

KADARE AS A MASTER OF TIME

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Abstract

The work referred to four of his not-randomly chosen works, “A GIRL IN EXIL”, “TIRANA’S FOGS”, “THE SHADOW” dhe “THE COLD FLOWERS OF MARS”, aims to conclude that Kadare, alongside other definitions, remains the author of time, of its ontological and artistic value. TIME is that literary process which Kadare breeds in forms of beauty, meaning and artistic, like no other writer in Albanian literature and wider. In the corpus of his novels, more classical proceedings such as chronology, retrospective, anticipation and more modern ones such as methodical confusions, slowdowns, stops at times that do not last long, time limitless time, backwards, etc.

Within his creative process we see how the dimensions of the role of time change in order to build the likelihood level and harmonize poetic elements within the complex structure of novels. The novel of The Contemporary Expression expresses the realization of man's permanent desire to own time, to stop it, to turn it into flow, to fragment it, or to unify it. The author achieves this by turning time into an important artistic tool, which, we can say, carries the features of an artistic figure. As such, through the writer's fantasy, it takes the form of a plastic tool that moves in different directions and places, with variable intensity, building compositional and subject variations varied and infinite. His time-working mastery is a dominant sign of his artistic poetics. The methodology used is an **in-depth literary analysis**, built on a **qualitative approach**, combining: the typology of time forms, structural analysis of texts, and the philosophical-artistic interpretation of the time as an ontological notion in literature.

Keywords: time, proceedings, novel, artistic figure, poetics.

Introduction

Kadare remains the author of the time, of its ontological value and of its artistic value. The way he uses time resembles the pianist hitting the keys to produce the desired and liked melody. Often found next to the prize dreamed of by everyone, the Nobel Prize, without yet managing to touch it, Kadare looks like the "Obstacle (a)", walking in the "Tirana's Fog" with the "Shadow" of Paris on his shoulders, perhaps to wait for the approaching "Mars" to no longer give him "Cold Flowers". In fact, in the form of this solved puzzle, I expressed the fact of examining his four significant works: "A girl in exile", "Tirana's Fog", "The Shadow" and "The Cold Flowers of Mars", in order to carefully investigate exactly the height of the skill with which he breeds Kadare Time.

In a quick judgment of his creativity, it seems as if the notion that almost assures him of success, simultaneously forgives him and the inhibition of reaching the maximum in the form of a curse always expressed in the standard phrase that receiving the prize was a matter of time. In fact, KOHA is that literary process that Kadare breeds in forms of beauty, meaning and artistry, like no other writer in Albanian literature and beyond. Aware of the emblematic effects

of this element of inner poetics, the author almost always constructs interesting ways of imagining and using it, throughout novels belonging to different times and metaphorical systems. Throughout the corpus of his novels, the most classic procedures such as chronology, retrospective, anticipation and the most modern ones such as methodical twists, slowdowns, stops in moments that do not last in time, unlimited timings, time backwards, etc.

Presentation

In the typological classification of the Albanian novel according to the temporal proceedings, we have distinguished the following groups:

- **Time as an allegory: unravelling time as an efficient procedure**

Kadare includes "The Monster", "The Castle", "The Blind Ferman", "Files on H", "Palace of Dreams", etc.

In these novels, time is allegorized and this allegorization is achieved through the unfolding of time. The time of the narrated event, the one that is captured at first contact, is not the basic time of the work or what the author wanted to give. This time is always hidden behind the quintets, and awaits the most significant moment to appear, which is usually at the end, in the form of conclusions, or even throughout the work, being revealed step by step. The tools that help in its appearance are different in different works such as lexical time, contextual time, psychic time, etc. This twist plays a dominant role at the level of artistic intrigue.

- **Real Time and Mythical Time**

Here, too, the main procedure is unravelling, but unlike other works, it is based on a myth or legend that establishes different relationships with the time that the author seeks to present. And this procedure is decided on the basis of the weaving of intrigue. Kadare's novels stand out for its use: "The Bridge with Three Arches", "The Vulture", "The Shadow". It is one of Kadare's most original procedures.

- **Retrospective novel**

The main procedure is retrospective, the reversal of events. It is not about the ordinary that breaks the linearity of chronology and which we encounter in almost all novels, but about that retrospective that is placed on the basis of the compositional organization of the novel. It is that group where we have not defined Kadare's novel, but which, as we will see from further examination, and Kadare had no way to be missing here either.

