

Analysis of Ismail Kadare Prose Prospects Under the Optics of V. L. Propp

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Abstract

When it comes to Albanian and Balkan literature, Ismail Kadare is undoubtedly one of the figures of the greatest importance for the development of modern literature, while reviving the elements of folklore lost in the empty communist literature. Kadare's work matters beyond the technical elements, the use of words, flow, and themes, for the important role he played with his silent attempt to reawaken the hope for freedom, through the hidden literary figures in his work. On the other hand, his contribution to literature comes as a result of his mastery to bring a new and modern spirit to literature, using motifs and figures used for centuries in Albanian folklore but wrapped in stories and characters of placed at different times from popular literature. Certainly, the inclusion of folkloric elements such as the taking of motifs and themes from old Albanian tales and legends leaves room to suggest the analysis of his work under the optics of Propp analysis, as a novelty in the analysis of the work of Balkan authors that share features similar to Kadare.

Keywords: poetics, literature, Propp analysis, Ismail Kadare, communist literature

Introduction

Background of the Writer and His Work

Kadare is also a well-known author in the international arena. At the suggestion of the well-known author and critic Robert Escarp, the publishing house "Albin Michel" published in 1970 the work "The General of the Dead Army". On this date, Kadare's work transcended the borders of his country. Kadare soon stood dignified among writers, journalists, and readers in France. He was the synonym of the whole country: "*An Albanian which sums up the whole of Albania*".¹

So far, Kadare's work includes 13 novels, about 10 short stories, eight lyrical collections, etc. Despite the variety of themes and ideas in more than three decades of experience, Kadare's work can be identified with some points or motives that help sketch his literary portrait (Tomková, 2005), such as the history of Albania, national

¹Note: Escarpit in the preface of Kadare, I. "Le General de l'armée morte", Paris, 1970.

resistance, the socio-political actuality of the country, Empire Ottoman as a model of the totalitarian state, the world in the mirror of memories, mythology in the structure of the work (Klosi, 1991). The boundaries of this classification are often fluent. Given the reality and mainly the historical facts of the work "The General of the Dead Army", the latter focuses more on symbolism than on an accurate reflection of history. The novels and stories of the third group, on the other hand, seem to have a historical nature, however, they constitute a free entry into history, with a current literary background. Fictional "facts" prevail over history. Autobiographical prose is easier to analyze through occasional themes. Mythology is examined in the novel "Who brought Doruntina?". The work is also based on the motive of the construction sacrifice in the work "Bridge with three arches".

The presentation of Kadare's work, although more detailed than other Albanian authors, does not claim to be exhaustive. In addition to addressing mythological themes, some important novels such as "The Great Winter," "The Concert at the End of Winter," or "Last November" are mostly political novels (Xhaferi, 2017). Kadare's work contains several poems that concisely identify the constellations of ideas in future prose texts. and can serve as epigrams for these texts. The division between Kadare as a prose writer and Kadare as a lyric poet may not be applicable (Morgan, 2006).

Analyzing Kadare's work, this paper, beyond the traditional literary analysis, will be based on Propp structural analysis, which will serve to see the impact of fairy tales and typological structures of folklore on Kadare's work, developed in the era of modernist literature. and socialist realism.

This paper has a number of goals, which can be more easily synthesized in selected research questions, which will try to answer the set goals of the study:

Is the influence of modernist literature and socialist realism felt in Kadare's work?

Is the impact of the revival of folklore literary elements felt in Kadare's work?

Can we say that there are a considerable number of Propp functions present in Kadare's work?

The Authors Biography and Its Impact on the Authors Work

Ismail Kadare's work has only been translated in the last two decades. He was born in Gjirokastra in 1936. During the Second World War, the child was in his hometown, where the Italian and Greek armies passed and was later occupied by the German army. The autobiography of that time can be found in the novel "Chronicle in Stone" of 1971 (Elsie, 2005).

After the war, Kadare attended primary and secondary school in the city of Gjirokastra. He started writing and publishing poetry very early on (such as the subject of his satire in the later story "Writing Time", 1985). He enrolled at the University of Tirana, in the branch of Albanian Language and Literature. In 1954 he

published his first poetry collection, "Youth Inspiration". Three years later he published his second poetic collection entitled "Dreams". Later, however, he departed from his early poetry (Avdyli, 2019a).

After completing his studies in Tirana, Kadare continued his artistic education at the Gorky Institute in Moscow. Here he came in contact with contemporary or modern European literature. With the breakdown of relations between the Soviet Union and Albania in 1961, Kadare had to drop out of school and return to Tirana. He initially worked as a journalist and editor for the country's contemporary literary writings. In 1963 he achieved success with the novel "The General of the Dead Army". Given the philosophical approach, the young author was recognized as an important innovator in Albanian literature. Also, the above novel sparked controversy, which many consider a sign of the novel's great importance.

However, in the 1960s in Albania, Kadare was largely known as a successful poet. His collections "My Century", 1964, "Eagles fly high", 1966, "Solar engine", 1968, etc. were characterized by enthusiasm for socialism, abstractions, and "*entanglements*", which were very popular among young people at the time. The poetic collection "Time" published in 1976 marked his farewell to the genre of poetry (Avdyli, 2019b). This collection contained political poetry, so it focused on Albania's path to communism (Gjergji, 2015). "The Castle" and "Chronicle in Stone" were written after "The General of the Dead Army", and are considered some of Kadare's most important works in the 1960s.

