

The Blot of the Past as the Uncertainty of the Future

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Received: 30 January 2013; **Revised:** 10 February 2013; **Accepted:** 18 February 2013

Abstract: "The loser" is a pessimistic novel in which is reflected the modern man, plunged into the life problems and hullabaloo. By itself the title marks lost of the reason against the actions that already are irrevocable as the improvement, so this novel is a conglomerate topics of the phenomena's inside the Albanian world, in which world the feature of alienation is present, downfall and degeneration of former morale values. Here the life is challenged by many of its ideological systems which in case if you are not appropriate to them you can be expelled without any justification. "The loser" is a novel of life experience from the bitter past that aims to find calmness in the conventional order of our life.

Keywords: Albanian society, parents with lost identities, broken hope, inferiors, decrease of dignity, intrigues, conditionings, inspections.

Introduction

Fatos Kongoli, Albanian writer, is well known especially for his surprising writings, where he usually appears to be real and thrilling. Through "Highway Kongoli" although its appearance, seems to emerge as a dark gallery, without any perspective, in front of "Thesar LUMI" are parading and neglecting: the state elite from the political factors, different snobs, thugs, prostitutes, failed family relatives, widows left at the mercy of decayed bureaucracy, inferior, even mighty people, who do not have the long path of movement because of the fear they feel, all in distress, everyone carry on their shoulders some burdens of the past, so pass the whites and negroes of a city and town "where television was owned only by few people; chairman of the town, gymnasium director, although evenings were attended by the " elite successors of the most powerful people of political parties and those of the state ", but even those, according Thesar Lumi, were not far away from the fearful destiny. Such, in this novel with the characters ... narrators are Thesar Lumi, Dorian KAMBERI, Vilma, Hulusiu, Xhoda Retrieved, Sherfi, Ermelinda, Fagu, Vladimir, Xhohu Sonja.

Stains of the Past as the Future Uncertainty

Thesar LUMI, character ... narrator, has a perspective "approach" and recounts many things that remained indelible stain on imagination of the young man. So he confesses to himself and to the others, the ones who were around him, and those who he was around with, who burden on his damper back, were: town stuffed with dust, with dogs, with sentences, suburb drowned by hooligans and mobsters, parents with lost identity, cement factory with many people convicted, kebab restaurant "Arsen Mjalti" where the dog meat and urinate alcohol were being served, common emptiness of the town, cemetery with many newly opened tombs, gymnasium where Thesar was educated, childhood during primary education, disappointments, shattered hopes, adolescent blasts towards

revenge, dossiers generation, acting an early maturity, feeling love for Ermelinda, for Vilma, detestation towered Fagu, sympathy for gypsy Sherif, identity collapse, decay of dignities, stress, dreads, fears, trauma, disintegrations, tribes, scorning, descend, escapes, intrigue, boycotts, blackmail, espionage, assembled processes, anonymous letters, alcohol, drugs addicted, bureaucratic sadism, limitations and inspections. This is a time when "our country has fallen into the hands of denizens. It is said that our monolithic society is rotten. Because it's managed by the people denizen. This is the great disaster of the nation. "Hardly ever we will be saved from this parvëny", with what gypsy Sheriff appears to be the most engaged one, the father of the Sherif, who was supposed to poison bastards dogs, said with anxiety "Thesar LUMI"²¹."

