

THE TRADITION AND MODERN IN THE PROSE OF ERNEST KOLIQI**Prof. Assoc. Dr. Laura Smaqi**

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Received: 2012-10-01 Accepted: 2012-10-07 Published: 2012-11-01

Abstract

In this article we tried to present the tressing of traditional and modern aspects in Koliqi's work as well as the manner into which it was expected by the public in the time when these volumes were written. We think this author testifies a special and double relation with the tradition, where a spiritual strong connection and the necessity of changes, inside of it, are joined. As to the modern aspect, the efforts to enter in the human unconsciousness and to create a poetic prose with alliterations and assonances, is the other important aspect of its creativity. The peculiarity of Koliqi's prose, as for example, the tressing of new and old, by our opinion is also reflected in the positions that are kept from the readers of the press of the time.

Keywords: Albanian literature of the years '30, Ernest Koliqi, short story, critics, tradition, modernity, history of the press, etc.

Introduction

One of the most important periods regarding the developments of novel and short stories in the Albanian literature would be the one between the two world wars. The appearing developments belong to the quantitative aspect, the multitude of views shown by the literary process, as well as the qualitative one - the presence of numerous authors who marked a distinguished step through the entire course of the Albanian literature development. The main reason of such change derives from the historic situation itself. The independent Albania becomes more and more a sensitive reality and the education of the new generation stands among the priorities of that time. While in the past the remote schools, which had offered quite an important contribution in the cultural development, were part of the religious institutions, at this point it is aimed for the education to have an wider extent and to become more popular. The educational programs also reflect the desire for exceeding the once lost time. The opening of many newspapers and magazines, the importance they pay to the cultural development of the readers, the numerous debates that relate with the inclinations of the literary developments as well as the translations from foreign literatures, which are densely published, do play an important role in widening of the reader's horizon.

Albanian prose in the '30

The Albanian prose in the 30' finds itself in an important phase of its development. The primary position in the hierarchy of the literary filiations that poetry enjoyed until than, suddenly began to tremble. The 'novels' of the '20 and the success they found in the public had shown the need of the prose's development, which until than rather than an artistic affiliation was considered to be a necessary tool serving to transmit the moralist – didascallic opinions, or rather to make known to the foreigners the beauties of the Albanian nature and virtues of its people. Such conception of prose begins to change in the eyes of the writers, and readers as well, right after the proclamation of independence, in 1912. The historical prose, considerable for this period, presents important modifications for the concepts and virtuosity of readers. The writers bear in them a double goal; to contribute at the

Vol I, Nr.2, 2012.

ISSN 1857-8179 (Paper) ISSN 1857-8187 (Online)

same time in the consolidation of the written Albanian language as well as to develop an artistic genre that until then was fostered by the Albanian authors in foreign languages. Such panorama characterizes the '20, years through which the most characteristic inclinations of the national renaissance literature continue to be prevalent, even when mixed with new elements. In the '30 we face a thoroughly different situation. A new generation, formed in different European countries begins to “experiment” ideas and experiences gained elsewhere, always keeping in sight the particularities of the Albanian environment. Differently from the previous generation, their attention wasn't focused in the historical “novel” but in the short stories and novelettes, much undeveloped till then and yet offering wider possibilities for the application of the recent narrative techniques. The process of the modernization wasn't similarly approached by authors. Having a different mentality and formation, they had different relations and approaches toward the tradition.