From the early 1970s to 1990, Kadare lived as a freelance writer in Tirana and was a board member of the Writers' League. In 1988 Kadare was elected Vice President of the Democratic Union of Albania. He was also the editor-in-chief of the literary magazine published in French "Les Lettres Albanaises". In the late 1990s, Kadare left with his family in France and thus distanced himself from his party and Albanian politics.

The new situation in Eastern Europe and Albania positioned Kadare as a prominent Albanian writer and at the same time as the advocate of democratization of the country in a new light. As a prose writer, Kadare was particularly productive in the 1970s. In 1973 he published *The Winter of Great Solitude* (1976 expanded as *The Great Winter*); in 1974 the other novel "November of a Capital"; in 1976 "The Former Emblem", a collection of short stories and longer prose texts; in 1978 three novels in one volume, among them "The Bridge with Three Arches", and "The Twilight of the Steppe Gods"; in 1979 two novels were published, "Who brought Doruntina?", "Broken April" and three separate novels in a group. Also published were the novel "File H", 1981, the prose collection "Writing Time", 1986, and "Concert at the End of Winter", 1988.

Kadare is also known as an essayist and translator. It is worth mentioning his contribution to the tradition of Albanian folk poetry "Autobiography of the Folk in

Verses", 1975, and essays on Aeschylus, 1986 (published as a preface to his translation of "Orestia") and on the Albanian poet Migjeni, 1988.

Methodology

The methodology of this paper has been carefully selected based on the aims of this study. Beyond the collection of relevant data from Kadare's major prose works, the main research method for this study is that of Propp structural analysis.

To better understand the author's work it is worth applying the structuralist analysis of narrative theory by Vladimir Lakovlevich Propp. He published the famous work "Morphology of the Fairy Tale" (1928), which was an attempt to structure all Russian fairy tales and not only, in a similar structure. It is important to note that for Propp, morphology was not an end in itself and that he did not intend to describe poetic procedures in themselves, but to discover the specific form of folk tale as a genre, to find, consequently, a historical explanation for its uniformity.

In studying the specificity of the folk tale, V. Propp assumed that the diachronic (historical-genetic) study should be preceded by a rigorous synchronous description. With such a description, Propp set himself the task of highlighting the constant (immutable) elements, those that were always present in the folk tale and that the investigator does not forget, even when moving from one plot / function to another. Indeed, the invariances discovered by Propp, and the connections between them constitute the structure of the folk tale. Also, Propp discovered that character functions are constant and repetitive elements of folk tales. Thus, he divided the tales into sections.

Propp's morphology allows an almost accurate examination of the structural elements of the tale. This is what makes the value of the analysis approach extremely neutral. Therefore, Propp's morphology makes it impossible for a researcher to intervene without subjective or personal involvement that could interfere with the accuracy of the structural analysis. A value-neutral approach allows for an objective interpretation of the displacement or overlap of the scope of the work under analysis. On the other hand, a researcher who uses Propp methodology is focused on identifying functions and their findings are easily verifiable. Having objectively identified the functions, a Proppian interpretation of the tale enables a scholar to derive, almost without prejudice, those values and indications that the author has been willing to lay out. Namely, a set of functions defines the characters involved, which may indicate an important, didactic function of the popular literary heritage. Folk tales cannot be far from any idealization of human nature, as well as social relations between people, including close family members. On the contrary, as the analysis of the author's prose itself will show, the analysis notices and designs in detail the imperfections of our culture and society.

"The Three-Arched Bridge" and Its *Ethnic Strata*

Ismail Kadare's work is an original literary universe, which combines classicism, modernity, antiquity, and contemporaneity. One of the peaks of Albanian literature is his work "Bridge with three arches". The bridge in Ismail Kadare's work "The Bridge with Three Arches" is a premonition, an omen, a threat. Towards the end of the 1300s, it climbs across a river in Albania, where the last remnants of Byzantine rule are giving way to the first Ottoman Turkish conquests. It is a bridge over which Asia would conquer Europe and the future would conquer the past.

In the parables of Kadare's history, the stones or the construction itself stand as a nightmare. *"All excellent construction work resembles crime and vice versa. . ."* murmurs one of the foreigners who is with the builders on the "Bridge with Three Arches." The enormous construction, in substance, was the offer of a ruler for immortality. Desperate, seeing nothing clearly, the medieval monk Gjon gives an account of the construction of the bridge over the river Ujana e Keqe.

Just a little more educated than his neighbors, the monk feels trouble. For Kadare, history is not knowledge, but disease, and Gjon falls ill with the premonition of an ominous planetary change. The Ottoman current that will eventually engulf the Balkans and most of Central Europe is affecting the divided territories of the Albanian high priests. The Turks already control half of the seaport in Vlora, in the south; soon they will control them all. Some of the Albanian lords have declared themselves vassals of the sultan; the Turkish governor across the river asked Mr. Gjon for his daughter's hand and was refused.

