

The Albanian Realist Novel In The Course Of The European Novel

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Abstract

The literature of each country exhibits specific characteristics related to the spirit, history, and culture of a nation, but also exhibits universal characteristics related to its essence, with its nature distinct from other arts. The literature of different countries is part of world literature and contacts and influences are an important object of studies.

In a free world, people migrate, and together with them oral and written culture, as well as topics and subjects migrate similarly. Albanian literature is part of world literature. A literary text does not arise from nothing, and it is not a limited and closed entity, it does not have clear borders, but it is a presence that merges with other literary works, creating correlations of the most different kind.

In Albanian literature, initially, the historical novel is written and then the realistic novel, but with a difference in time compared to the development of this type in Europe. In the middle of the 20th century, the realist novel was developed according to the models of the European realist novel of the 19th century. In this period, the epic novel was developed as a reflex of the strong influence of Russian literature. The Albanian novel shows similarities and uniqueness from the European novel.

Keywords: *literature, intertextuality, novel, migration, realism.*

Introduction

Methodology

In the realization of this article, we relied on several well-known theories in the analysis of the novel, such as structuralist, narratological, semiotic, etc. The basic methodology of the work is the structural approach of texts and literary developments. Through the comparative and textological method, the development of the genre of the Albanian novel in the course of the world novel was analyzed. The Albanian novel exhibits its own specific features, functioning as a system on its own, but it is also part of wider developments such as those within world literature as a large system.

The comparative approach helps us to look at the work in depth and in comparison, with other novels of contemporary Albanian literature and sometimes with world literature, to highlight the connection between literary phenomena and developments.

The novel is a type of "intercultural, international, inter-conversational and inter-semiotic". It is a genre that transcends borders, interacts with different cultures, constantly renewing itself and gaining new dimensions.

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The development of the Albanian novel according to the European novel model

The late appearance of prose in literature, thus also the novel, compared to other European countries, is a Balkan literary phenomenon. The history of the Albanian novel, like that of the Balkan novel, is relatively new.

The tradition of the development of the novel genre in Albanian literature compared to the European tradition turns out to be short and with a modest density of cultivation. We note that, in the period before World War II, a small number of Albanian writers wrote novels. The novels written by Ndoc Nikaj, Zef Harapi and Foqion Postoli will be considered as the beginnings of the novel tradition in Albania. The writer Ndoc Nikaj, who wrote 8 novels (*Marcja* 1889, *Shkodra e rrethuese* (the first part and second part in 1913), *Tivari i marrun* 1915, *Bukurusha* 1918, *Ulqini i marrun* (second edition 1918), *Lulet ne thes*, 1918, *Berbuqja* 1920, *Motra për vllan* 1924), and considered the first Albanian novelist, created the beginnings of the poetic tradition of the Albanian novel.

It should be noted that before these writers, there was a tradition of writing novels in foreign languages by Albanian authors. The existence of this creativity is worth studying and evaluating in the general chronological flow. Since they were works written and published abroad, their worldview was that of the languages in which they were written. The reading by Albanian readers was small or non-existent, so their influence on Albanian literature was very small or negligible.

The first Albanian novels in terms of narrative poetics belong to the literary developments of the historical novel in the first half of the 19th century in Europe (Mann, 1955: 54).

The novels of Nikaj, Harap and Postoli express a clear outlook influenced by European literature. This type of influence is the result of translations from world literature, as in the case of Nikaj (Koliqi, 1998: 17), or simply as an influence from reading world literature novels, such as Scott's, which are also documented by the biographers of these writers (Lacaj, 1963: 191). The model of the historical novel will be introduced in Albanian literature after a century, at the beginning of the 20th century. As for the realistic novel, it had not yet appeared in Albanian literature. It would be published in the Albanian language only after the Second World War, when the first models of this literary type would be created.

The Albanian realist novel in the course of the classical European novel.

The Albanian novel, before 1944, resulted in a short tradition that consisted of a modest fund of specimens, which, if anything, had laid the foundations of different types of the novel that would be cultivated later. As time passed after the Second World War, the genre of the novel would evolve a lot and with a multitude of types.