Ernest Koliqi and his position in the Albanian prose of the '30

It is worth mentioning that Ernest Koliqi, who was considered to be an undisputed authority of the Albanian prose, and at the same time one of the most important contributors in referral to poetry and translations throughout '30, not only remained quite unknown for the following post war period but despite being accused as a traitor and reactionary, he was nonetheless considered also backward by the literary criticism until the 1990. Koliqi's novels are forerun by the historical prose of Ndoc Nikaj. Koliqi estimated the “romances” of Nikaj as books that closed up the readers with their fatherland. Actually, what differs in the prose of Koliqi, at first, with Nikaj and the other authors of that time, mainly clerical figures; it is exactly the conception of fatherland within literary creativity. In the forerunning works, it makes quite a character, a central force at whose service and function everything is built. In the novels of Koliqi the fatherland settles within the spiritual components that are directly related with it and which are parts of Albanian being. The combining of tradition and modern, an important element of Koliqi's creativity, it is reflected also in the positions that are held from the press readers of the time. Beginning with the mythical consciousness, with the existing reports within the Albanian society and continuing with the programs that this society must pursue, Koliqi offers different aspects of what might be called “Albanian world”, the vital part of the fatherland. The inspiration is substituted by cognition which will be emphasized by the author as a necessity in various writings. The short stories from the first volume (*Hija e Maleve*)¹, such as “*Nusja e mrekuallueshme*” (p. 9-19), “*Kërcimtarja e Dukagjinit*” (p. 201-208), “*Kur orët lajmojnë*” (p. 137-143), “*Zana e fundme*” (p. 201-208), narrate the strong relation between Albanians and mythological creatures as well as the combining between Christian faith and paganism. Also, in the last above mentioned story, Koliqi poetically emphasizes the necessity of connecting with the tradition. That writer who will collect the verses of the fairy's songs, he will be the one who will resurrect them and afterwards Albania will reborn. The faith (besa) and blood feud, as part of the Albanian customary code, are treated in some short stories and novels where both sides of medal are plainly shown, for instance in the novels: “*Miku*” (p. 113-122), “*Gjaku*” (p. 23-64), “*Se qofsh pleqnofsh*” (p.85-96), “*Ke tre lisa*” (p. 159-174), “*Diloca*” (p. 177-198). The relation with ethnic psychology, with elderly blood, it appears in the short story titled “*Andërr e nji mbasditje vere*” (p. 125-133) as well as in the novel entitled “*Gjaku*”. The childhood memories nostalgia of a young student who comes back from outside for vacation and is reintroduced with places that once were dear to him, portrayed with a mastered psychological analysis stands in the center of the story entitled “*Kopshiti*” (p. 147-156). In the second volume, *Tregtar flamujsh*², some of the aspects

¹ E. Koliqi, *Hija e Maleve*, Zara, E. De. Schönefeld, 1929.

² E. Koliqi, *Tregtar flamujsh*, Nikaj, Tirana, 1935.

that were already treated in the first volume are further emphasized and analyzed, aspects such as the self-conscience analysis or the realism in the customary descriptions, thou not anymore in referral to the highland customs but the city ones. Koliqi offers other views of life in his city. The clashes between the old “spirit” and the newer one in the Albanian mentality of the '30 are approached by him not only in the light of a conflict with the customary rules that are already surpassed by the time (“*Bylbylat e Plepishtit*” (p. 79-104), “*Vaji i qitun*” (p. 69-76)). The changes that have happened in the people’s lives have transformed even extremely certain elements of their character, changing the core of its many aspects and embodying quite a different connotation. The merchant, as the most interesting and complex figure of such recent reality, is present in four stories where he is approached in different point of views: “*Tregtar flamujsh*” (p. 7-17), “*Djepi arit*” (p. 177-214), “*Anmiku në shtëpi*” (p. 31-37), “*Vena shtatëvjeçe*” (p.51-57). The birth and the experience of love in a environment that is expected to transform and be more modern, as in the short stories “*Nji ngjarje në rrugën Kezenaj*” (p. 135-148), “*Nji ditë prej ditsh*” (p.151-156), and the return in the early childhood experiences, as in the short stories “*E gjeti mbas shimshirit*” (p. 61-66), “*Kumbulla përtej murit*” (p. 115-121), make the genesis of narration. In them one finds the display of Shkodra’s citizen whose virtuosities, treats and dreams are somehow part of his environment’s psychology, as well as the display of the young student who returns into his home town with a special nostalgia and sensitivity along with the desire to revive the past, his lost paradise.

* * *

In this article we will present the combining of the traditional and modern aspects of Ernest Koliqi, one of the most important and affirmed Albanian prose writers in the '30. Let’s focus on his prose writings. One of the aspects that, in our opinion, it hasn’t been considered properly to its merits would be the combination between different sorts of positions that are held by Koliqi in the stories and novels of the volumes *Hija e Maleve* and *Tregtar Flamujsh*, and in regard even the attitude of the reader when these works were written.