- **Time as history**

It is the most common procedure of using time, as old as literature itself, for events that follow chronology, from the past, through the present to the future. Time has a rectilinear movement, with going backwards or with anticipations, at least these, that do not spoil the chronology. Time does not play a primary role in weaving intrigue. It is simply the guiding framework of events that bring before the reader fragments of history or fragments of life with its infinite problems, defined several times and according to the ages. What gives value to time on the compositional and subjective level is the combination of different games of speed, intensity of returns, pauses, ellipses, summaries, changing the position of the narrator. We find it in Kadare's novels "The General...", "The Chronicle...", "The Great Winter", "The Concert..." etc.

- **he novel of the present time**

In this type of novel, the main technique for the realization of the whole is the capture of the present, its freezing, its non-flowing. As a procedure, we find it in moments of numerous reflections of the protagonists or the narrator, in their memories that interrupt the course of the events narrated. But its function at this level is to reduce the speed of the narrative and not to play the role of the central organizing procedure. As a central procedure, we find it in Kadare in "Cold Flowers of March". It can be considered the most stylized use of time. It is not for nothing that we have set this peak with the opposite peak, during the examination of the cited works. The choice to examine this procedure in these four novels is not accidental for many reasons. Placing them in a non-priori order, we can submit that:

- **“Tirana’s Fogs”**

is Kadare's first novel and as such remains an inevitable research station. But its publication in the last place, when it is the very beginning, in the long series of novels, pushes us towards the introduction of a new concept, which, co-established with others, can provoke very interesting study tracks for Kadare's creativity. It's about another time; The time of publication, separated from the reading time, which has so far been avoided, in its effects in relation to the messages conveyed by the work and in the impacts on its artistic experience by the public.

Fixed and compared to other times such as that of the narration of the event or of the narrated event, the time of publication serves to build other connections that help us a lot in dealing with those elements that have a lot to do with the psychology of the writer and the syncretic leavens of his creativity. The fog inadvertently pushes us to reveal, in the form of an assertion and not at all in the form of findings, a kind of "irregular rule" of the publication of Kadare's works. Here too, Kadare appears original, since with his impetus and due to a fiction of personal destiny from those which he is very eager to unravel artistically deep with mythical parallels, no chronology of creation is respected.

Everything is a twist of time: Works that go outside the borders in various forms, deposited or preserved by friends, accidentally saved, intentionally hindered for publication or delayed for reasons of desire for rework, making time an inevitable obsession for Kadare. This is actually Kadare's most profane novel. This is not due to the fact of the fable presented, but to the way the artistic material is processed. It is almost focused on telling the story and caught up in detailed psychological analyses, which bring to us deeply sculpted characters. How to say it is an unintentional self-portrait of Kadare himself. He does not style much, and his attention is neither time nor the other formal or organizational elements of the work.

At the centre is the love of a musician-student consumed within a classic family and modern youthful concept. The placement of the artist at the centre unites this novel with the others under review: Bardhyli - Musician (Fog), Rudian Stefa - Playturf (A girl...), Protagonist-Narrator of the Shadow - Filmmaker, Marku - Painter (Cold Flowers of Mars). As can be seen, the delicate relationship of the artist with the state establishment and the ideological and customary canons is placed in the centre.

However, almost all artistic tendencies are mixed there, including those of the time, which will take concrete form throughout Kadare's entire career. Based on the retrospective column after *the short prologue*, this novel becomes Kadare's representative in the group where he was absent, but where he could not fail to be, precisely in the retrospective novel, joining in a similarity to Çuli's "Requiem", or Vath Koreshi's "Requiem for a woman", but without taking with it, as we will see the novel "A girl on exile Fog-Requiem for Linda B", which although seems to be a return is something more.

The refraction of linearity is strong and irreversible. The retrospective is consumed until the end accompanied by other small flashbacks (p. 57, p. 158) or with psychological time stops, monologues (p. 47) or dialogues (pp. 98-100): *This had started four years ago....* f. 35

Thus begins the first part which continuously follows the chronology which is accompanied by obvious time indications: *close to midnight*, p. 112; *in the woods... at 6.30 a.m....* f. 113, *Ora 6.45* f. 114 etc.