As to all of this swirl of events Thesar LUMI, step by step started to suffer from inferiority complex, he feels inferior toward Dorjan Kamberi, who was the refugees among many others to escape across the sea, toward Hulusi, an influential person in town, to Xhoda, as a bureaucrat, to Xhoda who was a branch manager of the faculty, at Vilma, the daughter of the director of the gymnasium, toward Ladin (Vladimir), toward Fagu (tribe boss), toward White Eyes (spy) and especially toward architect Sonja, Spartacus widow, also an architect. Referred to complex of inferiority, it breaks through the marrow of the Thesar Lumi, also it breeds selfishness complex, dressed in a veil of proponent, even the arrogance, which at the first glance can be understood as "not aware of his own disappointment, but it was not the case in real. As such, a burden of complexes of a Provincial man, Thesari gets into the capital's elite and thus the "ego turned to preference," as would be express by people. Now, he added to his behaviour some dose of cynicism, especially in faculty, when dreaming that has already entered the elite, for leaving which, he would face the great difficulties. However, he envy runaway of Dorian, and finally even the self poisoning of Vilma. Among others Thesar Lumi, flows in a stream which divides those attached to ascendancy from the ones not being so, but almost all go across the symmetric river and break connections. While the Power and devalues were being confused by the lack of values ,that survives only for short period of time. Even fair Xhoda, regarding Thesar's memory, was a provincial, who came from a village where they lived among the fugitives, but at the beginning he was getting through within the circuit of the state, but the state's mafia delays you, and when it does not need you anymore, with no mercy throws you away. So were Thesar's parents, since one of his uncles, who was an officer, crossed the border illegally, and as a consequence his relatives have to suffer for generations²². As the other writings were, this novel written by Kongoli has also double significance: Firstly for its artistic importance, as well as for its stimulating aesthetic sense. The importance of historical evidence is also to be mentioned as further significance of the novel. All of this is brought together by history, so, the past discussed through childhood and youth, shares the present throughout love and suffering. With regard to aesthetics, the most focused appears to be the ugliness category, worthlessness, what cannot left the readers satisfied. The other upsetting phenomena are the first contacts, which emerges due to the dismay developed during the horrible volcanic situation. All of this is regarding poetry developed at *narrative style*²³, being so, after each narrative circle, which implies narrative block, a question arises: what after this? This is the matter how the chapter is conceived in the preceding chapter, while it melts and fades through the waves of next chapter: the second is conceived in the first, the third in the second, the fourth to the third and so are the eighteen chapters, of the eighteen novel's narrative blocks *The loser*. The whole theme of the novel "*The loser*" has two essential literal discourse quality: "that what is told (story) and the way it is told (discourse) are excellently combined."²⁴ This poetics is connected by

²¹ "*The Loser*", p. 64.

²² Gzim Aliu "Fatos Kongoli Novels", International seminar of Albanian Language, literature and culture., Prishtine, 2009, p. 236.

²³ Manfred Jahn, "Narratology: A Guide for Narrative Theory", University of Cologne 2005.

²⁴ Seymour Chatman, "Story and Discourse", Cornell University Press, Ithaca and London, 1978, fq. 19.

additives principle, according to which "each chapter calls the other" and thus are adapted to the essence of life, told by a Provincial, physical and spiritual portrait of Thesar Lumi, separated from refugees of the 90s, as well as from Dorian Kamberi, due to a "urine made by a Dorian child, who was standing on Thesar neck" - tragic: You keep someone in your neck to give a hand of, but he piss to your honour and your neck. Thus the few joys of life that Thesar Lumi has managed to preserve in his memory, which resemble the epic sun of the hero songs, as "Lot of shining but slightly warming²⁵" when Jutbina is left breathless, as said by people "the cold sunny days", therefore, any pleasure, however pale, is accompanied by anxiety, fear, pain, sorrow, murder, suicide and with intrigue, what throughout the novel make Thesar to move around the edge of death, to remain on the blade of the open grave. The semantic aspect of the entire novel is related through communication unit, achieved through narrative novel style, mainly over internal action, "because the story actually depends on the soul of the main character."²⁶ The poetry of the novel, with a character as a narrator, who is positioned at a certain time and in a certain environment, likewise stimulates main theme: the fate of a young Albanian engaged in establishment process of an intellectual, that takes place in a dictatorial regime. These stimulate the curiosity of readers, eager to recognize the narrator better, because this would help them to experience more powerfully all of the turbulences, nightmares, and every sufferings and fable, which lay out very few moments of joy of the character, lost in obscurity of the time and country. As such, the narrator compels the reader to think even more about the mental and spiritual world, which will lead them toward the ideas that character articulate, therefore they will acquire the believe to: thoughts, ideas, convergent and divergent judgments, outcomes and assessment what Thesar Lumi, himself, who was covered with stagnation of the time, according to which "There comes a day when a man thinks that has no owing to the world, and that its useless to reconcile the past"²⁷. Therefore, this a personal storytelling by the character, who sees the present as a product of the stains from the past, a journey towards eternity, without any hope or change. Character reminiscent of past human life as an unconscious life, calls this as mediocre, mediocrity associated with invaluable man, who is alike with comedy genre, the definition made by him,,, for his own past appears in this piece of text: ". .. *My life has been mediocre life, life of a man who was nobody, and did not achieve to become somebody, anonymous life merged into the anonymity of a lost suburbs, in a lost small town, although next to the capital city*²⁸" developed in a environment (time-space). Kongoli with the character of the novel "The loser" is in an associative connection with the characters of Dickens, where they are heroes as Thesar Lumi was, seeking their fortunes on the streets and suburbs where other poets have passed carelessly²⁹. All this happened, as regard to Sarin, who said: "*your uncle, who performed military service at a border point, along with two other friends, crossed the border. He escaped, so he is the enemy and shame of our family. He does not exists, neither for as nor for you. You should hate him*³⁰". "And Sari, with changeable voice whispers: "*We grew up, convinced that we were the happiest children in the world. This is what the songs were teaching to as.*³¹" Almost every element in the novel *The loser*, appears to be in a adequate place, functioning with coherence and combination, particularly when "Thesar Lumi" articulates his diachronic happiness during his childhood "We grew up, convinced that we were the happiest children in the world" In this case, Kongoli relays on the idea of Stefan Cvajgut, who in his books "Three Masters", while elaborating Dicken's characters, said: "Dicken's characters were