As Jauss also says, the most certain manner for one to define the role that a writer’s work plays when it appears in the literary process, meaning, the relationship it raises with the public of the time, would be the exploration of those documents that relate with the work itself – the critiques that appear in the written press³. In this spite, “the expectancy horizon of the primary public, meaning, system of references objectively formulated for every work in the very historic moment it appears, results out of three primary factors: first, by the preliminary experience that public possesses for the genre it expresses oneself; second, by the form and thematic of the previous works, whose recognition is presupposed, and third, by the contraposition between the poetic oration and the practical one, that is, the imaginary world and daily reality.”⁴ At this point the reader is exposed with a novelty, which, owing to the various nuances of narration, it is accepted quite in a pleasant manner. The critiques made by clerical figures rely exactly on such realist approach, which is divided into the both sides of the medal, not only in the positive – noted and evaluated since centuries, - but also in the darker one, the primitive one. This segment of that time’s “criticism”, keeps such attitude because its primary mission is the spiritual education of the people’s masses and as a result it doesn’t consider the quick changes of mentality as appropriate for the time being, even when such changes are artistically expressed by writers through their literary works. The transition from stories that still carry the connection with the romantic spirit (stories that have in their center the mythological figure of the fairy) into novels that rank for their realism (“*Gjaku*”, “*Diloca*”, etc...) and into stories that, when considering the time might be fairly addressed as explorative experiments of the unconsciousness, points out the intuition of Koliqi in referral

³ Look: Jauss H. R., *Pour une esthetique de la reception*, Paris, Plon, 1978.

⁴ Jauss, quot. p. 130.

to the reaches of readers in that time. Every reader finds in these collections a part of his own world and manages to complete, although not entirely, a part of his aesthetic requirements. The psychological recognition of the Albanian, makes an aspect that coincides with the requirements of the Shkodra's cultural environment, requirements that at large were presented by a certain number of well known and important clerics, who expanded a great deal of activity in the prestigious reviews of Shkodra, such as *Hylli i dritës* (review of the Franciscan community) and *Leka* (review of the Jesuit fathers).⁵ This ambience appreciated a great deal the elaborated language, the elegant style and the recovery of the most efficient manners in displaying at its best the values of the Albanian language. In this view, *Hija e maleve* responded to the expected requirements. The qualitative excess that is brought by this volume of Koliqi when compared with the previous prose works it's obvious, even more when referring to the short prose. In the press pages Koliqi is appraised as a novelist.⁶ Although the short prose until then wasn't a very fostered genre and considering this the writings of Koliqi were a novelty for the readers, yet we might say that the public was quite unprepared and yet longing for something new all at the same time. A previous, consolidated pattern that had managed to fulfill the reader's needs and now to be put into discussion was inexistent. Koliqi is bringing up a pattern and just because he is taking up such role, the public's reaction is dependable on its formation level and its tolerance in front of novelty. At the stylistic aspect, at least in the first writings, the public welcomes the innovations that are introduced by his prose. It is worth noting that Koliqi received the strongest critics exactly from that micro ambience to which, due to numerous reasons, he related most and which through numerous writings disseminated the need for the acknowledgement of the Albanian psychology. We mentioned above several articles, published at *Hylli i dritës*, through which one receives the certitude that such aspects makes one of the orienting pillars of this review. What brings up the controversy between its editorial line and Koliqi's novels (which, since sharing a common goal should have been quite similar as in the conclusions they aimed), is its point of view. The editorial office of this review approaches and treats the psychology of the Albanian man in a close relation with that environment of which the community of the catholic clerics bears the mission to spiritually guide, an environment that at its center has the highlander. As a result, since that the substantial treat that has made possible the highland survival throughout centuries – despite all the non appropriate natural and historic conditions – has been the conservatory treat, meaning, the preserve of an unchanging set of substantial elements that define the ethnic features, than, such treat is approached as the most important and yet most undisputed treat of the Albanian psychology. The citizen is also approached through such standard, and he is looked upon that how much he is able to preserve such substantial elements, the faith, the honor and the manhood, modifying them to some degree as a result of its contacts with the world and its developments and still keeping them as a cornerstone of his spiritual building. Being in great dismay that the development will “unclothe” the people from being themselves, from being Albanians, the acknowledgement of the Albanian psychological layers or under layers, in the above mentioned editorial office eyes means nothing but preservation. We would like to note that all this was approached in an educator's spirit, who has received the mission of assisting and caring for a multitude, whose survival and fate