Weddings with foreigners have not been favorable. From the time when the Albanian prince Tanush Topia, the father of the great count, the current Karl Topia, kidnapped the French wedding guests of the daughter of the king of France, Helena Anzhuna, who were taking the bride to Byzantium, a black fate has followed many affinities on the land of the Albanians, at the time called Arbërs. Recently, more and more often, Turks are appearing in all parts of the Balkans. Crossing the river has always been done by dinghies, as the monopoly of a company known as "Boats and Rafts".

One day a stranger falls into a trance at the bank. A fortune teller interprets his ramblings as a prophecy that a bridge will be built. And very soon, representatives of another venture, "Bridges and Roads," arrive to convince the local lord to allow the construction of a toll bridge. John is called upon to do the interpretation but complains that it is easier to interpret for the woodpeckers. However, it is not just the sounds, but the future. Medieval Europe has emerged in the Renaissance, trade routes are flourishing, bridges are needed to enter Asian markets and suppliers. However, the bridges go in two directions, and what will reach the other side is a 600-year-old empire. Builders set up camp, leveled the river banks, dug ravines to allow three piers to sink into the river bed. The villagers are divided. Some "rejoiced that Ujana e Keqe river would be implanted with a stone clasp"; others warn that "it was not easy to saddle a hitting mule."

Agents from the old dinghy company spread rumors that water spirits would get angry; very soon they would bring sabotage. Gjon records everything, agitated. He observes the sudden appearance of dervishes in neighboring Turkish lands. He reports on the arrival of the Turkish delegation holding the marriage proposal and rich gifts. *"Every invasion begins when your first set eye on it,"* John recalls being told by his father.

It was an enterprise, expansion, or progress that brought destruction according to Kadare's bitter look at history. A horror is associated with the project; an old legend returns to do the work of innovators. Legend has it that the three builders of a castle discovered that the work they did during the day was undone at night. The walls, it seems, required a soul in order to stay; a builder's wife was buried inside the masonry, one bay coming out to allow her children to milk. The situation of the bridge is described as follows:

"Ujana e Keqe was swollen and wrinkled even more but did not make any other attacks against the bridge. It flowed down her scorn as if nothing had happened. And indeed, to a foreigner, they were but a bridge and an ordinary river, like dozens of others, who from the time of the ashes had left the afterlife of the first time of cohabitation and, now, they had agreed on everything " (Kadare, 2011, p. 16).

However, the bridge was considered noble:

"I have built such ghosts," he said, and, pointing to the frothy-wrinkled waters of Ujana, over which, gloomily and unintentionally, the stone bridge was built, he added: and a bridge like this, even if washed with blood, it is a thousand times nobler than them. That was more or less my conversation with him " (Kadare, 2011, p. 27).

One morning Murrash, a bridge worker was found dead. Rumors abound: He volunteered for the reward; he was a saboteur working for the dinghy company and was caught and killed; his family denounced him for taking the money. The bridge is over. Murrash's dead face, plastered, turns white.

"It was something that violated everything we knew about the boundaries between life and death," says Gjon. "The man remained ready between the two like a bridge, without moving in one direction or the other. This man was immersed in non-existence, leaving his form behind him like a forgotten garment " (Kadare, 2011, p. 74).

At first, no one passed on the bridge. *"The bridge was like a meaningless dream, dreamed by the river and the two shores together. Thus, the stranger bridge, fallen from the banks of the river in time, seemed utterly alone as it clung to its limbs of stone, its only prey ... "* (p. 82).

Then people started using it. Trade moves east across the bridge and it will not be long before the Ottoman armies move west. The flow of power and enterprise resumed. The above work is the picture of the Kaderian universe that narrates the beauty of Arbëria and tells the story of a different Albania. According to him, the cause

of the transformation of the Arbër ethnicity is found in the medieval past. The oneness of the present can only be captured through a return to the medieval past. In the mouth of the character, Gjon, are put the truths of the bridge in Ujana e Keqe, and more deeply the truths of the history of our country and the Albanians, as well as the fabricated lies about it.

Through retelling differently, Kadare aims to highlight the truth, because "he who puts the truth into practice comes to light." To accept the truth means to accept oneself, that is, not to remain in the darkness of ignorance, lies, or fabrications, but to find oneself in the light of truth. Truth is the only salvation. Kadare's stories come to life through various literary forms, metaphors, symbols, and masterful allegories. The mission of revealing the true story that permeates reality accompanies every line of the work "Bridge with three arches".

The power of myths, ancient Albanian legends, folklore that pierce reality are the basis on which such a mission is based. The author creates original metaphors, which have had another meaning in previous times, as well as complete characters, through which he reveals the painful actuality. The work also combines *the tragedy of the wall* motive, the grotesque with the presence of Turkish-Ottoman songs, the costumes of dervishes, the incomprehensible language of foreign contractors, etc., in contrast to the high Arbërian culture, the generous and humane spirit of medieval Albanians, this is evident in the monk's hospitality to travelers, foreigners, and ballad collectors (Bellos, 2008).