After the second world war, when Albania became a communist country, the lack of freedom would also appear in literature and in all fields of art. Post-war literature glorified war; becomes the plaque of social changes; it became a literary and journalistic amalgam of political changes.

It was mandatory to write "a new type of literature", which in Soviet literature was organized and labelled under the name socialist realism with the founder of the method Maxim Gorkin and the main theorist A. A. Zhdanov.

The socialist realism method is characterized by the artistic tendency to create socialist characters based on socialist relations. This method is based on the unity of the realistic and romantic understanding of life (in terms of depth of analysis and breadth of perspective). It centers in the socialist education of man, and its characteristic feature is the awareness of the duty that art must pay towards the people and the party. These features can be realized, because socialist realism rests on the emancipated man, who

leads to new developments and for the creation of a culture that is nationalist in form, socialist in content and universal in its importance. (Timofeev, 1946: 14).

Albanian literature imitated ready-made literary models that came from the Soviet Union. Most of the writers of literature from Western countries and America were banned in Albania. Only works approved in advance by the communist censorship were translated.

Many writers of Soviet socialist realism literature, as well as Russian classic literature, were translated into Albanian. In the 50s-60s in Albanian literature, it is the time when proof of the grafting of Soviet literature into the Albanian cultural terrain are systematically evidenced.

The Russian novel was mainly realistic, so, as a model, it reflected in the selection of the creative method also among the writers of Albanian literature.

During this period, were translated the most popular novels of Russian literature, but also several literary masterpieces of the 19th century; literature which was mainly interpreted under the light of the sociological school, and which belonged in most cases to the realistic direction.

In Soviet literature, many literary works of writers coming from "bourgeois and capitalist countries" were banned, but the works of realism of the 19th century in Western Europe were appreciated and taken as precursors of socialist realism.

In an article published in November, Fadeyev wrote: "In this period bourgeois realism is more natural, freer and richer in form. Among the writers of Western Europe and America it is difficult to find writers who have a freer literary form than that of Balzac, who have a form that is more elaborate and at the same time broader than that of Dickens. -it, and one is amazed at the ease and natural character of Mark Twain's form (Fadeyev, 1947: 6).

Gorky also greatly appreciated the literature of realism, especially the works of writers Stendal, Balzac and Flaubert. He always mentions "the great value of the descriptions of bourgeois society by the French, English, and Russian realists of the 19th century. But, valuing the contribution of critical realism that sheds light on the flaws of bourgeois society, Gorky does not accept this for the socialist society, which wants an art that helps to build a new life"(Aleksandrov, 1947: 40).

Since the Russians had allowed these writers to be translated and had tried to see and interpret them according to their interests, the same trend was followed in Albania.

Even after the establishment of communism in Albania, the realistic novels of Balzac, Hugo, Stendhal, which were translated and widely read, were not banned.

Albanian writers and readers in conditions of physical but also spiritual isolation were in contact with two types of literature.

- a) The literature of socialist realism in Russia and in the countries of origin
- b) Realism literature of the 20th century, in Russia and in Western countries

When literary models are imposed

It was a prerequisite that Albanian literature follow the model of the literature developed in the Soviet Union and in the eastern communist countries. As a product of this pressure and the enforcement of these models, in the 50s and 60s many novels would be written in Albania that would reflect these types of literature.

What should be emphasized is the fact that this influence is "requested", under the pressure of institutionalized criticism and censorship that controlled every publication and banned anything that seemed not in accordance with the predetermined requirements. It should be noted that this was not an influence, a movement of literary directions of

genres, types, a free literary spirit moving from one place to another, but instead it was a forced, unnatural shift.

The novels that were created after World War II, such as the works of Dh. Shuteriqi, S. Spase, F. Gjata, H. Sulejmani, Sh. Musaraj, M. Isaku, mainly dealt with three different thematic realities: the period between the two world wars, the war period, and the post-war period.

They were mainly schematic novels built under the influence of the Soviet socialist realism method that was violently implemented in Albanian literature (Fetiu, 1979: 14). In these novels, a conflict is created, which is woven as completely external, mainly about the confrontation of political ideas, but not as a real conflict, one which is about the development of human nature, with its internal contradiction about the primary and existential things.

