modern literature, in particular the French literature, was that who tried to change, experimenting with all the structural elements of a work, including, characters, times' proceedings, narration, subject, fables, etc. such as JEAN RICARDOU expressed:

"The novel should not be "the writing of an adventure, but it must be the adventure of a story"". Such examples, we remind here the so-called followers of the *New Novel*, which were deeply experimental, almost – almost creative based on recipes: Jean Ricardou, Nathalie Sarraute "*Portrait of a Stranger*", Claude Simon "*Strong Rope*", Robert Ping "*Tires*" Marguerite Duras "*The Lover*", Samuel Beckett "*Molly*" etc.

So, modern art is an *experimental, formally complex, elliptic*⁴⁰ art, enabling this way the previously unseen proceedings in other periods. Since onwards, if we can talk about a modern and experimental novel in Albanian literature, but also complex about the mode how it is structured, how it includes and mixes the literary genres, and how it realizes the narration⁴¹ then no doubt is the novel "*Oh*" of ANTON PASHKU.

The narrative through the proceedings as "*analepsis prolepsis*", or "*analepsis within analepsis*" creates a kind of transmitting chain, that goes from character to character, and so, of course, from time to time.

The initial character (He) in the novel "Oh" is a typical character in Albanian literature, and remains a parable of modern⁴² man, there is none like him. He is non communicative with others and with the world; the region of its activities, except activities related to biological needs and belonging to the outside world, starts and closes in his brain. His constipated situation in the novel, is not a simply biological - physical phenomena, it is a kind of constipation in the relationship and in action. He (the man) is a deeply thinking figure, totally is not understood from others and completely lonely. Such a character A. PASHKU has left at his hand the beginning of his narrative work. And, knowing the character we know and work, in this case the novel "Oh".

So, the initial character (He) is not an omniscient narrator, he simply reveals the actions, his thoughts and meditations, which, being articulated, he self-confessed (singular, present simple), for the relations with a woman (She), not contacting and misunderstanding communication between them, and as time events it is the contemporary. The nature of the narrative is ironic, allegorical and gives the impression of being static.

The way of narration passing from (He) to another character that appears (Elder), is done based on chance. An artistic proceeding that stems from *events* and serves for the their connection between each - other, here we remind that this way was one of the artistic proceedings that used in ancient the dramatists⁴³ and so through Elder, that takes the role of a narrator, are performed the transitioning and changing times, from the contemporary into the antiquity (Illyria).

The elder begins his narration after the dialogue that makes with two characters (male and female). His narration is a reminder, so a retrospective, that in this case is very huge, secular. The elder through his story is depicted and shaped like a figure. He also appears as a symbol of knowledge, of historical memory, valuating the past, but the essence of this figure is the primal and biblical idea that articulates through his research. He has 100 sheep and always loses one; he always remains looking for that one and loses all others sheep. This is all his life.

⁴⁰See: Peter Childs, *Modernism (the new critical idiom)*, Routledge, Taylor & Francis Group, London and New York, 2000, p. 2- 25.

⁴¹For further and for another way of looking at narrative in the novel "Oh" see: Nystret Krasniqi: Author in literature, AKID, Pristina, 2009, p. 199-232.

⁴²For modernity in the novel "Oh" see: Natasha Lushaj, *Modernism of "Oh" Novel of Anton Pashku* The magazine "MherLicht", no. 23, April 2004, p. 326.

⁴³See: Aristotle, *Poetics, Renaissance*, Pristina, 1984, p. 60-61.

He is the good shepherd who sacrifices like the Christ⁴⁴. The permanent searcher about that who fled by the way, about that who causes the equilibrium decay, because looking a sheep, he risks and 99 others. PASHKU, here through the past, he means and alludes for an endangered future.

In this part of the novel changes the whole spirit of the narrative, it fits to the character that already has undertaken him. The narration here is completely different with the initial character (He), here is historic, furthermore symbolic, active, alive, biblical⁴⁵, parabolic, thus taking the primary importance and the key strands of all the work development.

At same time this character (The elder) based on events again, as points out all of the nation state, the initial breakage, the threatened risk to him, all this sworn by symbols (*Barka – Çifteli, Qerrja e Diellit, Gjarpni me Deshëdhe Ujqërimë Zguer*⁴⁶ etj) [*The boat – Çifteli*, Chariot of the Sun, The Serpent with Rams and Wolves in Zguer etc.*] passes the narration to other characters, also by the memory, who through the dialogue between them, make possible the continuation of other events, which follow and complement what the old man has left half.