The novel "Bridge with three arches" shows past events, which have been distorted for various reasons. The consequences have been felt in the heart of the Arbërian ethnicity. The roots of the tragedy and the real other side of the story are found and made visible through the early legend of building a bridge. This is also Kadare's narrative purpose.

Truth is found subdued underground. It is up to the writer to revive it, in the conditions when "*non-existent folklore and stories continue to be woven...*". Thus, history is colored with ideology and opportunism deviating from its mission. Only a conscious creator can bring out the truths by retelling the Arbërian history, which is stained with blood, and it happened again, walling it in itself. Others, meanwhile, viewed the Arbërian history with astonishment as the (self) takeover of the Balkans (Kadare et al., 2001).

Kadare intends to trace the beginning of this great evil for the Arbërs, which seems to have no way of being freed from the shackles even today, which seem hellish, full of sadness and anxiety. This is explained concerning the totalitarian system in which the country was plunged in the years 1945-1992, a system which the author saw as an opportunity for a second living sacrifice, of which he was a part (Kassabova, 2021).

In these conditions, the true chronicle of this tragedy should have remained a testament of the author before the people and the world, as "times are gloomy, and

the future is darker than ever," as even the times that the country was going through were gloomy, as was the gloomy hope of resurrection from isolation. The voice had to be raised and the testimony had to be left written before the isolation and oppression were repeated (Morgan, 2020).

Kadare has created the aesthetic code of the characters in the novel as part of the mastery of his narrative discourse (Marinaj, 2008). His characters self-discover through first-person narrative, as in the case of the Catholic monk, Gjon, who tells about the construction of the bridge. In this way, we can get information about his person, such as profession, narrative, creative and diplomatic intuition, etc., which are revealed little by little throughout the novel. We can also understand the full spiritual picture of the author, which unfolds little by little until the end of the novel.

Narrative purpose and aesthetic discourse underlie Kadare's masterful choice of characters. The Monk character, who is the main character, or Hero, according to Propp, retains an undisputed authority due to age, maturity, and intellect to write chronicles.

Kadare draws a parallel between Catholic monks, who tell the story, write chronicles and witness the events of the Middle Ages with Albanian prelates educated in Western countries, as cultivators of genuine Albanian culture. The character of the monk in this work empowers Kadare's prose and enables him to present to the reader a true and authoritative narrative.

In the pre-Ottoman period, Catholic monks were key figures in the Arbërian identity and diplomacy of the time. European and world communications were kneaded in their chancelleries. The real centuries-old Albanian archive is found exactly in the medieval Albanian assemblies and parishes. For this reason, Kadare chooses the monk as a man devoted to God and the homeland in parallel with his conduct in their service. The writings of Albanian monks are often paid with blood, so they are part of the martyrs of Albanian writing and national history or sacrifice to create the bridge between the present and the future.

"The three-arched bridge" includes the metaphor of the bridge and the border. Kadare uses the metaphor of the bridge, comparing it to a monster that devours people, ie as a threat to the Albanian people, while other Balkan writers use the bridge as a union of divided coasts, peoples, or civilizations. Kadare's bridge contains the tragedy of the wall of living Albanians alienating the metaphor of unity. The Ottoman Empire aimed at gaining Albanian territories and not at cooperation or the establishment of inter-civilizational ties (Cox, 2006).

In the case of Kadare, the metaphor of the bridge takes on a new meaning and nuance by combining it with the metaphor of the border, which symbolizes the clash, protection, or fear of the unknown. Albanian land unfolds as a borderline between western and eastern cultures and civilizations, where any union or division of them

weighed on the backs of our people. The border symbolizes intersection, separation, and bypass.

The need to build the bridge is symbolically related to the intrigues of the Ottoman Empire to enter the Albanian identity. This is related to the imposition of Albanians on the birth of a new world and the death of the old world. As a result, Arbërian princes found it difficult to choose and unite to defend the Arbërian ethnicity, as they had chosen death. For this reason, Kadare expresses sadness and fear that such decisions turn the people into a bridge over which civilizations clash and cause bloodshed and mourning. It is up to the Arbërians to save and preserve the culture of the centuries-old European civilization before other civilizations that aim to dismantle it (Sulstarova, 2006).

Kadare's short prose aims to highlight modern distortions and fabrications about Albania and Albanians. "Bridge with three arches" shows the identity of Albanians, who have been trampled by the Balkan wars, which has brought serious consequences to this day. He claims that the identity of Albanians is European (Mukherjee & Roy, 2021). This identity has faded, but not ruined under the influence of Orientalism imposed in Albania. This is justified by the fact of the Arbërian autochthony of many ancient myths, songs of knights, traditions, and folklore. Also mentioned is the fact that our neighbors who came to the Balkans claim that the ballads belong to others and not ours. The ignorance of Albanian traditions, even their appropriation is explained by the fact that the Balkan neighbors wanted Albania to be isolated and oppressed.

"Who Brought Doruntina" *Ballad Sisters in the Balkans*

The ballad is a short folkloric, narrative song, based on the most dramatic part of a story, which continues towards the end through dialogue and a series of incidents. It represents a type of literary and musical development in Europe during the late Middle Ages and tends to have a strict dramatic structure, sometimes leaving out all the preliminary material, all the exposure and description, even all the motivation, just to focus in the most important scene.