²⁵ "The Loser", p. 68–69.

²⁶ Floresha Dado, Theory of Literary Writings, Poetry SHBLU, Tiranë, 2003, fq. 307.

²⁷ Fatos KONGOLI, *The Loser*, Prishtinë, 2005, fq. 5.

²⁸ Same page, p. 12..0

²⁹ Stefan Cvajg, "Tree Masters"(Balzak, Dikens, Dostojevski), Argeta-LMG, Tirana 2008. p. 57.

³⁰ Fatos Kongoli, "I Humburi", Prishtinë, 2005, fq. 30.

³¹ Po aty, p. 18.

happy, because they were always left in childhood paradise, because childhood is a paradise in Dicken's Novels. "There are no landscapes, as events flow through the interior rooms, through the cemetery, hereupon dominates the portraits of sinister Xhoda: *"he was unshaven with messed hair caused from the wind. His hairy chest was quite visual, through his military clothing, and for a moment I was stunned by his sight . He was carrying long iron ingot. He stood in front of me, with a sight as he was full of scattered thoughts in his head, and covered me with a glance full of hate. While staring in his bloody eyes, I remembered the saying "even sinister gets along with the drunk man"* "On the other side, Vilma, being another aesthetic approach (ugly-beautiful): Here she is, at the back gate." Aesthetics stands for the effort to establish the connection between the material and the spiritual world" Vilma represents aesthetic and spiritual world of concepts. Kongoli novels, particularly "The Loser" is qualified as a novel of folk inspiration "valuable" that for some mysterious reason, become folk , as Umberto Eco would say in his works of literature. *"She wore white dress; with a belt tighten in her waist. Her shiny long hairs are covering her shoulders. They are yellow, therefore from a distance, being touched by the sun reflection, they look like golden cover. I feel confident when I say that the dress was cut into pieces, the usual case of brides."* This harmony relates to Sonja, embedded in my memory as I met her that day, her white face, black eyes, bright lips that were slightly opened, making visual her beautiful teeth, black, dense and heavy hair, divided aside, were hanging on the shoulder, that were covering her face whenever she was moving her head, like confident women usually does, wherefore empowering her toward the others. "She was a confusing beauty." However, even Sonja descends into the gulf of time, she is left without bridge, on the mercy of his uncle, therefore she is disappointed, as most of the Kongoli's characters.

Conclusion

In conclusion, Kongoli is one of the greatest writers of contemporary English literature. Through his numerous novels, as in the novel "The Loser", represents a systematic work of the most extreme phenomena in Albanian society, such as; organized political crime, moral decline as a sacred value of the code of ethics, etc.. The Loser, is displayed in a metaphorical description, over a man who has lost the reason for its existence on the physical aspect and the current real world. His loss is great calamity not only for himself, but also for the community he belongs to. The Loser remains the novel about triumph of the evil over the good, the irrationals over the rationale, the loss of human and moral component. In this regard the novel challenges the individual, not the ordinary one, but the intellectual, who is the least expected to fall in such extent. The novel argues the subject of economic and political crime either. In some of Kongoli novels, in particular in essence of the Loser, everything what is seen, what is aimed is falling apart backwards, that influences to strengthen the postmodern component, as a specific period in Albanian literature.

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