The third narrator we can call BREUKU and DISIDIATI, because the events already come to us through a dialogue that takes place between them. Here we have another link of time deepening, of another retrospective (analepsis) within the first one. It happens the returning to origin, up to its core, but that symbolism (*Vizllima, two-face mirror*⁴⁷, *the sharp bones*⁴⁸) continues to be the prime key of expression and presentation of ideas.

Through this dialogue we become acquainted and with the betrayal between brothers GENT and PLATOR for the pretty ETLEVA, but also for the power, giving it into the prism of a sin, which inevitably reminds the initial betrayal between Cain and Abel, giving this way to work the values of universal radiation of idea. It is this “sin” that reflects and seals the fate of the future which awaits the same destiny according to ANTON PASHKU, because “the initial” sin has occurred and its repetition is not avoidable as a kind of damn, or a kind of destiny that requires necessarily fulfilled. Why? Because it feeds, The Forest be destroyed because it gives the tails for the axes, very simply understood the symbolism in this case, when the forest gives opportunity to the axe to act.

Normally, alluding for the betrayal that comes from inside, in the initial case in Illyria, which was within the family and, later, between the princes (the BATOS’s betrayal) it reaches to highlight any such kind of such betrayal, but especially for the one who made to homeland, to his country, as the betrayal of Gent was a betrayal to the homeland, other than to the family.

ANTON PASHKU at this point of the novel’s narration, changes the breath, but not entirely, leaving the historical and biblical one, but also gives a radiant breath into the future, which is understandable only through the analogy.

Likewise it’s made the even passing from BREUKU and DESIDIATI to another character that takes narration, making a totally different narrative as it regards to the nature, compared with the first persons, but of course that is a part of the mosaic symbolic prose of ANTON PASHKU, that setting forth ideas, in this specific case of future world organization, according to him. In this part of the novel continues the technique of facing in opposite of two alternatives, two worlds, two ideas, two problems and two ways of solving. If at first we have the double He – She, then the double BREUKU – DESIDIATI, now we have double Father – Son. In this double confrontation and conflict, whether of ideas, whether of action is present and it is made known through of the Son narrative. Father as a personage created through discourse of the Son, which all the time referred to him.

The double cannot be on other way still though a constant communication with works like “Oedipus – the King” and “Lear – the King”, which basically contain ideas and conflict that has and “Oh” - work, the first the idea of the Father – Son’s complex and jealousy and the second the all-time conflict between generations.

Here the narration takes a breath and a rhetorical, propagandistic, rebellious nature and, of course, presentative because it is a monologue. The rhetoric because it has the entirely rhetorical discourse structure, the Son invented (Invention) his ideas, ranked them (Disposition), argues and expound through the lecture (Elocutio⁴⁹). All war propaganda Son is made for his idea, for a unique world, where everything worked, led by a single hand, a homogeneous world.

The confrontation of ideas between Father and Son, which follow each - other and through them he requests the deletion of sonship, family, heritage, state and national borders and the path towards a world of the Universe, enables the extension of tension, deepening conflict and the meaning of allusion. Through of the character of Son, ANTON PASHKU as well as in double of novel beginning He – She, holds a biased attitude. He gives the two alternatives and one of them is his voice, and that always these alternatives that pitted one against the other, which are two different worlds, come out to the readers as two way he should follow, in this case the path of the homeland (Father), who dies for it, and the way of Universe (the Son), who seeks a world free from the constraints, disbanded from connections and centralized. This World, which in its part (when it comes to a total unification of things) it reminds the idea of the communist world, and normally the voice of the author in this case is that of the father, because it is a linear pursuit of ideas pro the nation, the homeland, the land, his country; these ideas that are found in beginning parts of the novel. This idea is reinforced even more and the nature of literature who wrote PASHKU, but also the what do he think about literature⁵⁰, it is quite something else to that of the socialist realism, and also the knowledge that he has for the world literature, and his food with that kind of literature.

To be closed this part of the narration, once again passing where the novel originated, to the initial narrator (He), which tells us and outlines a situation almost identical to that of the beginning. We say almost because in the end we have a few changes;

⁴⁴See: New Testament Inter confessional Bible Society of Albania, Tirana, 2008, Matthew 18, p. 65.

⁴⁵For biblical discourse on the novel "Oh" see: Ndue Ukaj, The biblical discourse in Albanian literature, Reports inter-literary between "Oh" – of ANTON PASHKU and biblical discourse, AKID, Pristina, 2004, p. 55-56.