The word ballad, according to the dictionary of the Albanian language, is a small poem or poem with regular verses, with a narrative character, usually with a popular and lyrical spirit, which gives a historical, legendary or heroic event. The origin of the ballad in the Middle Ages, according to folklore scholar Gjergj Zheji is related to the mysterious epic-lyrical stories, mythological beings, an approach liked by romantics, who wrote famous ballads based on this medieval genre.

As for the ballad, two main similar motifs remain throughout the Balkans, those that can be called common: the wall and the dead brother. Death is a very present motif in ballads. In Albanian folklore, there are two ballads, where the motive of death stands out especially: the ballad for the walled bride and the ballad for the dead brother. Passed down from very early times from one generation to the next, both ballads have

undergone their own transformations. Their collection dates back only to the 19th century and their recognition beyond the local Balkan borders dates back to the same time. The ballad about the walled bride is unknown beyond the Balkans, while the ballad about the dead brother is known through Lenora's similar motif in the rest of the continent. Both ballads have a significant impact on the literature.

All attempts to give a date of birth or a specific place of origin to the ballad about the dead brother in the Balkans, which is considered part of the repertoire with mythical sources along with the wall ballad, have failed. Starting from the end of the century. XIX, with the release of published versions, various scholars have tried to shed light on the origin and time of birth of the ballad. Given the Romantic School and at the same time the processes of nation-state formation, the avoidance of scientific judgment seems to have dominated en masse. Scholars of the Balkan countries who dealt with the ballad, mostly in their works, paid attention to the gathering of facts or the serving of facts, in favor of an argument fixed from the beginning, that of the national priority of origin and high level artistic compared to neighbors. Studies of the ballad have not taken into account the migration of motifs in an east-west direction, which was taken for granted in fairy tales, since the publication of the archetype classification by Vladimir Propp (Propp, 2010).

Alan Dundes says about the ballad that her motive has migrated just like in fairy tales and the direction of migration has been the same as in fairy tales: From India to the areas to the west of it, until she arrived in the Balkans. Dundes in this edition talks about an age that exceeds 1000 years in terms of this ballad and about 700 variants of it in the world.

The ballad about the dead brother is quite popular in the Balkans. The motive of the younger brother, who is resurrected to bring the sister home has left a strong impression on the people who have inherited the ballad. In the rest of Europe, the ballad about the resurrection of the dead man is known as Lenora's motive, since in 1773, the German lyric poet Gottfried August Byrger published the impressive ballad "Lenore", based on a popular motif well known on the continent. A boy and a girl fall in love and decide to get married. But the boy has to go to war, suddenly. The mourning of the girl and her search raise the man from the grave.

The difference between the Balkans and Europe in motive, scholars see as a difference between the social development of the two types of societies. In some cases, the Balkan motive is seen in the light of incest and the tendency for distant marriages, precisely to avoid this. Endogamy versus exogamy is often interpreted as the essence of the ballad. The strong dominance of patriarchal relations often explains the changing Balkan motive. The difficult historical situation, the invasions, the wars, have made the Balkans more united within the family. a special concept of love and bonding has been created that unites the members of a family. But this does not mean that the Balkan type of our motive expresses a completely different content. Here we are dealing with a special culture, that of the Balkan peoples, says Fatos Arapi.

Death, though irreversible, was perceived as granting a small amnesty to the deceased who could not fulfill the promise in life. The ballad itself relies on the motive of death. It begins with the death of the brothers and continues with the death of the rest of the family, mother, and sister. In Albania, the first collections of its variants date to the end of the nineteenth century. After the wall ballad, it is the most widespread and most popular in all Albanian territories (Baldwin, 2005).

In Albanian literature, the writer Ismail Kadare has brought two responsible novels with two motifs of ballads: "Bridge with three arches" and "Who brought Doruntina" (Atlantic, 2009). But what is the relationship with death in these two ballads, according to the perception that appears in the Albanian versions. Death as a sacrifice required not by the subject itself appears in the ballad for the walled bride and death as an impossibility to fulfill the promise by the subject itself appears in the ballad for the dead brother. In fact, in both ballads' death is seen in a special relationship with life, sometimes as a service to life and sometimes as an obstacle to it. We have two ways of a life-death relationship. The bride is sacrificed and goes from life to death, to fulfill the prophecy, while the dead brother is temporarily resurrected, passes from death to life, to fulfill the purpose.

The resurrection of Constantine in the ballad of the same name shakes the times with the violation of the taboo of return from the other world, which was once considered the special (exclusive) attribute of the Messiah, and is followed by the euphemism of peace with death and the god of qualities his. It can be thought that human power can be just like that of the gods. The author is seduced by the idea of rebirth and resurrection, which gives hope to man, at a time when he risks extinction in the community. In Kadare's work, the transition from biblical resurrection to secular resurrection is masterfully treated, going beyond the usual mystical background of interpretation.

