

The Tragic Living of Woman in Modern Albanian Literature

Gentiana MUHAXHIRI

Elsa VULA

Sindorela DOLI KRYEZIU

Abstract – Traditionally, in Albanian literature are presented some characters which are less mentioned or they are at the end of their existence. In this period of time it cannot be escaped nor the characters of modern Albanian literature (especially female characters, who will be the focus of this study) but precisely this situation makes their fates more dramatic, meantime they sealed as heroes in an inopportune time. This paper aims to present a brief overview of the tragic life made by an Albanian woman in modern Albanian literature. It is not the aim of this paper to present a strict chronological order and does not claim involvement of all female characters of modern Albanian literature, since such an approach requires a longer and more detailed study. The paper is structured in seven parts, in each of which represents a living fate of female characters in certain modern author. There are taken into consideration the vital destinies of the characters from these authors: Ndre Mjeda, George Fisher, Haki Stërmilli, Ernest Kolici, Mitrush Kuteli and Migjeni. On the first there is given a brief overview of the way of general shaping of the Albanian woman as character in modern literature, and then to continue with the presentation of their tragic fate.

Keywords – Destiny, Female, Literature, Modern, Tragedy.

I. INTRODUCTION

“The Cultural Level is Determined By An Attitude Towards Woman” (Maskim Gorki)

According to this quote, where Albanian society can be systematised by a third part who would recognize it only by reading our modern literature? (Of course it would be for someone who has read even in patchy form this literature this question takes the form of a rhetorical question). Traditionally, in Albanian literature are presented some characters which are less mentioned or they are at the end of their existence. To this period of time it cannot be escaped nor the characters of modern Albanian literature (especially female characters, who will be the focus of this study) but precisely this situation makes their fates more dramatic, meantime they sealed as heroes in an inopportune time. In the gallery of the characters of modern Albanian literature (where most of characters are specified, more individualized and also concretized) the female element cannot be found in a large number of performances, but this limit number has a positive side since they arise and are deeply perceived. In general, the female character in modern Albanian literature, it is considered with: high moral, stoicism of fighting spirit on the one hand, and on the other hand, we can find a sensitive, and insecure woman; furthermore, we can see that free character who appears as a marionette in the hands of fate, at the time of the other characters.

II. LOKJA – AS THE PAWN OF FORETOLD FATE

An ordinary life passes through three stages: childhood, youth, old age. In his book “Dream of life” (Andrra e jetës, Juvenilia, Vjene, 1917) the writer Mjeda merged this trinity by bringing through their three synonymous characters, respectively Trinës, Zogës, Lokës. From the presentation that Mjeda does we can differ only their moral portrait”. The landscape in literature, art appears and can be in multiple function” [1]. The landscape which Mjeda represents in “Dream of life” (Juvenilia, Vjene, 1917) it seems to present not only the beauty and stunning nature, but also the portrait of three women. They stuck through “internal colors” which give more light to external appearance, unstressed by the author. The fate of three women in a patriarchal mentality is foretold rusty which it affects mostly the character Lokja (the old woman). Her tragic life has no end. At the beginning she is presented as “little” one in front of the majesty of the environment which surrounds her. This minuteness is imposed by the lack of man, generally which in one form it symbolizes more precisely the lack of failure of continuity of life, and also the inevitable extinction of that family in particular. It is precisely this lack which projects that unconditional surrender in front of death. Lokja had not only to deal with her “foretold fate” but also with Trina’s death. This loss puts the foreground deep spiritual pain, the endless sulking which brings.

III. A MUFFLED LUCK IN MISFORTUNE (A WOMAN IN THE WORK WITH “MANLY LANGUAGE”)

The tragic life comes to the core of curved verses of “Lahuta e Malcës) the living fate of Albanian women. Thus, through the chorus which is rocking the third dominant song of Lute (Lahutë, Shkoder, 1937) “Prey” the plague collides frantic days of sister who expects to marry her only brother that eventually through silent antithesis, he “marries” with “land black”, leaving the whiteness of the wedding which symbolizes the flow of life, to digest as it was created in thoughts of his sister. Another figure of the sister who comes neatly sculpted in “Lahuta” (Shkoder, 1937) verses is the female character named Tringa. She evokes the memory of Gjergj Elez Alia’s sister, unconditional sacrifice for her brother. Since for her was not enough only to care for her sick brother who does not leave him as the all do (all had left even the wild animals). She also has to bury him with her hands. Stairs of her misfortune seem not to be finished. Gjar Kokoti wants to take her “as a bride to help his mother for