This happened also for the simple reason that the characters, who become part of the alleged weaving of the conflict, are schematic, coloured only in "black and white". They do not have an internal development and, in general, appear not as individuals, but as representatives of a certain idea and according to a predetermined plan, so that he articulates the words programmed to say. The characters do not create typified individualities, they are committed to being the voice of what the author wants to express.

In Albania, in the first ten years after the Second World War, a series of novels were written that had the tendency for narratives with a wide horizontal scope, presenting pictures of human life in a historical and social period where the fates of many personalities are interwoven. Some novels are an obvious attempt by writers to write the epic genre, but they typically fail to achieve these genres in terms of form and meaning.

The epic novel is characteristic of several great world literature, so the development of this type can be considered in some way late compensation or filling a void.

This type of novel has become very famous, especially by the writers of Russian literature, Tolstoy, Fadeyev, and Sholokhov, and since Russian literature was considered an irrefutable model that should be imitated and followed, this encouraged the writing of this type of novel even more.

Albanian writers who created this genre often from creative immaturity, or from the desire to create voluminous works, confused the endless sequence of real facts with artistic authenticity.

Novels such as *Tri ngjyra të jetës*, *Para agimit*, *Stina e stinëve*, *Me valët e jetës* (Three Colours of Life, Before the Dawn, The Season of the Seasons, With the Waves of Life), are works that display the features of the novel between the chronicle and the epic form, trying to write works that resemble world masterpieces, but which and for the sake of literary immaturity, but above all for the sake of completely restrictive schematism, they did not reach high literary levels.

In Albanian literature, already in the first phase, and continuing later, several writers and critics, also due to the lack of creative experience, could not understand the new method correctly, simplified its basic principles, and so their works acquired a pronounced sociological colour, straining the utilitarianism of literature to the level of simple propaganda.

As for the creative method, in general the novel went in the direction of realism, but with a very limited and aesthetically crippled theme.

"On, often, the same spiritual and physical level, the always positive heroes of these novels thus put themselves at war with evil with a strong ideological colour on three different social levels, bringing to the fore sometimes thought and sometimes action, but

modifying it depending on the inclinations of the authors, the nature of the narration and speech" (Sopaj, 1996: 10).

The European realist novel as a model chosen by Albanian writers.

Among the works written during the period of communism in Albania (1944-1990), there will also be works which prove the ability of the writers to successfully cultivate the genre of the novel. Novels of literary value are the works of J. Xoxa and K. Trebeshina, which prove the values of the classic models of the world novel. The publications of realistic novels of the 19th century created the possibility for writers and readers to choose between the models of socialist realism but also between the models of classical realism, the world realism.

The spirit of realistic novels is felt especially in the novels of J. Xoxa, which are novels built according to the method of classical realism. The masterful organization of the structure, the density of the actions, the typification and the detailed portrayal of the characters, the way of narration, the detailed style and vital matter, make Xoxa's work representative of realism in Albanian literature.

His works, among others, were appreciated for what they brought to Albanian literature; H. Mekuli would write that "Xoxa follows the classical, traditional way of composing and constructing the novel", while Rugova would emphasize that his novels bring "great realism, which developed nations have, without which literature and our culture would feel great voids" (Rugova, 1979: 7).

Xoxa had a clear plan for his novels, to create a pentalogy. Following the example of the great writers of the 19th century, Balzac, Zola, he intended to write a series of works that would be connected in one form or another between them. He managed to write three novels interrelated, but also independent of each other, which make us understand not only the models he has chosen from world literature, but also his extraordinary ability to write a literature that follows and creates models within the Albanian literature system.

Xoxa uses in his novels the technique of "reappearing characters", typical of Balzac, which is about creating a group of characters that constantly reappear in different works of the same author. In this way Xoxa would create "a sense of solidarity and coherence", he had planned for the characters to migrate from "Lumi i vdekur", "Lulja e kripës" and "Dielli lind nga malet" ("The Dead River", "The Salt Flower" and "The Sun Rises from the Mountains").

A character who is the main character in one novel is secondary in another work, allowing the reader to see him from different perspectives. Thus, Adili and Vito, protagonists in "Dead River", in "Salt Flower" appear completely secondary, in a later stage of life.