Let's look at the basic structure of the ballad referring to the summary with its variants. The ballad speaks of a large family, usually a family where the mother is widowed and has 9 sons and a daughter. When the sister reaches the age for marriage the end of the nineteenth century. After the wall ballad, it is the most widespread and popular in all Albanian territories. Let's look at the basic structure of the ballad referring to the summary with its variants. The ballad speaks of a large family, usually a family where the mother is widowed and has 9 sons and a daughter. When the sister reaches the age for marriage and the pilgrims come home, the younger brother pushes her marriage away. The mother doubts that she will be able to meet her daughter so far away, but the younger brother assures her that whenever the mother wishes to meet him, he will go and bring the sister home. While shortly after the sister's marriage in the family a disaster occurs. The brothers all die. The mother mourns and mourns, at home and in the church cemetery, where the boys rest. She curses her little brother in the grave because he can no longer see his daughter. On the other hand, the married girl away is given a very sad ballad and without news about the family. The

little brother's soul finds no peace until it fulfills the promise it has made. His grave is constantly described as wet and muddy. His boundless desire to fulfill the promise magically becomes a reality. The tombstone becomes a horse. He goes to the sister and convinces her to leave immediately for the mother. The sister suspects her brother all the time because he looks strange to her and smells of dirt. Her suspicions are reinforced by the birds that sing along the way, that they are seeing a miracle, the dead go with the living. The younger brother manages to take his sister to the gate and then returns to the cemetery. The drama concludes her latest act on the doorstep, when mother and daughter die of longing and pain, while realizing that little brother has done something beyond human.

Doruntina was brought by the word given, says Captain Stres who leads the investigation, while for one of the priests he was brought by a random "someone", for the Albanian moralists, for the psycho-critics the hostage of incest. However, the essence of the truth is that Doruntina was brought by the wind of the Renaissance changes, the shock of medieval morality, the search for the new humanist testament, where the Holy Man would be the final destination.

The secular ballad of the country presents its version of the resurrection with Constantine as a Messiah for the countrymen, which differs from the biblical version. Constantine brought to man the return and partial defeat of death by reviving the hope of renewal and rebirth.

The legend of Doruntina can be described as the end of a historical era, where the ancient links between the culture of our people and the culture of other civilized countries were revealed, visible in some key moments, such as the bond of marriage in Bohemia, the bond of alliances with barons and nobles near and far, etc. The first Albanians were an integral part of the continental space, as they moved safely in it.

Meanwhile, the reality in which the work was written is completely different. Albania was isolated, there were no friends, alliances, open gates, a situation that could provoke resentment, anger, rage, and resentment. Although politicians demanded the closure of the country, Kadare's novel preached the opening based on the antiquity of the Albanians. In this context, Constantine calls for a moral renaissance.

Studies on ballad variants have shown that they have their differences in terms of certain moments in the ballad. In some variants the brothers in the family die from the plague, in some, they die from the serpent venom, in some from a battle in a war. In the vast majority of variants, we do not see the presence of brides or boys at home. In some variants, it is the mourning of the mother that worries the dead son, in some others, it is the mourning of the sister. In some variants, it is the God who lifts the brother from the grave. A two-variant division for the ballad is generally preserved by scholars. The first type includes those ballads where the mother-son relationship is the main one and the second type includes those ballads where more importance is given to the sibling relationship. Romanians and Greeks have the first most common

variant, Serbo-Croats have the second variant. While Albanians and Bulgarians have both variants (Kadare et al., 2001).

If we refer to Propp's morphology, this ballad includes a set of functions, such as: Absenteeism: when Doruntina leaves the family environment to marry a prince away from Arbëria; Impact: when Doruntina is warned by her mother not to marry in remote areas; Violation of the prohibition: when Constantine decides to marry his sister away; The revelation: relates to Captain Stress' investigation into who brought Doruntina. Also, various allusions are made by characters, such as monks, etc. Surrender: can be explained by the fact that the promise given to the mother, makes Constantine dependent to fulfill that promise at all costs; Cunning, Collaboration: in this case, we cannot talk about cunning or collaboration; Satan or absence: it is noticed that the mother, as a member of the family, misses her daughter, to have her close after all her sons had passed away; Mediation: the absence of the mother becomes known and the hero-Constantine enters into action, as the mother asks him in the grave to fulfill the given trust; Initial interaction: Constantine considers the way to resolve the issue, even though it means going from death to life and vice versa; Departure: in this case, Constantine leaves the life of the dead in order to fulfill the promise given to the mother.; The first function of the donor: in this case, Constantine takes the horse to carry out his mission, i.e. there is no donor person; The hero's reaction: Constantine turns the impossible into the possible; Obtaining a magical agent: In this case, there is no concrete agent, but the faith, which was sacred among the Albanians of that time, gives Constantine the power to fulfill it; Leadership: Constantine goes to his sister's house; War: there is no war in this case, as Constantine takes the form of a man and persuades his sister to follow him; Branding: Constantine gets neither sign nor injury in this ballad; Profit: Constantine emerges victorious and takes his sister home fulfilling the promise given; Liquidation: The issue that sets Constantine in motion is resolved, as his sister reaches out to the mother; Return: After completing his mission, Constantine returns to the tomb; Follow-up: No one could follow Constantine, as he left very quickly; Unknown arrival: There is no unknown hero even though it is alleged that someone else brought Doruntina; Unfounded allegations: Doruntina is thought to have been brought in by a stranger; Difficult task: The hero is not tested directly, but his act is tested through disbelief that he was the one who brought Doruntina, also tested mothers and sisters who learn a truth about Constantine; Solution: Stress investigations show that Doruntina was brought by Constantine, while her mother and sister die after learning what happened; Recognition: The hero is known, Constantine has kept his Word; Exposure: We do not have a false hero to appear to people; Transfiguration: Constantine does not undergo a physical but a moral transfiguration, as he has already won; Punishment: The punishment of the mother, though she cannot be considered in the proper position of a devil is her death; Wedding: In this case this feature does not exist. We see that the ballad "Who brought Doruntina" does not include all the functions of Propp, but the sequence is almost the same.

