

Features of the Modern Albanian Novel

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Abstract

In the efforts of invoking the part of world novels, and especially in the appearance of modernism in this genre, we have managed to penetrate in the developing of the novel, where we got to know some of the worldly experiences in this direction, be it in Germany, as well as in the United States of America. Further on, these processes would not only interfere naturally, but they would also renovate time after time, even during European literature developments in general, and specifically in Albanian literature. Thus, due to literature and the number of materials referring to these periods, we have been able to master a clear picture of the cultural panorama, nationally and internationally, regarding some of the key moments, which thanks to their main

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protagonists, made it possible for the Albanian novel of postwar, to not fit only in the inset of semantic creations, but to also come closer to the most advanced models of writings of the time, and to follow its artistic and national originality, as well as to become part of the process of aesthetic and literary evolution in international level. The main aim in fulfilling this work is the research in the directions that Albanian literature of postwar took, as well as the definition and the assessment of mutual points that stood out in the process of evolution of our national literature, as an integral part of supranational culture and literature. One of the main features that can be noticed in this period is the unnatural detachment of literature from its tradition and powerful impact, which is also unnatural, and what also practiced on it, the creative experience of the method of socialist realism. However, this whole movement did not happen while detached from the developments and transformations that the literary process incurred in Europe and beyond. It was exactly the models and the climate dominating in the world of European and worldly literature, the main factor that manifested its effects and impact during Albanian literature developments.

1. Introduction

In the History of Albanian Literature, the novel is considered extremely important in the art of writing, and this is due to the cultural and historic conditions in which this literary genre developed. In the efforts of invoking the part of world novels, and especially in the appearance of modernism in this genre, we have managed to penetrate in the developing of the novel, where we got to know some of the worldly experiences in this direction, be it in Germany, as well as in the United States of America. Further on, these processes would not only interfere naturally, but they would also renovate time after time, even during European literature developments in general, and specifically in Albanian literature. Thus, due to literature and the number of materials referring to these periods, we have been able to master a clear picture of the cultural panorama, nationally and internationally, regarding some of the key moments, which thanks to their main protagonists, made it possible for the Albanian novel of postwar, to not fit only in the inset of semantic creations, but to also come closer to the most advanced models of writings of the time, and to follow its artistic and national originality, as well as to become part of the process of aesthetic and literary evolution in international level. The main aim in fulfilling this work is the research in the directions that Albanian literature of postwar took, as well as the definition and the assessment of mutual points that stood out in the process of evolution of our national literature, as an integral part of supranational culture and literature. One of the main features that can be noticed in this period is the unnatural

detachment of literature from its tradition and powerful impact, which is also unnatural, and what also practiced on it, the creative experience of the method of socialist realism. However, this whole movement did not happen while detached from the developments and transformations that the literary process incurred in Europe and beyond. It was exactly the models and the climate dominating in the world of European and worldly literature, the main factor that manifested its effects and impact in the course of Albanian literature.

Despite the prevailing climate in Albanian culture during the second half of the 20th century, an unusual phenomenon was observed in the early 60s, i.e. after a decade and a half since liberation, which had to do with the first attempts to free Albanian literature from the schematics in which it had been stuck for more than a decade. The first indicator that heralded a new trend that would touch and then shape the contours that shaped the act of creation in Albania was “Hasta la vista” the first novel of the author Petro Marko.

2. Features of modernism

With the arrival of this novel in Albanian literature in 1958, the Albanian novel was gaining another dimension with a wider dynamic view, both in the opening of thematic contours, but also in the construction of the style typology and a rich gallery of characters. This climate would prevail in the next years, and exactly two years later he would bring another important act to Albanian literature, the novel *The Last City*, which stands out as a novel where one feels not only the tendency to avoid schematism imposed by the communist regime, but it is also considered as the clearest evidence that the Albanian novel had already entered in a new stage, and the modernity was an integral part of it.

After him, in 1962, the writer Ismail Kadare, who until that time had stood out in the world of poetry letters as a talented and authentic voice in the field of poetry, published the novel *The General of the Dead Army*, a novel that demonstrated that the Albanian prose novels was heading in different directions from the ones that were created in accordance with the models and principles of socialist realism.

During the later developments, with the works that followed the creativity of Ismail Kadare and the trends of Albanian literature, it was possible to establish the path announced by the novels of Petro Markos and make it known at the international level. However, this whole movement did not happen in isolation from the developments and transformations that the literary process was undergoing in Europe and beyond.

It was precisely the models and climate that prevailed in the world of letters in Europe and the world, the main factor that was showing its effects and influences

also in the stream that permeated Albanian literature. The influence of the Hemingway style on the short prose and the novel, or the narrative originality and both humanistic and universal features that were transmitted in the novels of Erich Maria Remark, and the adoration of the public towards these two authors, was not only a phenomenon that found in Albania.

On the contrary, many writers' clubs, in Germany, England, Italy, the United States of America, were following exactly this form of writing, cultivating a literature against a concise, laconic style, built with dense dialogues as well as described under a realistic spirit, which directly conveyed the atmosphere that was embodied by the artistic originality and the authenticity of the time.

During the analysis of the works that led this literary process, it was noticed that the comparative approach to the text at first sight appeared as incomplete, but partial, in the sense that, within its spaces during the study, the attention was focused on some elements of a assumed whole, which at first gives the appearance of a homogeneous substance, but from the point of view of the construction of the studied object, this structure consisted of a diverse set of basic elements.

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3. Conclusions

During the analysis of the works that led this literary process, it was noticed that the comparative approach to the text at first sight appeared as incomplete, but partial, in the sense that, within its spaces during the study, the attention was focused on some elements of a assumed whole, which at first gives the appearance of a homogeneous substance, but from the point of view of the construction of the studied object, this structure consisted of a diverse set of basic elements. In this paper, it was an opportunity to understand that precisely these elements enter a series of relationships (of similitude, analogy, and even opposition) between them.

Despite the influence they had in the first stages of the creative process Petro Marko, and then Ismail Kadare from the archetypes of Western literature, what is seen as an innovation that prevailed in the Albanian novel prose of that period with

the model writers who were outlined in this genre, and the dimension it created for Albanian literature in European literature, constitutes in itself a very tangible and representative phenomenon that proves that the Albanian novel stood out for its creative originality, thus outlining its identity and physiognomy literary and artistic, his role in tune with the various literary developments in the countries of Western Europe, the United States of America, etc.

In the years that followed this process, it is clearly seen that the Albanian novel represented by Ismail Kadare, from a genre that aimed to approach the literary models of the most prominent writers of the time such as Ernest Hemingway, Erich Maria Remark, Franc Kafka, etc., with over the years and with the further consolidation of the creative personality, it slowly turned into a model that exerted its influence, (until then absent) also in the literary process, not only in European but also in world literature.

Remaining in the literary context, at the end of this work, we can confirm that the Albanian novel, together with its occurrences and component factors that characterize this phase, clearly unfold the direct impact for the latter literary developments, as well as the creation of an authentic literary model, which affected the recognition of Albanian literature at an international level.

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