⁵ “Shqyptari nën prizëm të psikologjis”, *Hylli i dritës* 1921, no. 1 (May), p. 11-17; “Ideali i shqyptarit”, *Hylli i dritës*, 1921, no. 2 (June), p. 56-64; “Mentaliteti i Shqypnis s’Mesme”, *ibid*, no. 5 (September), p. 193-198; “Trajtimi i “karakterit”, H.D., no. 4 (April), p. 161-169; no. 6 (June), p. 264-270); 1923 no. 2 (February), p. 75-81; “Besa e Trimnija shqiptare”, H.D., 1923, no. 8 (August), p. 371-382). It is also about the Kanuni i Lekë Dukagjinit (The Code of Lekë Dukagjini), as the institution which defined the basis of the behavior: H.D., 1921, no. 6 (October), p. 271-273; no. 7, p. 312-316; no. 8, p. 361-369; H.D., 1922 no. 1, p. 27-34; no. 2, p. 78-84; no. 3, p. 136-141; no. 4, p. 187-192; no. 5, p. 234-245, etc...

⁶ “The real and éclatante value abides in the hope that is offered to us by the reading of that volume (*Hija e maleve*) because this Albania of ours, which is quite poor in its national literature, is finally finding one novelist who is able to step into the depths of the secular feelings of the people, knows how to analyze and portray these feelings with the interest of the surgeon who with his lance separates the different elements and string of which the human body is made, is an able analyst of emotions and different spiritual conditions and opens a new way that will edify the school of tomorrow”, C. A. Çekrezi, “Koliqi – Hija e Maleve”, *Ora*, 22.01.1930, no. 29, p. 23.

preoccupies it more than that of the educated and cultured ones, who, despite their mounting numbers at this period, yet remain a minority and with the means they share they are able to provide for themselves. Koliqi's point of view is different. Being free from the obligation of being primarily concerned for the spiritual education of those who are needier, all his activity heads on another principle – *the knowledge*. To him, knowing means analyzing and finding answers and to except them even when they aren't pleasant to you. Only the full acknowledgement on the both sides of medal will allow the improvement and development. The past should never be forgotten or left aside but should always be in function of the future. Such manner of approach, reflected on a long set of stories and novels, will be criticized in two articles at *Hylli i dritës*, after the publishing of both Koliqi's volumes. The two main aspects into which the objections that were made to Koliqi by *Hylli i dritës* and from Cordignano in *Vullneti i popullit*⁷ might be summarized are: The first relate with his position held in the novel "Gjaku".

*... not even the school, the civic education and nor the religious education can tame the ferocity of the Albanian ... Perhaps the author hasn't considered this, but, if some foreigner would have written as such, describing us as criminals by birth, indeed each and everyone of us, child or adult, would have raised our voices in protest. Thus, the book doesn't nationally educate at all.*⁸

At this point the attitude of irresistibility toward one of the most severe wounds of the Albanian society, which comes as a consequence of its archaic mentality, is still held. We care more for our image, especially for our image in the foreign eyes, rather than for the reality. The analyses of Koliqi for the phenomena it seems to fall into poorness when it is seen in the conclusion:

*Than, since that not the school, not the civic education and nor the religious one aren't enough to realize this program of treating the Albanian, in every aspect, the pages, the words or the spirit of the book are covered by the thought that the most powerful mean and the proper treatment of such matter would be falling in love ... There it is, how the hart of the Albanian is softened and tendered...*⁹

Here begins the second aspect where the criticism is focused, which might be summarized at best with the Cordignano's saying, *quite vivid descriptions of Shkodra's deprived living*¹⁰, and reaches its climax with the suggestion of Criticus (Gjergj Fishta – L. S.) for the author and the readers of the book: *Be merciful, for "IT IS A GREAT RESPONSIBILITY ..." TO EMASCULATE ONE PEOPLE*. The expression of love or anything else that relates with a more open interrelation among the youth is approached as a moral mischief, as "emasculatation"¹¹. Koliqi himself offers some of his own reactions in an article directed to Father Fulvio Cordignano, although most of his remarks and explanations seem to address more to the critics made by *Hylli i dritës*. Since that the authority of the personalities of this review is such that, in his words, obliges him "to humble" himself before their critiques, so, not to respond to them directly even when he disagrees with them, than he answers to the more moderate critiques of Cordignano, thus offering his summarizing answer for both articles.¹² Cordignano will properly address in his reply that: *... I thought that my critiques were further lighter than those of some other critics that might be known to you and that you probably have read about. What I don't understand is the reason why you*

⁷ Cordignano, F., "Hija e maleve", *Vullneti i popullit*, Tirana, March 7th, 1930, no. 35, p. 3

⁸ Criticus., "Vallime letrare – Hija e maleve". *Hylli i dritës*, February 1930, no. 2, p. 115.