The existence of these indicators is related to the fact that the novel is based on a diary, not to say a novelized diary. This is also where his connection with the novel *Shadow* lies, which in turn is a diary-leaning novel but as such does not direct attention to marking time, but to unravelling it. He also finds anticipations of the type "*Tomorrow I will be his*" p. 113, as well as embryos of more complicated games with time when the protagonists move to another temporal dimension, that of love, thus dissolving the concreteness of the tick tack within a timelessness: *And then she realized that she lost the notion of the Institute, she came, and she didn't care about the schedule or anything else. However, it cannot yet be affirmed that such a thing represents an intentional temporal proceeding.* p.48

Even the beginning of the concept of hermaphrodite, delusional, transitory time that is embodied in Mark's mental existence in part of his time as an artist and in the other part under the umbrella of the deputy chief, in other words of man and snake, is found on pg. 121 in the form of a memoir of Bardhyl himself: *When he was little, still in elementary school, he had dreamed a lot about his figure in life. Like all children, the desire to become glorious appears to him at first, this desire appeared to him in the blue military robe.*

This creates another connection of this novel with "*Flowers.....*" Based on the established dates, the time of the narrated event is not at a great distance from the time of the narration of the event. The difference is two years, 1956-1958 and this gives it a kind of freshness of time that seems very rare for Kadare's other novels. What complicates Reading Time is the publication time that we have put forward.

- **"The Shadow"**

can be considered as the novel with which Kadare rediscovers the direction of the movement of Time. Ismail Kadare, as a master of the use of time and as a writer who knows its artistic functions well, brings to this novel a new and interesting way of using time. The temporal mixture of eras, with certain goals at the level of artistic intrigue, in which events take place, is a very favourite procedure of this writer. We find it in "*The Monster*", in "*The Blind Ferman*", in "*The Pyramid*", etc. When we have previously analysed these novels, we have used the concept of "lexical time", as analogous time, which makes the time shift of events.

This distance of displacement moves for thousands of years, from ancient Egypt, from Antiquity or from the Islamic period to Albania during the years of communism. The synchronization of time through the lexicon that the writer makes to these times and the events they convey, makes the reader perceive them simultaneously and the story is conveyed through the present, just as the present itself becomes a carrier of the repeated history. So, in these novels, two times of the development of the event are clearly distinguished, and the most important is that time serves as a fundamental element of the weaving of intrigue.

The event is common in structure, for both times, which help to reveal each other's features, in function of the ideo-artistic goals within the novel work. In the novel "*The Shadow*", unlike what happens in the above-mentioned novels, with which it is somewhat similar in the way it proceeds with time, we no longer have two times that maintain a kind of independence from the point of view of their occurrence, within the time of the event, but two times that lose this independence and that merge into a single one within the event that flows from the lines of

this novel. The time of the legend is identical to the time of the 80s. The time distance between them has been erased and it is felt more than it is seen.

We have in front of us a time of development of the event, which summarizes two aspects: the external aspect, so in this case we can talk about an external time and the internal aspect, i.e. an internal time. The time outside or just outside is the time of the 80s, while the time inside, just inside is the time of legend. The character-author-narrator is the bearer of these two aspects of this time of event. External time structures and concretizes the temporal movements of events from Tirana to Paris. Inner time structures the mental movements that occur in our character, from the time of birth of the indeterminate affinity for Sylven-symbol, to her discovery as an incestuous feeling.

In this fusion, perhaps, the fact that legends themselves do not have an exact time of their occurrence has helped, they are simply indefinitely distant from us. Of course, we cannot speak of a complete fusion here, since even in this novel we find many elements of lexical time, as it happens in other novels, elements that create the idea of a kind of independence of the two aspects of time, which, however, are not at such levels that they are presented to us as separate time.

This is how we meet the "*mud waste*" in the bathtub of the bathroom, the character sees from the window of the hotel his friend who takes the "*llandon*" for a walk, or the "*white face of Silvena*" accompanied by the narrator's meditation: "*you have no blood in your bones, your marrow has frozen you*", which bring before us the atmosphere of the times of the legend of "Constantine of Doruntina". The character-narrator, on the outside is "I" who travels from Tirana to Paris to meet Sylvia and on the inside is "Constantine" who goes from the Grave-hell to the city-light-paradise to meet "Doruntina".