"The Obstructed"

At first glance, the book "Obstructed, requiem for Linda B" may seem like a novel, which, among other things, talks about the nostalgia of Tirana, famous places, such as "Skënderbej" square, "Kafe Flora", hotel "Dajti", etc. although its essence is related to the birth, growth and girlhood of Albanian women in exile. The state and not fate emerges as the main obstacle in this sense.

The nostalgia built on the memory of past eras, on the same capital, which seems to change every few years, as a result of the political changes so far, takes on an even more dramatic nuance if one considers that it is seen and described through the eyes of someone who is forbidden to trespass in that city. This novel is one of the pinnacles of Kadare's art, whose clarity and luxurious style are reminiscent of diamond beauty, which often contrasts with tragedy.

The book shows the condition of a playwright, Rudian Stefa. Like many of Kadare's protagonists, Stefa is unstable, complex, and deeply unpopular. He is self-esteemed, obsessed, and unfaithful to his current girlfriend, seeing another woman, Migena (discovers the anagram), whom he attacks during an argument, hitting her on the head on several bookshelves. "He had extended his hand as if he wanted to grab a girl by the hair two or three times in his life, but he had never really done it. "It simply came to our notice then."

When he is summoned for questioning by the Party Committee, Stefa fears that Migena has reported him, or that he is in some sort of trouble for his last appearance. It turns out that his investigators are most concerned about the death of a young woman, a friend of Migena, Linda B, whose body has been found with a copy of Stefa's latest book. What follows are details of the investigation, along with excerpts from Stefa's play, dream sequences, various searches and discoveries, interspersed with meditations on the myth of Orpheus and Eurydice. Melodrama becomes myth, and myth, in turn, informs melodrama.

A Girl in Exile is a book about learning to live with the dead, and with death, with shadows, and with loss. It is about ghosts - about spectators who follow people, places, states and psyches. In Stefa's game, a ghost testifies in court, but his conversation is inaudible to the man who killed him and his words about the killer are inaudible to those sitting in court. "No playwright had dared to make such a change in the ghost figure in thousands of years. It was not a superficial change - how to make a half-evaporated and half-real ghost, or put it on a dinner jacket and a gas mask - was an essential reconception. "His ghost would be dual in nature." Kadare is a dual man, writing about himself separated.

This story, too, is an embodiment of Kadarean nuances and style, thematizing dictatorial life, but looking at it from different aspects, which create a complete picture of the social situation (Ukaj, 2017). The powerful narrative unfolds a metaphor for the tragic fate of a heroine, Linda B, spoken of only through other

characters, such as Rudian Stefa, writer and playwright, Migena, his girlfriend, and state security, who investigates the suicide of Born. As a result, playwright Rudian Stefa comes into play. Linda loved him without his knowledge. This was made possible through Migena, who had given Linda a book by Rudian, signed by him. Linda B invents cancer in order to visit the capital challenging state restrictions, but the fact that her illness did not exist makes her commit suicide. The author uses a rich narrative, with psychological and artistic insight, to describe Rudian's experience in relation to the love Linda nurtured for him. The story of Rudian and Linda resembles the story of Orpheus. The latter descends into the underworld to bring back to life his girlfriend, Eurydice, but because of his guilt fails in this mission and remains lonely and sad on earth, just like a dead man among the living.

In addition to the literary image between Rudian and Orpheus, there is also the image between Eurydice and Linda B, which is followed by the tragic fate of love that is immortalized after death. In this way, Kadare's prose combines mythological and psychological dimensions (Avdyli, 2019). Linda B, despite being prevented from pursuing her love, she is passionate about life being denied. The reasons for the denial are meaningless and absurd. Because Linda B has never known freedom, she invents cancer to know it. When nothing changed in her life, she chose a painful end. Painful was also the tracing of her life after death. On the other hand, playwright Rudian Stefa was not entirely clean in the eyes of the government due to a drama criticized by the Communist Party. His relationship with Linda B made the situation more complicated. Kadare presents through a dramatic story Rudian's sudden entry into the investigator as well as the fable of the suicidal girl. On one hand, stands the savage power of the dictatorship that has faded human life and on the other stands the passions and youthful love (Morgan, 2006).