⁹ *Ibid.* p. 116

¹⁰ "Hija e maleve", *Vullneti i popullit*, Tirana, March 7th, 1930, no. 35, p. 3

¹¹ "The author makes a mistake when he tries to justify the falling in love, improperly allows the perceptions, the desires and the sensitivities. The value of the author's writings excels especially in the description of the gracious girls and in the pathetic narrative of those efforts, which the mention of would be shameful ..." *Ibid.* p. 119

¹² In the article published in the magazine "*Vullneti i popullit*", Koliqi notes that: "Analyzing it (the inclinations for revenge – L. S.), at my best efforts, I tried to witness how the environment confounds and deranges even the best of those who try to resist it. The novel might have had as a subtitle the Shkodra's proverbial phrase "*ma i zi gërgasi se dorasi*" (*the arguer is worse than the assassin – J.Q.*). E. Koliqi. "Open letter to the Illustrious Father Cordignano regarding his critique on the novel "Hija e maleve", *Vullneti i popullit* 14.03. 1930.

didn't send your letter to "Hylli i dritës" or to "Gazeta e Konstancës"¹³ Cordignano notices also that Koliqi is not pursuing the tradition. In his novels, *the shadow of the mountains, their spirit and the tradition are absent*. According to the earlier, the tradition isn't pursued also in the form of speech, which by itself is out of the classical forms, thus *being distant from the publishing of the Franciscans*, from *Mjeda* and *Kristoforidhi*, and the stile might be considered European rather than Albanian. The indignation of Koliqi comes from the Cordignano's opinion that in his work, *the spirit of the race is absent*, an opinion that is strongly opposed by Koliqi. It is interesting for one to note the attitude held by Koliqi in the volume *Hija e maleve* toward the murder within the family ("Se qofsh pleqnofsh") as well as his rebellion toward the customary rule of the arranged baby engagement ("Diloca"). "Se qofsh pleqnofsh" presents a ferocious portrait of the fanatical application of the customary rule. Father murders his pregnant daughter because she refuses to speak the name of the person that has dishonored her and at the same time is the father of the baby. The later pretends that he has the right to take revenge on the murderous father because he is responsible for the murder of his child. The elders decide who has the right in this matter and Koliqi is very impressed from their wisdom in resolving such complicated problem. It is difficult for us to explain the insensitivity of the author who at this point considers the rule as unchallenging, differently from what he appears to do in other stories and novels, but further more he doesn't take a stand for the tragedy that occurs and which is far more heavy and difficult than the intelligence that is exercised by the elders. The author in "Diloca" appears in a quite different light. Here the pain is evident, although it appears diminished, in the fact that the character feels something about the "victim" of the customary rule, who doesn't obey to her arranged engagement and escapes together with her lover, unfortunately toward their death. But the attitude that is held toward this writings in the above quoted article at "Hylli i dritës" is further edgy. Koliqi is described quite as a liberal (although in these writings he is more conservative than ever) who with ease treats immorality cases such as the one of the pregnancy of the unmarried girl and that of the free love, which by no means can be tolerated by the mountain girls just as it is unimaginable for them to step over their parents will, even when it refers to archaic one such as the arranged baby engagement. The differing points of view, often in extremis, are common to the Albanian society in the '30, and do find their way, as we see, in what might be called, the critique of the time. The other article of *Hylli i dritës*, published 5 years after the first one, in regard to the publishing of the other volume entitled *Tragtar flamujsh*, beside its evaluations on the style contains reservations for the position of Koliqi regarding the problems of a moral nature. At the center of these reservations stands the opinion that when Koliqi writes, he pays a little attention, or shows disregard, to the stature of the public that will read his novels. As a result, the presented ideas, along with the style used do adapt only to the ideal background and reader. One of the principal aims of the book it is justly remarked here, that is, *the reform of those Albanian customs that are necessary to be rebuked*, where the wider attention goes naturally to the manners used to settle the young people in engagement or marriage relation.¹⁴ As noted, the position held by Koliqi it is considered acceptable just to a limited background while for the rest of the readers and even less of the population, in absence of an education and formation of such degree, it is impossible to act with the proper calm and necessary discreteness in such delicate and important matters. These remarks relate with the position held by this segment of critique (focused in the review *Hylli i dritës*), a position explained by us in the previous pages of this article. The principal attention is upon the lesser educated readers and its main aim is