The time of the narrated event moves precisely through these spaces that condition its dimensioning, which is different depending on the place where it is placed. This time flows at measurable rhythms and concrete indicators, when the event flows into Paris-light-paradise and it does not exist, or better to say it is presented as dead, frozen, motionless time, when the event moves to Tirana-grave-hell. There is no shortage of retrospectives here. There is no time to stay in Tirana.

It is presented to us in the form of the Prussian influx of memories that come involuntarily and that are listed without respecting any time rule. And although they talk about a past time, they are not retrospectives, flashbacks to classics, which would help us clarify the circumstances and causes of the event, or which would serve us to motivate some current action of the character. They are simply bunches of memories that blend seamlessly into the "broken" mind of "Constantine".

"All this, along with other interrupted and frantic memories, were running through my head while my mind was doing what it was doing, revolving around Sylven" p. 82 The freezing of time is visible and present everywhere and whenever the character-narrator-author "flies" to his grave called Tirana:

"Between deafness and twilight, the call from the Ministry of Foreign Affairs really resembled the revival trumpet" p. 224 The only exception is "Seventh Note". Temporally and spatially, we are in Tirana. The chronology, unlike the other parts, where the attitude is discussed, is visible and tangible. The time indicators are numerous and concrete:

It begins with the arrival in Tirana and continues with the likely content of the following days, where, of course, as can be seen, there is no shortage of ellipses that are constantly accompanied by summaries and scenes. Here p.sh a significant part of the scene:

"Without even realizing why, even against my will, with blind persistence I was making a measurement... I had arrived in Albania on Monday. Tuesday was my second day. Thursday, fourth. Friday the Seventh." p. 218

This overcoming, this way of disrupting this procedure, carries ideological motives. The author's goal is to give the last days, a total of 40, in the Tirana cemetery after the passage of which the grave itself would lose its notion of existence and "*the marble slate would be closed, finally, forever*".

After the seventh day, the speed of the narrative increases significantly by means of ellipses, to arrive at the unexpected news of another rejoined, which makes it possible to save this grave through its own denial by its resident.

There is no shortage of thousand-year retrospectives:

"For two thousand years or so, the postmortem lunch was laid out like this, because it was believed that it was exactly on the seventh day....." f. 218

In this way, this chronologized time becomes the direct carrier of the loads, the message of the entire work, appearing in this aspect, as a continuation of the other, albeit opposite, procedure of its freezing, which we saw above.

In the way of constructing the time of the event, in this novel, another interesting procedure is investigated, which we have partially encountered in "The Pyramid".

This procedure has to do with the direction of the flow of time, of its backward walking. The hours and days for our character go in descending order (from 12 to 1), in reference to the distance they create upon his return to Tirana: "*The worst remained, however, the passage of time. Now I was convinced that she really ran away like the crab*" p. 190.

Thus, the 48-hour waiting time of Madame V, starts at forty-eight o'clock, continues at twenty-seven and twenty-six, continues at the penultimate hour, to reach the last, after which comes the time gap. Little by little, the backward movement of time becomes an integral part of the character and begins to condition his existence. His relationship with time becomes the central relationship in the framework of artistic intrigue. Now not only is time ticking, but the order of letters and words follows the same evil order.

This time movement, a direct consequence of its freezing, turns into a kind of anxiety for the character, from which he seeks to break away:

"The hope that this trip could be the sign of a good return of time (its deforestation, as I used to say to myself), was being digested more and more every day." f. 225

This anxiety is the absence of the future, the lack of resurrection, of salvation once and for all from returning to the cold grave. Our Prussian character seeks the direction of his lost time and his future time. In his mind, time moves in the form of closed cyclic circles, like the movement of the scorpions of a clock from the opposite, and people, events are victims of this time, which is viciously repeated, bringing nightmares and impatience:

"This is how everything in this world circulated, according to him in an unstoppable dance, which seemed chaotic, but which actually had a rule and an internal balance." f. 138

The overcoming of death is momentary.

Therefore, the legend has no beginning and end time, and its essence is the repetition at different intervals. The event also moves along repeated returns and escapes but accompanied by the hope that every time the overrun, the escape will be final and then Albania would be awakened as dead. After that, the future begins to appear in the form of ardent desire, to crack the vicious and the dominant pessimism gradually leaves the character's heart.