The poetics of the novels "Dead River", "Salt Flower" are typical of realism novels. Xoxa in his novels creates wide panoramas of the "vital structure" of a human and social environment defined in a well-identified chronotype.

Xoxa, in his novels, uses the techniques of the traditional novel, in which the events are presented logically and narrated by an observer who sees everything (the omniscient narrator) while the characters are presented in a linear and coherent manner. Xoxa is noted for a remarkable power of observation as well as a photographic memory, but he also had an intuitive ability to understand and describe the attitudes, feelings, and motivations of other people.

The structure of the novels shows an obvious intention of the writer to narrate the events in a cause-and-effect relationship, as well as to create a connection between the social background, the time frame, the characters created and the fate of the individual, removing the pressure of a preliminary scheme that would limit their freedom.

Xoxa novels characters are not built according to the image of the "one-dimensional man" characteristic of socialist realism literature, but as multidimensional characters. Xoxa, beyond the objective presentation of the reality, manages to show the strength of the human spirit over the events and time in which he lives.

The vast epic scope of the novel "Lulja e kripës" ("The Salt Flower")

The narrative in the novel "Lulja e kripës" ("Salt Flower") is planned so that it includes an historical period, filled with many complex events, situations, and dramatic turns for the individual and the nation, creating an epic breadth.

The novel develops following the fate of a large number of characters, most of whom are related to each other. It shows how their personal stories relate to the history of the nation. The novel has a clearly defined chronotype, the events of the novel take place during World War II when Albania is occupied by Italy.

The places where the events take place are within a limited space, in Nafora and the salt flats, but the characters that the writer creates have lived in the Soviet Union, in Italy and participated in the Greek-Albanian war, it seems as if they know what is happening in the world. The country follows the developments, sometimes taking sides and sometimes opposing the events. The epic breadth of the novel does not come as a consequence of the vast temporal and spatial extent, but from the ability to create wide panoramas of the description of life.

The novel is equipped with an epilogue and a prologue, as writers of classic realist literature usually do, e.g., Tolstoy. The epilogue and prologue are characterized by obvious indoctrination, which is not at this level in the novel. In a literature where developments were not natural but imposed, the writer chooses this way to save the text.

The novel, more than about social injustices, talks about human destinies. The reflection that is made of the Albanian society is essentially realistic, but it is not realized by presenting it as a society with crystallized classes, but through the conflicting relationships that individuals create with each other, e.g. The Archon's brother's children hate him not because he is an Archon, but because he has taken their wealth. The revolt against the archon is not organized, it remains an individual hatred. The organized hatred and revolt are against the Italian occupier, and it is described in detail.

In this novel, the writer has built the figures of two brothers with different political ideas. The characters have their own political ideas, but they are not character-ideas, because they are given in development. They appear in the logic of typical realistic characters. Hugo's characters in the novel Year 93' have different ideas, they are opponents, but the writer presents them in the human dimension.

Quite different from what the researchers of the time when the book was published tried to prove that Xoxa gave importance to "attracting the masses to conscious revolutionary actions" Razi Brahimi (Brahimi, 1981: 5) in the novel the main place is occupied by the narrative about family relationships, conflicts two families: that of Dosar in Nafora and that of Sopi in Kripore. "Salt flower" also shows the features of a saga novel, in the way it follows the parallel developments of these two families.

The realism of Xoxa's novels originates neither as imitation of canons nor as an imposed structure, but it comes from the inner intuition of the writer and the knowledge he has of the free nature of literature. The ability to make artistic generalizations is what makes vital material survive time.

The model of the Russian epic novel as a model for the epic novel in Albania.

"Kënga shqiptare", ("Albanian song"), the epic novel by Trebeshina

The epic novel is characteristic of several literatures, so the development of this type can be considered in some way late compensation or filling a gap.

This type of novel has become very famous especially by the writers of Russian literature, Tolstoy, Fadeyev, Sholokhov, and since Russian literature was considered as an irrefutable model that should be imitated and followed, this encouraged the writing of this type of novel even more.

One of the most popular novels of Kasem Trebeshina is the *Albanian Song* (Trebeshina, 2001). This novel was written between 1951 and 1966, but since Trebeshina was a banned writer, it was published many years later.