¹³ Cordignano. "M., Father Cordignano replies to Z. E. Koliqi regarding the critique on the novel "Hija e maleve". *Vullneti i popullit*, March 16th 1930, no. 3. p. 3

¹⁴ The novel "Bylbylat e Plepishtit" refers to the difficulties that the young cultured boys, who have studied overseas, face when they try to get married when they are back in their country. The difficulties rise not only because of the cultural differences between them and the girls but also because of the absent possibilities to know each other better. The customary rules do not allow the acquaintance because the marriage is decided by the proper parents.

the protection and reservation of the moral integrity of *these* readers. Since that the religion stands in the side of the weaker, it emphasizes further more the educating role of the writer's work, a role that first of all should keep its attention on the masses of these readers. The position of the other prestigious religious review of that time – *Leka*, appears different and this is better displayed by its silence toward the poetic prose entitled *Shtatë pasqyrat e Narçizit*, published in *Gazeta Shqiptare* of Bari in the October '34 -December '34 period. In its column "Cultural News", from August until September '34, this review had informed its readers regarding the publishing of ten of Koliqi's novels, part of the volume *Tregtar flamujsh*, along with a short comment on each of them, comments that were generally positive, which testified the special attention of *Leka*'s editorial staff for the publishing of *Gazeta Shqiptare*. From October '34 until December '34 Koliqi publishes *Shtatë pasqyrat e Narçizit* in the pages of the same newspaper and his publishing do not find the way to appear in the same column of the review just as the volume *Tregtar flamujsh*, along with other six stories and novels, whose themes or treaties didn't apply to the requirements of this editorial office, hadn't manage to appear in it. Such silence displays the fact that the Albanian cultural ambience, especially that part of it which was very sensitive and attentive toward the publishing (especially L.E.K.A. review), knew quite well the other efficient method in refusing of a work, which is the total silence. Differing from *Hylli i dritës*, which openly expressed its dislikes and remarks through critiques that often are even severe, *Leka* review shows another attitude – the silence.

Other magazines

Another attitude, springing from different standing points, is hold from a group of publicists – writers who write in some other media. In fact, even though the prose writings of Koliqi is less analyzed from them, it seem that a general inclusive opinion is provided by them, based on his translations and original poetry. According to them, Koliqi is characterized by a sort of anachronism that carries him away from the great problems of life.¹⁵ It is interesting thou to note that they do not see the "critiques" made by Koliqi about several aspects of the Albanian life and about some typical characters of this reality (as for instance, the merchant, etc...). The problematic that spring from the confrontation of the intellectual who has returned to his country from the studies overseas, are approached with disregard, although they are obvious and sharp. The differentiation of their standing point is what brings the rejection out of them. In their eyes, the social aspect, not the psychological one, should have the central role in the literary creations and consequently only critiques of a social aspect can be made and be worthy, and not the psychological ones. The analyses of such type, the psychological ones, seem to be a luxury when referring to the needs of the Albanian society. Also, for this group of readers – publicists and writers, within literature there should be a special place dedicated only to the common folks, who must be at the same time the character and the object to whom the literary work must be dedicated to. The reach and the intellectual aren't a part of what it is conceived as people, especially intellectuals who are found unworthy to be taken into consideration, despite the fact that these classes make an important part of the Albanian reality, even thou not as massive as the common people. The fact that each micro ambience has the right of being part of the artistic world within the literary creation and that it can't be excluded when referring to the artistic criteria it is totally disregarded at this point. Also, the education of a wider public it is aimed without taking into consideration the real possibilities which existed for this mass to acknowledge and gain from such creations. The debates of such themes were common in the polemicist columns of the press in that period. Since that the works had to be predestined for a massive public