The love for life, for freedom is stronger than the impetus towards the grave and it will be precisely this love that realizes the triumph over death, that realizes the incredible:

"...the border had been crossed, and I had survived" p.237.

The circle has been broken, our character regains his time, while time itself regains the future, the dimension it lacked, returning it to normal movement.

The goal has been achieved: the future, life and time have triumphed. Starting from the analysis of the place and the importance of time at the level of the overall intriguing and compositional organization, we can call this novel by Kadare as "The novel of the rediscovery

of the direction of the movement of time", or as a novel with a chronological order that has a temporal conflict at its centre. The speed of the narrated event is modulated based on the importance of the moments in time and the place where they are consumed.

This causes the speed to change frequently, creating a satisfying rhythmic variation of the novel. Sometimes it slows down by means of prolonged pauses in the form of an uninterrupted flow of memories, or associations that span thousands of years, sometimes it is accelerated by means of ellipses and frequent summaries, especially when the character eagerly seeks to fulfil his desire to overcome the freeze and capture the city-light, and at certain moments follows the usual rhythm of the tram-tram of life.

But it must be said that such moments are few for the meaning-conveying role that time carries in the novel. The time of the narration of the event is a little distant from the time of the event. The narrator, being the character himself (the narrative is in the first person) who experiences and describes what happens, is positioned very close to the event that happened. If we carefully follow the time of the narration of the event and connect it to the moment of the beginning of the story, we come to the conclusion that the narrator decides to narrate it after he felt it while climbing the elevator, his resurrection and the return of time to the normal direction of flow. The construction of the novel in the form of parts of an undeclared diary, in the form of notes, reinforces this idea of ours. This time distance makes the character be the narrator and the narrator is not just the character.

Despite all this distance, the novel does not lack moments of description of the present, of the stopping of time in a moment that freezes, or even of its strain, which occur within the internal organization of the time of the event. Starting again from the time of the event, which belongs to the 80s, we would even more accurately define March 84 to 85 as the time, taking into account the data given about the dictator's illness and the approach of his death, and from the time of writing that is dated by the author September 1984 - December 1986, we determine that the author's time distance, The time of the narrative is negligible and almost the same. This makes the narrator be the author himself.

In conclusion, we say that this novel is presented as one of the most interesting in the Kadarean literary corpus in terms of manipulating time for artistic and ideological purposes. In this regard, he creates a natural connection with his other novels, such as "The Monster", "The Pyramid" or The Vulture, a connection that the author himself conveys to us within the novel through temporal associations, which move from Egyptian to Hellenic spaces and times or to mythical visions of the vulture

- **"A Girl In Exil",**

is an author's Time Travel. The high drama that is produced within this work is the result of an artistic intrigue which, in a dynamic relationship of relationships, events and characters, breaks down the macabre mechanism of punishment that the regime offered both to life and death. But given manually, without that spooky element that interferes with the experiential pain, and without those deep traditions that only a master like Kadare is able to set in motion, precisely by means of the element of time, the novel would be an ordinary narrative of the difficult years of the dictatorship. In reality, it is a novel-tragedy.

Written in 2009, it belongs to the peaks of the author's creativity and at the same time to the peaks of breeding in it, of the time. As in "The Shadow", the unfolding of time structured as a dominant procedure stands out, but which, unlike it, has eliminated any formal distinguishing border. The time of the myth cannot be separated from real time even in aspects.

The synchronization of time within a single flow of different times, mythical, historical and real, significantly increases the tragic intensity and makes it possible for Rudian-Orpheus to travel in parallel time to the world of Hades to bring his beloved Linda - Eurydice to the

world of light. The reference to this myth is at the same time one of the meeting points with the novel "The Shadow". From the beginning, without moving on to the Albanian legend, the protagonist, who happened to be in a dilemma or to build expected continuity, identifies with Orpheus:

Ting... ting... ting... Mrs. Orpheus is climbing from hell...f.14

Of course, the same is not immediate, but the conclusion of some probable and temporal unravelling efforts. At the beginning of the reading, you get the impression that you have a chronological novel in front of you. The protagonist until part 8, page 76, moves in a time of several days: from the fight with Migena, to the Party Committee, to the Dajti hotel, the writers' club, to Kafe Flora in a meeting with the investigator. The indicators are concrete.