housework” a thing which obliges her to hit in his breast by being shot in the head of his friend, Vasil Noreka. Finally the song is closed with verses which extol death in relation with “tainted” life. Also “the sun blew to earth, but Trings was never in the Serbian’s hands”. Fishta’s aesthetic conceptions relate to the nature of art and especially with beautiful ones. Our author this kind of sensitivity of perception presents on theoretical and aesthetic requirements constructed from inspirational findings in order to convey the meaning in terms of literary significance”[2]. The whiteness of the beauty of Tringa emerge in XXIVth song when the Great Zana descends from the top of the mountain and takes her body and sends to Rudina mountain visitor, where her body is washed in ceremony, and it is cleaned and buried in a lime foot. So, it digests its physical beauty, that living through popular imagery is presented. “Having a great stature, a beautiful eye, and forehead as moon”. But it is physical beauty no matter how great it is, it cannot be in proportion to the spiritual beauty, because her spirit tends the steps of greatness.

IV. BEYOND TIME - THE SPIRITUAL TRAGEDY OF DIJA.

“If you do not want to do anything except art, certainly we are not going to create neither art” (Zedmajer)[3]. Stërmilli clearly knows the path of emancipation which should open the horizon of his novel and melts it in his art. “Oh, what a black destiny” (“If I were a boy”, Tirane, 1936) is the sequel of Dija that penetrates through times by bringing the tragic reality for young generations. Her misfortune comes very stratified. She faces with her fate as an orphan and with her stepmother’s caprices. Her formation contrasts the dimensions of the problems which she has to face with. The love which comes as a breeze in her life, hides into the sleeve the “ace” of deep disappointment. This love brings the dramatic climax of the novel. The dream to be happy with Shpend: “A strange and perfect person, a person who has in himself beauty with wildness, sweetness and toughness and cruelty” and ends in the bitter wake in the arms of “A man about 40 years old, fat one, with yellow mustache, ugly and strong one”.

Unrealized escape to Italy does not save the 17 years old girl named Dija from conventional “laws”. The only thing that saves her from a miserable life, paradoxically is death. The character together with the event, space and time is the basic category of narrative literary types. Usually he is the principal spokesman of the writer. Through him is determined and manifested the collective and individual conscience by which the life perspective and outlook are expressed. When the character rises in the representative flat expresses and defines not only the conscience of time, but in the same time warns that vision and sensation that starts to seem and to be born on the horizon. Through it also this research becomes all certain ages of many generations”[4]. Like this Dija has become the voice of time and through her the author trumpets the idea of a civilized society where a woman would not be only a

figure of her, but it would have the vital role which it deserves.

V. “HALVED FATE”

At the novel “The blood” (Gjaku) of the author Koliqi, the character Nusha suffers. A customary obligation which does Doda to kill in order to get his brother’s blood, in fact it kills Nushe’s life. She has to face lonely the dissolution of the dream that they had designed together. It is formed in an unparalleled tragic proze which comes through the author Koliqit named Diloca. Her powelessness to create or to change the fate comes as a squall for society.

All signs of life seem to have the death as a destination. The thing which looks good ends badly. The cultivated expression of Koliq makes its tragic double experienced. In this story only the pain and the distress of Diloca that ends in orphanages comes undisturbed. Thus Diloca, trying to get her life in her hands loses itself in foreign city streets. With the hope of life she founds the ugliest death and that spiritual. Like this her fate endlessly is formed by leaving it solely in the hands of evil.

VI. DEATH AS (IM) POSSIBILITY

Multiple tragic living fate of a woman comes from the author Kuteli (Tregime te zgjedhura, Tirane, 1972). Physical and spiritual deformation, low and ugly, crowded deep in the character of Xheladin Beut, becomes a burden especially on the arms of female character. A woman is a person who have to face with the evil of sin that she has not done, she cannot guide her destiny, she loses her moral and is despised without reason. Maroja is forced to deal with her face of “death” to protect her daughter from tyrannical father, who in the same way he gave a life to her in the same violent way wants to taker her life back. But in fact, no matter how weak is the woman in front of the brutality of Beu, women (together into action, and not in space) overcome him. They unravel within the “fortress” of Bey, built on the spiritual emptiness of “man-beast”. The curved neatly in Kuteli’s pen is Kalija who reveals all the colors of beauty. But more than a character she appears as memory, a memory that leads to the destruction of Tat Tanushi. So without having the intention of any interference is a female character who teases the wheel of missfortune, she who awakens age-long curse and leads to the dislocation of the relation life-death.