This five-volume work is one of the most voluminous novels in Albanian literature, as it is an epic novel in form.

Trebeshina brings to Albanian literature a novel which preserves the clear signs of the Albanian tradition before '44 as well as the influence of world heritage models.

The literature of any country is an integral part of what is called world literature.

A reader familiar with Russian literature has no difficulty noticing that the *Albanian Song* reflects a possibility of dialogue with famous Russian novels of the time, such as Tolstoy's *War and Peace*, and Sholokhov's novel *And Quiet Flows the Don*. Starting from his years of study in the Soviet Union, he must have known, without question, these novels, which were very famous throughout the world, but especially, in the country of these two writers.

The *Albanian Song* novel, in terms of how it interweaves the real element with fiction, but especially the structuring of the events one after the other, in two parallel lines, life and war, as well as the direct language, resembles epic novels.

Trebeshina has seen the famous novels of Tolstoy and Sholokhov as a formal, thematic and style reference. The intertextual relationship between the texts is evident in the way the work is structured, in its organization in a work with 5 volumes, in the structuring of the narrative in two main lines, etc. (Zhenet, 1985: 185). The arch-textual relationship between Trebeshina's text and the mentioned Russian novels, which play the role of arch-text, is a distinct process.

In the general formal evolution, it is observed that there are unchanging literary forms, or that evolve slowly in the literary type of system. Arch-textuality, beyond recognizing the transition of structures from one text to another, with this process, also means the preservation of the superstructure.

In the case of these novels, the arch-text, as the origin of Trebeshina's text, mainly as a reference of the genre plan, is the work of Tolstoy and Sholokhov. The common superstructure, preserved in all novels, is the epic form.

Trebeshina's novel, if we focus on the arch-textual process, is related to its geno-category, which is the epic novel. The epic novel is an inclusive genre of novelistic forms (Elsie, 1995: 112)

The relationship between text and geno-text is very vast. In the relations between the text and the genre, different relations are created, which lead to conceptions such as fresco novel, saga novel, etc.

In writing the novel *The Albanian Song*, Trebeshina used the history of his family, following quite a few similar examples, known in world literature, which is also evidenced by the pretext. The novel, at first sight, undertakes to chronicle a family, mainly centred on two generations.

The elements of similarity between Trebeshina's novel and Sholokhov's *And Quiet Flows the Don* (Sholokhov, 1954, translated from S. Caci)

are obvious. The Albanian reader was familiar with this writer since 1949 with the novel *Toka te Çara*, while in 1954 he was familiar with Sholokhov's *And Quiet Flows the Don*, but the writer had previously known the text.

Trebeshina's novel and Sholokhov's novel connect on several levels, both in terms of genre, and also in the way characters are built, in the creation of parallel plans or in their fusion.

Kristeva talks about textual dynamics, there is no text without intertext, and she sees this at the morphological level, in the relationship between textual layers and between types of discourse, up to semantic relations.

Both are epic novels and centre in the life and fate of people in state of war and in state of peace. Both novels develop events by framing them within real historical periods. The events of great historical periods leave indelible traces in the creative consciousness of great writers, giving them a great impetus to immortalize them in their art.

They talk about war, love, as well as people's resistance and need for freedom, which is identified with life.

Sholokhov's work talks about the tragic fate of the Cossacks, who fought against the invaders, but also against those with whom they had been in a trench, when they felt that their freedom was threatened.

Trebeshina's work talks about the fate of the Albanian people and describes their resistance to the invaders, but also about the outbreak of a war almost on the verge of a civil war between each other.

Both writers choose to start their novels with a broad panorama of the lives of these people in a state of peace, without war, but with the problems of a normal life.

At the centre of the novel is a small village and everything revolves around it and its inhabitants. Although it seems that the description of the life of a village is not enough for the realization of an epic novel, this turns out to be completely wrong when we read Trebeshina's work. After all, the focal point of Sholokhov's novel had also been a small village like *Tatarsky*. Also, in Tolstoy's epic novel *War and Peace*, the whole point is about a family that spends most of its time in *Lisia Gorja* and, in the last pages, the characters who survived the war gather at the farm that was there.