If we refer to Propp's morphology, this work includes a set of functions, such as: Abstinence: when Linda B intends to leave the internment environment to go to Tirana; Impact: when everything else was against this decision, like the ruling party, etc.; Prohibition violation: Linda B invents cancer to get away with; Detection: relates to the investigation of her illness which does not actually exist; Surrender: the fact that she has left with a false diagnosis makes her subject to punishment by the authorities; Hile: Her friend tries to connect her to reality; Collaboration: Linda B. was forced by her friend to get a book signed by her playwright boyfriend; Satan or absence: Rudian appears on stage; Mediation: Linda's friend steps in to introduce him to Rudian; Initial interaction: Linda B., after falling in love with Rudian considers considering the way to be close to him, even though it meant risking her life; Departure: in this case, Linda B. makes the decision to leave the place where she was interned; The first function of the donor: in this case, there is no donor person; The hero's reaction: Constantine turns the impossible into the possible; Getting a magic agent: In this case, there is no concrete agent, but Linda B. tries to resist the harshness of the proof she has undertaken; Leadership: She heads to Tirana out of love for Rudian; War: She faces power; Branding: Linda B. gets no sign either; Profit: In this

case Linda B. does not win; Liquidation: She kills herself; Return: Goes to death; Prosecution: Her case begins to be investigated; Unknown arrival: There is no unknown hero, as even Rudian himself had no chance to defeat the fate of the girl he loved; Unfounded allegations: Investigators allude to Rudian's possible connection to Linda B. ; Difficult task: The hero is not directly tested, but her act is tested, as is Rudian, who learns the truth about Linda; Solution: Investigations reveal the truth, but cannot act on the already dead victim; Recognition: The hero is known, Linda B. represents the fate and tragedy of many Albanian girls in exile; Exposure: We do not have a false hero to appear to people, as Rudian cannot be; Transfiguration: Linda B. does not undergo a physical transfiguration due to the tragic last; Punishment: Violation of the rules of power caused her death; Wedding: In this case this feature does not exist. We see that the work "The obstructed" does not include all the functions of Propp (Propp, 2012) but the sequence is almost the same.

Conclusion

Ismail Kadare is one of the most famous Albanian authors in the international arena, nominated several times for the Nobel Prize in Literature. He came in contact with contemporary or modern European literature in Moscow. His philosophical approach made him known as an important innovator in Albanian literature. The novel "The General of the Dead Army" aroused much controversy. Kadare was positioned as the advocate of democratizing the country in a new light. He entered history freely through the literary background

When it comes to the research questions of this study, we can briefly say that regarding the first question on the influence of contemporary literature of the time when Kadare's work had its momentum, such as modern, postmodern literature and the literature of socialist realism, we can say that undoubtedly the influence of modern literature is clearly seen in Kadare's work, starting from the structural elements and the method of dealing with themes, while the influence of socialist realism literature is seen to be minimal, or almost invisible in Kadare's work , although his contemporaries acted differently.

Regarding the second question on the influence of popular literature and folklore on Kadare's work, the influence is clearly seen. Kadare is seen to have a habit of taking the themes, motives and names of folklore literature, tales, myths and old Albanian legends, bringing them back modernized, which is one of the main elements of his success.

Regarding the third research question on the presence of elements of Propp analysis elements, Kadare uses myth as the mainstay of the novel's edifice. Folk tales of oral heritage serve as a way of interpreting history in Kadare's work. In Kadare's work, the conviction of Albanians in Kanun and Besa is presented more than in religion. Kadare has a special love for the past, which is factual. It takes into account well-known historical events. Kadare often uses the conventional plot at every step of his subject. However, he takes into account the deeper meaning of the myth.

However, in a large number of cases, it is not easy to apply Propp's scheme in the literature of socialist realism, due to the influence of factors inside and outside the work, such as the difficulties of the characters in the time of communism, which do not allow the end of the characters to be happy, just as it happens in fairy tales and other works according to Propp. On the contrary, they could end up in death, because the system itself killed their dreams and happiness, as was the case of Linda B. in Kadare's "Obstructed". It is noticed that the heroes are the common people and that the devils are persons in power, who create innumerable difficulties for the heroes.

The literature of socialist realism, extending in a not short period, remains completely uninterpreted: not in the causes and context of flourishing, but in its internal legitimacy, in the determination of values and anti-values, in the distortion of the relation of the principles of poetics internal and extra-literary imposing factors, etc. Outside the complexes related to the political period of communism, today's studies should be directed to this period, as a scientific necessity, to complete the structure of the history of the development of literature in Albania. Modernity is a new interpretation of the secret spirit of the world, it is the search for a new referent for the world that discovers it by marking it. The intertexts of history and function are evident in the works taken in the socialist analysis of the 1980s.

On the other hand, we have a kind of opposition from Ismail Kadare, whose work, although very modern, has received not only a series of motifs from Albanian tales, myths, and legends, but are also structurally complete and are at the same time works of which contain more Propp functions than all the works of the various authors of the period analyzed in the study. It is no coincidence that in this study a special place is given to the writer Ismail Kadare, as we will see in the following chapters, the most famous and most translated Albanian writer of all time. Many of the processes of emancipation and modernization of Albanian literature are explained in the case of Kadare. The inevitable Albanian modernity cannot be explained without its paradoxical character. In a characterized traditional or conservative society, the movements for modernity have not been without consequences, without misunderstandings. Modern literature, however, has been more modern than Albania itself.

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