¹⁵ Chri-Chri., "New horizons for the national literature", *Minerva*, November 28th, 1932, no. 4-5, p. 31-32
Trinitas, "Critiques to some young writers of ours", *Besa*, August 1st, 1934, p. 3

than an elaborated language would be a barrier for the communication between the readers and the author. Considering that the cultural refinement of the mass of readers couldn't be pretended, than, it was required for the writer to be simpler and more understandable, thus, requiring a step back in the cultural development, which is, the artistic cultivation of the language, all in the name of the social development. Such inclination *pursues the artistic value as secondary*, requires that the language is adapted to a utilitarian goal and consequently is simpler, even emphatic, and to reach at its best the common masses of people. Instead, Koliqi sees the Albanian language as the utter, most important element in the working process of the writer based on the fact that it is the most undeniable witness of the Albanian identity. The acquaintance, the appropriation and further development of the language, with the purpose of exposing its unknown values, is the primary goal of every *Albanian* writer. From the publicists of *Bota e Re*, only Shuteriqi estimates Koliqi as the only valuable novelist of the time, but he doesn't refer to a specific novel of his and he makes such consideration public in other press organs (*Illyria* and *Përpyjekja shqiptare*). Another interesting fact is that even thou Koliqi is accepted and praised more for his prose writing, there exist some poems that are dedicated to him. (Shuteriqi - "Kangë" Poetnëvet Lasgush Poradeci dhe Ernest Koliqi, *Kangët e rinisë së parë*, Shtyp & Libraria Dhorë Koti, Korçë, 1935, p. 7., Isuf Luzaj – "Perëndim" *Ernest Koliqi*, *Illyria*, 21 mars 1936, p. 7).

Conclusions

In this paper we aimed to present the combination of the traditional and modern aspects in the works of Ernest Koliqi as well as the manner into which it was expected by the public in the time when these volumes were written. Since that the laws of a macro cosmos (of the general atmosphere of the '30) are those which define the action over a micro cosmos (over the work of an author who acts within it), we might say that in the critique for Koliqi appear the same features that characterized the general critical thought of the '30 and the basic orientations of such thought. If we consider the interpretation that Koliqi himself does, as a good connoisseur, for the two literary schools of Shkodra¹⁶ and for the characteristics that define their distinctions, we note that in both reviews that belong to each of them, respectively, *Hylli i dritës* – to the Franciscans, *L.E.K.A.* – to the Jesuits, there can be easily seen the fundamental features unto which their formation and orientation relies. The popular phraseology with its eloquent power, a direct language that reveals and exposes the most valuable sides of the popular colloquialism in all its nuances, is present in the writings of *Hylli i dritës*, writings that excel for their distinctive language. Also, the efforts in the elaboration of the language, that aim unceasingly to keep the upper style of the classical authors, are to be found in the writings of *LEKA*. In a close approach with the basic element of expression, the language, and with the aspect that is considered by it as the most crucial one, each review has its preferred reader and to whom it concentrates its attention and activity. *Hylli i dritës* combined its interest for the vernacular with its commitment to the common reader who stands in the center of every writing or critique. The attention and the preoccupation that Jesuits share for the language makes *Leka* review to consider and direct to an elite reader who has special requirements for the clarity of thought and the style of creation. The emotional tone of the earlier, severe and ferocious when it doesn't agrees with something, and the cold, quite expelling tone, up to the total silence, of the later for the same reason, along with the coherence of such attitudes do testify the strong firmness of the lines that these two reviews have in their center. The most characteristic feature that distinguishes the criticism of the time is the primary role that it invests in the message and the depreciation of the artistic realization. While on

¹⁶ Koliqi, E. "Dy shkollat letrare shkodrane", Ernest Koliqi, Vepra 5, Faik Konica Publishing House, Prishtinë, 2003, p. 7-70. This study was published during the years 1954-1961 in the "L'Albanie Libre" magazine in Rome. The above quoted publishing in the volume V of Koliqi is more complete.

one side we face a moralizing critique (*Hylli i dritës* and *LEKA*) and a sociological one on the other (*Minerva, Bota e Re*), the priority rests on the thoughts while their formation remains secondary. Yet, for both sides it is of a vital importance that the literary works are understandable by the readers. Koliqi, by “sophisticating” and cultivating his expression – according to the critique – drives away the reader’s attention from the main message thus making possible for the work not to fulfill its proper moral-educative and social function as it should have. This becomes more criticizing when the level of the public in that time is taken into consideration, a public who understood what it was very plain and clear and that related somehow with its own life style. However, in general, the ’30 still remain the years of the acknowledgement and affirmation of Koliqi, who in this period realizes works that make him known and famous as a prose writer, poet and translator and attributes himself with the role of one of the prominent literary protagonists of his time.