Epic novels have the ability to synthesize everything that is not mandatory but is necessary for living. All that is not said but implied, all that is forbidden but desired, all that is deep, but you if scratch it and you begin to see. The multidimensionality of the presentation of the world is characteristic of the epic novel.

In general, epic novels undertake to present the world, the secrets of consciousness that society experiences at a historical moment, at a moment of great conflicts, presenting the whole range of problems that arise in such situations. The epic novel realizes the objective presentation of everything that happens, life, and the entire the era seems to appear in front of the eyes of the reader at the moment of reading. Through literature, it is possible to make the most accurate and correct presentation of historical, human eras.

Under the influence of the novels of these authors, Trebeshina must have undertaken to write a novel of gigantic proportions, in which to present the fate of his people in the most dangerous periods.

The work narrates events that happened in a certain political and social period, even in some parts it makes it clear to us that its goal really becomes the fate of its heroes in well-identified situations. In this distanced, remote plane, the narrator's consciousness is alienated from the one who actually lived it, and this comes from the plane of distancing events that are treated as memories.

Trebeshina, who is influenced by Russian epics, in his work describes the man of nature, the Russian man, in the middle of nature, who decides, lives, or rebels based on his mindset, his soul and personal, human instincts without allowing anyone to urge him, much less when it concerns dogmas and political schemes. The character portrayed in all sizes and situations, in Trebeshina, as in Tolstoy and Sholokhov, is the people. The epic novel presents the objective scenery of all that happens, and life, an entire era, seems to appear in front of the eyes of the reader at the moment of reading. Through literature, it is possible to make the most accurate and correct presentation of historical, human epochs.

The vast, epic scope of the novel "The Salt Flower"

The narrative in the novel "Salt Flower" is planned in a way so that it includes a historical period, filled with many complex events, situations, and dramatic turns for the individual and the nation, creating an epic breadth.

The novel develops following the fate of a vast number of characters, most of whom are related to each other or belong to the same space. The novel shows how their personal stories relate to the history of the nation. The novel has a clearly defined chronotype, the events of his novels take place during the Second World War when Albania is occupied by Italy and makes an exposition of the troubles of that time.

The events take place in a limited space, in Nafore and Kripore, but the characters created by the writer lived in the Soviet Union, in Italy they took part in the Greco-Albanian war, and it appears as if they know what is happening in the world. The small country follows developments, sometimes supports, and sometimes opposes the events that take place in the big world, far from their own. The epic breadth of the novel does not come from the extensive temporal and spatial pretence, but from the ability to create wide panoramas of life description.

In the novel there are passages where the characters end up drowned at the bottom of the waters of Lake Nafora, shot by the conqueror's bullets, terrified by curses for infertility, which are interwoven with scenes of the joy of children marvelling at the creation of salt flowers, from the description of games on top of the salt pyramids. Scenes of workers depressed by fatigue and afraid of the future are also interspersed in the novel, creating a wide and detailed picture.

Xoxa transcends the social level of looking at the human crisis, penetrating into powerful analyses of human nature in a deeper sense, into the most terrifying breakdown of man's selfishness and perversity.

Narrative time is expanded by interjections that talk about the character's past. This is how the chronotropic framework of the development of events expands, as well as the subject. Compositional breaks through inversions include in the novel events that happened at different times and create breadth of narrative.

The novel is equipped with an epilogue and a prologue, as writers of classic realist literature usually do in their novels. The epilogue and prologue are characterized by an obvious indoctrination, which is not seen at this level in the novel. In a literature where developments were not natural but imposed, the writer chooses this way to save the text.

The novel, more than about social injustices, talks about human destinies.

The reflection that is made of Albanian society is essentially realistic, but it is not realized by presenting it as a society with crystallized classes, but through the conflicting relationships that individuals create with each other. Belonging to a social group appears not as an end in itself, but as a characteristic of the personalities and the intrigues they assert. The class affiliation of a group is seen as matching or not with personal interests. Their economic position also determines the social behaviour of each one, e.g. The Archond's brother's children hate him not because he is an Archond, but because he has taken their wealth. The revolt against the arhond is not organized, it remains an individual

hatred. The organized hatred and revolt is against the Italian occupier and it is described in detail.