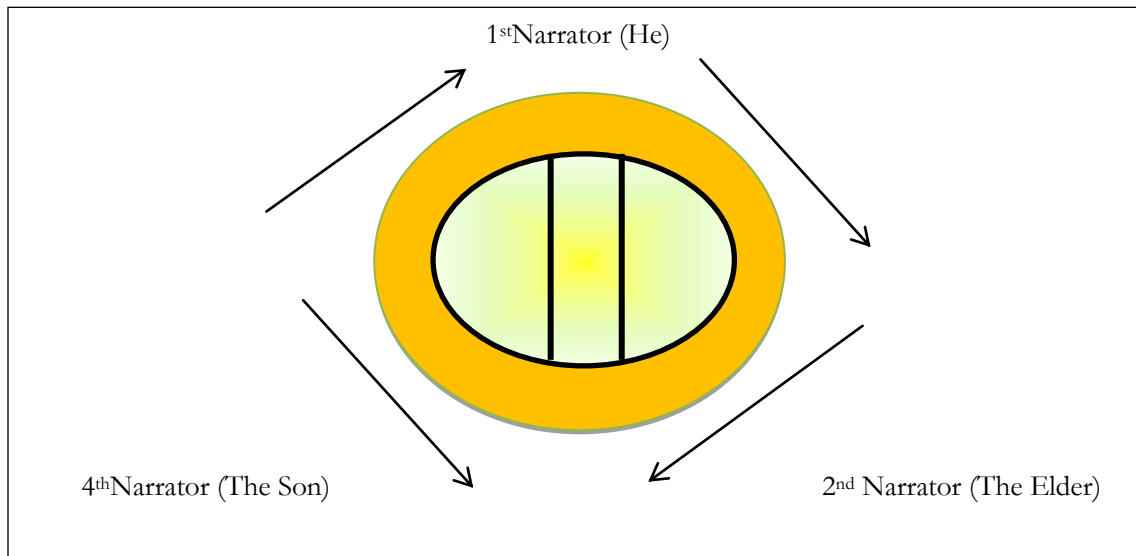
⁴⁶See ANTON PASHKU, "Oh", Camaj - Pipa, Shkodra, 2002, p. 22-27.

⁴⁷See ibid, p. 41.

⁴⁸See ibid, p. 54.

⁴⁹See: Roland Barthes, *Semiotic Adventure*, Dukagjini, Pejë, 2008, p. 365.

⁵⁰See: Rexhep Myrteza Shala, "Antidrama e autorit – Kuvendim me Anton Pashkun", *New Life*, no. 4, Pristina, 1996, p. 670.



If at first he had the presence a female, at the end he has not, in the beginning there were some alive fishes, now is just one of them. "... they do not give any clear sign of life. And above of them, in a beyance between the small aquarium space, was standing it, the fish with some reddish spots on the body⁵¹".

She left all pother, leaving him at total solitude. If during the time that He had the female, he had spoken ironically to her, on those few times that spoke, now there is none to whom he can speak. The balances have changed, although the starting and finishing points are two links of circle narrative union, and according to S. HAMITI, precisely of this fact "The ANTON PASHKU novel "Oh" has a closed structure ...⁵²".

With this is closed and the circular or cyclical chain of narration (you can see schematically in figure below), if you can call it like this, of the whole novel "Oh", with the same character, so, with the same narrator, that seems as if it gives the verdict of all events, the resultant of all those who are showed up at this border point of the novel.

With all these narrative proceedings and this row of passages from a character to another, which, as it can be noticed, it is also and is a mixture of different worlds PASHKU creates, so-called storytelling's⁵³ forests and the reader is one who in these ways reveals the characters and events as it is in our case. This technique which has created a novel with breaking and often is established the idea that you are dealing with an interlocking of the four stories, or rather four dialog situations that are joined into one entirety, because the passes from one narrator to another about the connection of events, is not only random, but also vague, the characters come out, and the link seems not so much natural.

Narration of the novel "Oh" is modern, about the way of proceedings and the time when the work was created, it is experimental about the manner of inclusion and transition from narrator to narrator, "the games" that makes with narration, and it is specific about its style to the entirety of Albanian literature.

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⁵¹See: ANTON PASHKU, "Oh", Camaj - Pipa, Shkodra, 2000, p. 138.

⁵²See: ANTON N. BERISHA, "Nëmbretërinë poetike", Shpresa, Prishtinë, 2002, p. 133.

⁵³See Umberto Eco, Six walks in the forests of storytelling, DITURIA, Tirana, 2007.