VII. ARTISTIC ARTICULATION OF TRAGEDY

“The path of human development has had periods which characterize some crucial historical and social events. Thus, these curves-event becomes nodes in core axis, which are related paths of a tike and together comprise the constitution of society, human activities, the essence of man”[3]. Migjeni lived in a time where the mentality of society was going worse and worse, but he used this

situation in his art's favor. Misery, suffering, degeneration all these he transmuted into fiction, to magnify his work, so that the lower quipped humans as the source of all disasters. It seems that in a such society mostly the sensitive world of female is which undergoes. The fate of woman, full of sadness that losses in the vortex of tragedy come in a huge deep number of profound ideas in the works of Migjen. Here the woman is a victim of time, district, and sometimes even from themselves. Thus, the "Student at home" (Studenti në shtëpi, Migjeni "Veprat", Tirane, 1957), we have again the female character named Aga, who was being impossible to choose her own mate with whom she will pass the life, between a husband and a lover she picks the lover. This "compensation" make it to be out of conventions, but within the conditions to create false harmony, before which all act out. Tragic is the fate of Luka as "a public woman" manages to win money on which claims to build a new life, but in fact they oscillate deep the essence of her foundation. Thus, Lukja cannot appear on the fate, because woman is powerless in front of him, so it tells Migjeni, thus proving us Lukja. The tragic fate comes as multilateral, duplicated consistently in the story "Grant us our daily bread today" (Bukën tonë të përditshme falna sot). Between unemployed husband and a sick child, on the pedestal of human anger, the woman who takes a lead of her disaster (that luck was not seen on the horizon of woman in work of Migjen). Among being a mother as a duty and being a wife as a duty, she chooses to be a mother. To feed her sick child, regulates also under the "packaging" of beauty, she sells herself with the price of life. Her misfortune is multi disaster. She lost her husband as a wife, a man loses his wife, the son loses his family. The loss in all possible meanings of her forms becomes the subject of the story. In fact the present luck in all destinies of women, which bend in Migjen's works is a tragic one: they do not find the salvation of life nor in death. "In the vortex of absolute rejection and hesitations, suspicions, dilemmas, the writer feel himself sometimes left at the crossroads, disoriented, without compass"[5]. It seems that this impasse author makes it to set in the same position an infinite number of characters, who face the vagaries of helpless life.

VIII. CONCLUSION

As it can be seen female character comes formed and conceived differently by different modern authors, although the practice of their creation it changes, in general this misfortune is accompanied faithfully on their way of life. They touch view's graces of the soul, but they are powerless to act. Besides the inability to act in present in general seems that they are prohibited to the prognosis of the future by being closed to the impassable and conventionality walls. In most of the cases, women are silent because they are fed with the conviction that in the end they have to get orders from the others. Meanwhile, those who tents to take destiny in their hands suffer just as: Dija, Tringa, Diloca, Lukja.

This slavery shows signs of ignorance which has servitude itself as the last destination. Female characters

do not change through the lines of our modern literature. They retain their invioable tragic fate. In this context, it seems that the only protection from timelessness is silence. However paradoxical may, it seems they "best end" when they raise their voice of revolt in themselves, which never is not so great than to root out the flaws of society.

REFERENCES

- [1] Aliu, A., *Ese letrare*, Rilindja, Prishtinë, 1987
- [2] Bashota, S., *Domethënia e ideve letrare*, Rilindja, Prishtinë, 2001
- [3] Aliu, A., *Shqyrtime*, Rilindja, Prishtinë, 1974
- [4] Aliu, A., *Artikuj kritikë*, Rilindja, Prishtinë, 1983
- [5] Raifi, M., *Lasgushi, Noli, Migjeni*, Rilindja, Prishtinë, 1986
- [6] Krasniqi, B., *Letërsia dhe vetëdija historike*, Rilindja, Prishtinë, 1984
- [7] Kryeziu, R., *Akti krijues*, IAP, Prishtinë, 2012
- [8] Kuçuku, B., *Pas eklipsit letrar*, Toena, Tiranë, 2014.
- [9] Luboteni, G., *Teoria e letërsisë*, Enti për botimin e teksteve i RSS, Beograd, 1964
- [10] Matoshi, H., *Shpalime letrare*, IAP, Prishtinë, 2005
- [11] Qosja, R., *Kritika letrare*, Rilindja, Prishtinë, 1969
- [12] Qosja, R., *Shkrimtarë dhe periudha*, ASHSH, Tiranë, 2005
- [13] Qosja, R., *Tri mënyra të shkrimit shqip*, Toena, Tiranë, 2005
- [14] Riza, Sh., *Trajtime letrare*, Rilindja, Prishtinë, 1983.
- [15] Uçi, A., *Probleme të estetikës*, Rilindja, Prishtinë, 1980
- [16] Tahiri, L., *Monologu, personazhi dhe autori*, Kosova Pen Center, Prishtinë, 2006
- [17] Hamiti, S., *Letërsia moderne shqipe*, Prishtinë, 2005
- [18] Mjeda, N., *Juvenilia*, Vjene, 1917
- [19] Koliqi, E., *Hija e maleve*, Zara, 1929
- [20] Stermilli, H., *Sikur t'isha djalë*, Tirane, 1936
- [21] Fishta, Gj., *Lahuta e Malcis*, Shkoder, 1937
- [22] Migjeni., *Veprat*, Tirane, 1957
- [23] Kuteli, M., *Tregime te zgjedhura*, Tirane, 1972