What remains primary in the novel are the characters and their fate, the characters do not become demonstrator of ideas. Except for someone like Petriti, who never becomes a dominant character in the novel, the others are identified by their fates.

Xoxa's characters have their own different political ideas, but they are not characters-ideas, because he describes them in the development stage, in different actions and situations. They appear in the logic of typical realistic characters. Hugo's characters in the novel "Year 93" have different ideas, they are opponents, but the writer, primarily, presents them in the human dimension.

The form of the novel gives the writer the opportunity to merge the discourses of different literary forms, "Lulja e Kripes" shows the features of the saga novel, in the way it follows the parallel developments of two families. Through a synthetic narrative, Xoxa will reveal the story of the past of the Dosaraj family, and how they became the great archbishops of Nafora. During a passage of the novel, the fates of the children of Dosaraj family, the heirs of each brother, will be told, and they will have different fates in life. The Sopaj family line is more fragmented because its origin is not revealed but focuses on the fate of the two sons of Milto and Petri.

Xoxa presents this whole panorama, and describes the fate of individuals; family and ancestral problems, deceptions and profits that are done even within people of the same bloodline, political dilemmas, everyone thinks that the right path is the one they have chosen, dilemmas in intimate feelings, etc.

Conclusions

The late appearance of prose in Albanian literature, in this case also of the novel genre, compared to other European countries, is a Balkan literary phenomenon. The history of the development of the Albanian novel, like that of the Balkan novel, is relatively new.

In this article, a diachronic and synchronic perspective of the development of the novel genre in Albanian literature is made. This point of view is seen in a broad plan, in comparison with similar developments in world literature. Literature is a specific and unique phenomenon of humanity that synthesizes within it the same desires, challenges of humanity, failures, experiences and difficulties that must go through life. People are constantly moving from one place to another. They learn the languages of different countries, read literature written in different languages in the original, alongside literature translated into their language of origin.

Being in contact with different literary traditions, writers write a literature that no longer has identity boundaries. A writer of Albanian literature who has studied for a long period in a foreign country, even when he returns to his country, he will reflect these influences. Translation is one of the ways that any reader can read books written in any language and in any country. Through comparative literature, texts across linguistic boundaries have been explored.

The literature of any country is an integral part of what is called world literature. In Albanian literature, the development of the novel as a genre took place later than in many literatures of Western countries. The first novels in the Albanian language show the originality of Albanian culture but also the imitation of successful literary forms, proven in other countries. Especially after the Second World War, the genre of the novel will be greatly cultivated in the Albanian language. In general, formal evolution it is observed that there are unchanging literary forms, or that evolve slowly in the literary genre system. Architextuality, beyond recognizing the transition of structures from one text to another, with this process, also means the preservation of the superstructure.

The intertextual relationship between the texts is visible in a series of novels of Albanian literature with some famous novels of the 19th century literature.

The spirit of realistic novels will be felt especially in the novels of J. Xoxa, which are novels built according to the method of classical realism. The masterful organization of the structure, the density of actions, the typification and detailed portrayal of the characters, the way of narration, the detailed style and vital matter, make Xoxa's work representative of realism in Albanian literature.

After the Second World War, the epic novel will also be cultivated in Albania. Writers in some cases decide to write a literary type when it is missing from the literature in which it is a part, starting from the successful models of world literature.

J. Xoxa and K. Trebeshina are two well-known writers of Albanian literature who, in creating their novels, follow the classical, traditional way of composing and constructing the work, according to the models of realism"

There was no epic novel in Albanian literature, while after '44 a series of works will be written which can be classified as such. It seems that in some way a late compensation, or filling of a void, was required.

A reader familiar with Russian literature has no difficulty noticing that the novel *The Albanian Song* reflects a possibility of dialogue with the famous Russian novels of the time, such as Tolstoy's *Peace and War*, and Sholokhov's *And Quiet Flows the Don*.

Developments in a national literature are part of the general developments of world literature. Literature should be conceived as a whole, that has a common basis, reflects phenomena and developments that unite national literatures in one. Literature has universal and human value. It reflects human nature across borders and times.

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