Throughout this time of several days' space there is everything that the game with time entails. There are ellipses, pauses, returns, stops through reflections and meditations on the drama, concerns about the existence of the distant lover to whom he had dedicated his book, all of which together prepare the unravelling and the stages of the next match.

Interesting is the retrospective that brings to attention the torture done by Father Makala, due to the baptism of a baby. At the end of part 3, the warning sign of time unravelling is given through the anagram of the name Migene in the Enigma. f.35. Another similarity with "The Shadow" is noticeable when the crabbing of time, its backwardness affects not only the protagonist's mind, but also the linguistic expression.

In part 8, through his drama he reveals his attempt to equate two times with a five-year difference of 1943-1948, which are related to the execution of a partisan, the executioner and the trial that is done to the murderer. In this case, The Corpse from the Afterlife builds a double dialogue with the executor and the members of the party commission (76-89) and blurs the boundaries between the moment of murder and the trial of the murder, thus undertaking time travel.

This synchronization significantly increases the dramatic tension of the work and reveals step by step the macabre act of murdering a partisan with a love for life, for love and beauty. Rudian, the playwright, is concerned that this temporal convention is not in accordance with the official rules of the time is expressed in the form of the dilemma of dating time:

As it happened, it would become clear to the spectator that there were images from two times on the scene: one from the year 43 with the body of the killed partisan at the edge of the swamp, the other five years later...f. 77

The dilemmas of resolving the complicated relationship of the state with the artist, in the middle of which is freedom, lead the character to a temporal transposition that makes him pass through a parallel time: in order to overcome the obstacle, he must be an Orpheus who, with his lyre with the strings added, puts the famous Kerber to sleep. The rejection of Zeus who knew something more and the time mixtures lead us to the atmosphere of the novel "The Shadow", where the movement to the afterlife has no time indicator.

Although in the 10th part it is attempted for time to take its course, The protagonist is under the effect of the first transposition. After the meeting with Migena, who tells Linda about her fate, the second time transposition takes place through the union through etheric time, which crowns Rudian's love for Linda. After that, the reconciliation was carried out.

He does not tell exactly whether he thinks of Migena or Linda, whether he meets the first or the second, whether he is dreaming, asleep or awake, in the dark or in the light, because for him there are no more differences:

It had rarely happened to him that in a conversation he was braided and made a mess of things, things that he really said, from what he thought, or of which he said only half...f. 124

She performs the journey with Linda who comes from the afterlife as part of the fulfilment of her wish:

To him, on the contrary, it seemed natural for a girl who had days (twelve days, today the thirteenth) who had not walked.... In other words, who had been immovable, like all those who are under the earth. p. 124

Here we have an interesting time indicator that proves that the time travel of our protagonists has been going on for thirteen days.

Within this journey, which moves in almost all directions without having clear borders and stations, we are revealed, the whole chilling tragedy of Linda's life, her desire for the capital, for freedom, the adoration for Rudian, the obstruction of love and finally suicide. After that, the trip to Tirana, but not the dreamed one because it is underground. But in contrast to the myth, Orpheus-Rudian manages to bring his girlfriend Eurydice-Linda into the world of light, not succumbing to the temptation to see her:

As a blind man, he lifted the book with one hand, while holding it down. So, she stood, waiting for her to pick up the book. And so it happened, the girl finally caught him, and only for a moment their fingers belonged, cold, to that terror and nothingness. p. 213

The symbolism with the triumph of freedom is clear.

In fact, this is only a part of those considerations that can be expressed. The dimensions of this work are like the time travel of the characters themselves; indefinite with signs and numbers...

From the time indications, the time of the narrated event can belong to the years 1981-1985. At least the latter is correct after naming a chapter:

Five years later. The toppling of the statue. Days

The time of writing of the event is with a distance of 10 years.

- **"The Cold Flowers Of Mars",**

We have a temporal reflection. The procedure of time unravelling, which we have argued above, is carried out as a collaboration of several times, in order to convey and bring back to us better the features of a time that constitutes the author's goal. We have seen this in "The Pyramid", "The Monster", "The Bridge..." etc. In the novel under review, as in many of Kadare's works, proceedings with time occupy a central place and at the same time become the organizational basis of the weaving of intrigue. But here, a special, different and we would say the opposite of the procedure of time unravelling is noticed. While on the basis of unravelling they exist, collaborate for two or more times that serve a time, its qualities, in this proceeding we have a time that is fragmented into two or more other times.