AUTHOR'S PROFILE



First Author: GENTIANA MUHAXHIRI

Nationality: Albanian

Birth place: Gjakove

Birthday: 25.10.1984

Address: Street: Marin Barleti", 42/5

Contact details. Mob. 00377-44-413-183; 00386-49-664-229

Education Background

Bachelor degree: University of Prishtina-Faculty of Education : "Albanian Language and Literature", Degree Date: 2.7.2007

Master degree: University of Prishtina, Master of Philological sciences, Degree Date: 27.12.2013

PhD studies: PhD candidate of Albanian Literature/ Faculty of History and Philology at the University of Tirana in Albania, in third year.

Published work: "Albanian education challenges in Kosovo with special overview of the literature textbooks", Teaching the Albanian Language in the First School in Prizren Opened by Austria-Hungarian Monarchy, Inter lingual influences of Turkish, Serbian and English dialect in spoken Gjakovar's language...

Other publications:

"Sonatas of a pilgrim" in Tirana, Study: The novel "The White Castle" Orhan Pamuk, Man without limits and doubt as crown, "Poet, time and pain", Study of poetry "Exam"...

Work experienced:

From September 2007 to august 2009-ALBANIAN TEACHER at primary school in Gjakova.

2009-2010-PROFESSOR OF ALBANIAN LANGUAGE at Cambridge College, Pejë, ALBANIAN ASSISTANT at Faculty of Education, Gjakove.

2010-2016 (Current Job)-ALBANIAN ASSISTANT at University of Gjakova, Faculty of Philology, ALBANIAN TEACHER at school music in Gjakova.



Second Author: ELSA VULA

Nationality: Albanian

Birth place: Gjakove

Birthday: 26.05.1991

Address: St:Hysni Dobruna.

Contact details. Mob. 00377-44-817-832

Education Background:

Bachelor degree: University of Prishtina-Faculty of Education : "English Language and Literature", Degree Date: 8.07.2013

Master degree: State University of Tetovo, Macedonia, Master of Philological sciences English Linguistics, Degree Date:1.06.2015

Work experienced:

2013-2015- ENGLISH TEACHER in primary school in Gjakova

2013-2015-ENGLISH ASSISTANT at University of Gjakova "Fehmi Agani", Faculty of Education and Faculty of Philology.

Current job: ENGLISH ASSISTANT at University of Gjakova "Fehmi Agani", Faculty of Philology "English Language and Literature".



Third Author: SINDORELA DOLI-KRYEZIU

Nationality: Albanian

Birth place: Gjakove

Birthday: 4 March 1977

Address: Street: Isa Grezda", nr.6 - Gjakovë / Kosovë

Contact details. 00/377/44 207 347

Education Background:

Bachelor degree:Higher Pedagogical School (HPS) 2 years "Bajram Curri", Gjakova., Degree Date:8.03.2000

University of Prishtina-Faculty of Philology: "Albanian Language and Literature", Degree Date:4.03.2004

Master degree: University of Prishtina-Faculty of Philology: "Albanian Linguistics", Degree Date:5.02.2008

PhD studies: Doctor of Philology in Linguistics / Faculty of History and Philology at the University of Tirana in Albania, Degree Date: 23.01.2014.

Published work: During the period 2009-2015 I have published 15 scientific works, I have attended in 25 international conferences, I have attended three national conferences, one project realized by MEST and two literal publications.

Work experienced:

2006-ALBANIAN ASSISTANT, UNIVERSITY OF PRISHTINA, FACULTY OF PHILOLOGY-ALBANIAN LINGUGISTICS

2012- LECTURER OF ALBANIAN LINGUISTICS, UNIVERSITY OF PRIZEREN, UNIVERSITY OF PRISHTINA.

2014-PROFESSOR OF ALBANIAN LINGUISTICS, UNIVERSITY OF PRIZEREN, UNIVERSITY OF GJAKOVA.

Current Job:

Professor Assistant at University of Gjakova, Faculty of Education..