As opposed to unravelling, we have named this procedure as Breaking Time, triggered by the determination that the author himself makes through the narrator:

"What was seldom broken was broken in it: time" p. 33

Time exists, thus, through many existences, fragments or their reflections. The author does not forget the parallels with the myths and legends that we have encountered in various forms and in the above-mentioned novels. The time of the event is set after the 90s. We are in post communism, where many things acquire a different meaning and illumination from the previous one, where people begin to unravel themselves, to manage to capture the lost part of it (themselves).

But, as the author presents to us, this time, although formally defined, is not a unique time, in terms of its qualities. Like the time of the oracle of the marriage of a girl with a son turned into three-quarters of the time into a snake and a quarter of the time into a man, this time is broken, transient:

"In other words, hermaphrodites, or as they called them in Albanian deledashe" p. 14

This break has affected the whole of life, the way it is organized and conceived.

Even the protagonist of the novel, Marku, suffers the effect of this rupture.

Breaking this dimension also breaks the personality. He feels himself divided between the artist and the policeman, as two paradoxical antipodes to coexistence:

"Recently, instead of fading, this second life, what had been so many years as a parallel shadow, came and persisted to appear." p. 55

For the narrator, this time in overcoming, as in oral tradition, is for the most part the time of the beast and it comes to us as a time of sins carried, as a time of the resurrection of the canon, as a time of the drowned, of the lost in Otranto, as a time of political bargaining, of prostitute trafficking, and our contact with them is concrete; To a lesser extent, it is human time that is presented to us as a time of reflection, catharsis, as a time of dream and desire for a European state, and here the contact is more virtual, more desire than reality, it is the probable future.

As a sign of her arrival, the author decides a theft, that of the bank, and this will serve as a springboard for him to move temporarily, through the protagonist, thousands of years into indeterminate times, related to the very origin of man and the birth of humanity which at their basis have exactly a theft:

"It seems that the locksmith was right. The genesis of civilization began with a theft." p.57

Researching and pondering, he comes to the conclusion that the first theft was that of the immortality of the Gods, the author of which, in modern times, is his painter friend Gentiani, to whom the lackeys addressed the question:

"Did you remember that you became an immortal painter, and you have nothing to do with us?" f. 61

The narrator of this novel brings us all these times as fragments of his time, scattered disorderly by the breakage it has suffered, like a glass that fell from the table. This fracture has brought about at the same time freezing, stopping it in a state without definition, which is why we say that time is stuck in a formless and motionless present:

"... Time slows down, then stops altogether... And it is right there after the fall that it can happen... the next exit... space... system... condition... Of course, no one has tried it yet. In addition to him... the snake, as the word-of-mouth shows..." f. 56

In fact, this is the second level of its organization, the significant one.

At the first level, time flows in a linear way and summarizes Mark's days in the northern city, his love, his relations with the revived canon, with the chief of police and with the inhabitants in general. The narrative time has a constant speed, organized by means of ellipses and pauses. Pauses are frequent and long. They take the form of memories, dream states, legends recounted, numerous reflections. Throughout their message, the time of the main event freezes, stops as already "grabbed by the throat", as happens in the novels of Proust, or Joyce.

Retrospectives, which can be taken as such, are not classics, but are part of the flows of memories, of reflections that come uninterrupted and irregular in the protagonist's mind. For its part, the time of the narration of the event is close to the time of the event. The narrator takes the position of the omniscient narrator who simultaneously describes events and travels into his character's psyche.

Conclusions

In conclusion, we emphasize that the main merit of this novel does not lie in the topic covered. Its unexpected is the way of stopping time in a present that is being torn apart. Kadare's novel expresses, in a way, the realization of man's eternal desire to own time, to stop it, to return its flow, to tear it into fragments or to unify it. The author achieves this by transforming time into an important artistic tool, which, we can say, carries the characteristics of an artistic figure. As such, through the writer's fantasy, it takes the form of a plastic vehicle that moves in different

directions and places, with varying intensities, constructing varied and infinite compositional and subjective variations.

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