

## The aesthetics, historic, autobiographical and publishing style of Petro Marko in the novel “One night and two daysprings” and “Interview with himself”

MSc. Fatjona Memi  
Albanological Studies Center

### Abstract

Autobiography is a personal literary genre. There are not only real facts from the life of an individual, but also fantasy. This paper analyses the existence of aesthetics, historic, autobiographical and publishing style at the novel “One night and two daysprings” and “Interview with himself” from Petro Marko. The aim of this paper is to point out the similarities of these two works in several areas and to show the talent of Petro Marko in using autobiographical data that show his creative consciousness. He uses several elements like: narrative, the game with calendar time, etc., to create the link between real and imaginary facts. His novel bears conflicts, political issues, social and vital such as fascism and anti-fascist forces, imprisonment, poverty etc. “One night and two daysprings”/”Night of Ustika”, proved these facts not only for Albanians but for all peoples of Europe and the world. His realistic characters embody certain social psychology and characteristics of Albanian mentality. Such are: Gori Gjinleka (Hasta la vista), Andrea Bora (Night of Ustika/One night and two day-springs), Leka Gura (Last City), which stand for human living tempers, especially in relation to love. This paper analyses facts that show similarity in the life of the author Petro Marko and the character Andrew Bora. Some of them are: their profession as a writer, imprisonment in Ustika etc.

**Keywords:** Humanism, war, novel, autobiography, comparison.

### Introduction

Albanian literature has known authors with great creative potential. Not only talent but also the specific conditions in which contemporary literature was created, show originality and variety of styles, which gave a pleasurable dimension of our literature. Petro Marko wrote in the period 1930-1991, many genres, like: journalism, poetry, drama, film scripts, short stories and novels. The novel “One night and two day-springs”, was written in 1963, after a long odyssey in editorial offices, the author was able to publish it in 1989, with another title, a metaphorical title “Night of Ustika”.

*Dawn only once can happen as a result of a political party led by ... Dawn first and second. Two dawn. Impossible. Who could bring a second?* (Marko, 2002, 4)

Because for Albanian people under the dictatorship dayspring should have been only of the party.

### Development of the topic

Petro Marko is a writer, who lived intensely. The most comprehensive interpretation would begin from his life because it is very understandable the inner world and his ideals. In his

memoir, "Interview with himself" life is described in an intimate plan, life in his parents' home, the life of the peasants, fishermen of Drymades, the fighters, intelligent people, political relationships of Dhërmi village and Himare to Albania and Greece. Fascism was described as a phenomenon linking the destinies of people around a common evil. The second part of the novel "Night of Ustika" was a mirror of the life of a writer persecuted by the dictatorship. In the multitude of events and numerous facts of his life, the "hero" was a writer who put everything in the service of the ideals: art, intellect, life. One of the main lines in marko's characters was love in the human and intimate plan. But if the line of love between a couple is what gives poetic freshness, evocative beauty and mysterious sweetness, the subject is overloaded with action of war, documentary evidence and a considerable number of characters. In his autobiographical work that freshness was achieved through poetic style, stunning passages about Mediterranean nature, intimate moments from the experience of the writer and love about his hometown. In his novels Petro Marko reflects with the same strength and truth the reality of the time he lived. One of his expressions associated with the concept of realism was: fiction is reality. Following this idea of the writer we can mention the evaluation of Aliu. Petro Marko remained true to his faith that meant beautiful is what is true. On this ethical-artistic context, it supports the practice of fabricating literary work. Of course, the truth of Petro Marko is neither passive nor indifferent. It is a fact that in itself implies intentions, tendencies, ideals, humanity and active action in accordance with the essence (Aliu,1976, 15). Marko's spirit wanted to be immersed in seas and oceans drama and life events, to know what was going on world governments, to compare people with great artistic insights and to learn quickly in what direction life and literature was moving, to know what art was born in the globe. (Kallulli, 2002, 268).

Writers, who know the Spanish Civil War, love for the victory of good over evil, the dream of freedom for development, see the reality differently. The failure in the Spanish Civil war, his vision for the creation of a democratic Albanian state, the absurdity of the communist laws etc., were basic elements for a writer, for a rebell writer who loved and fought for freedom. The author's life is as important as that of characters in novels. Life of an author is not only a human life, but it gives the characters a universal meaning. The novel "Hasta la vista" takes the subject from his participation in the Spanish Civil war. "One night and two daysprings" consists of his experience in the fascist prison in Ustika, the infamous island of Italy. In both novels, Marko uses artistically many events, real characters that have coexisted and cooperated with the author. These elements belong to the combination of historic aesthetic and autobiographical plans. His life, his activities under the weight of censorship were not known and appreciated enough but his history was discovered in an attractive way in his autobiographical book "Interview with himself" (Clouds and stones). The novel "One night and two daysprings" has many parts where imagination plays the most important role, but also distinguishes a journalistic style in terms of the ability to find the issues of the day.

In the novel "One night and two daysprings" Marko is faced with an infinity of impressions and memories that forced him to choose those that would constitute artistic subject. If we compare these novels with his work, we note that vital content is collected without

saving. The summary of important facts is its primary duty. Marko accumulated such life experience, that he wrote 15 books in 15 years. There are few authors in Albanian literature who have written at such pace (Aliu, 1979, 50).

Incarnation or realistic reflection of life through social conflicts, typical characters, circumstances and environment of the time is not the main concept in his literary opinion, but it is the main principle of his creativity.

Petro Marko is between two truths: the truth of life and the truth of the writer embodied in his work. He was in an opposite direction to the criticism from which he admitted the right to evaluate and criticize but not 'messages' on his creativity.

His novel "One night and two daysprings", bears conflicts or political issues, social and vital such as fascism and anti-fascist forces, imprisonment, poverty etc. His realistic characters embodied certain social characteristics of Albanian mentality. Such are: Gori Gjinleka (Hasta la vista), Andrea Bora (One night and two day-springs), Leke Gura (Last City), which stand for human living tempers, especially in relation to love.

There are numerous reports between the two novels, who belong to Marko's autobiography. Even Petro Marko wrote so in "Interview with himself": "Ustika is an important chapter of my life, so i will talk a little bit longer" (Marko, 2000, 96).

Both works are connected with dreams of a democratic free world and justice. The main character of 'One night and two daysprings' is a real person while that in "One night and two daysprings" is fictional, but based in a real person. Seeing the pain, wins and losses, the tragic fate of the main character and the group of 10 members of his companions, which are under the same fate, imprisoned in Ustika, it becomes understandable that is not completely a fiction. "Interview with himself" contains the same gallery of characters as the "One night and two daysprings" with different roles in the life of the main character. They are family, friends, intellectuals, revolutionaries or servants of the regime of that period. Both characters have the same quality. Both are revolutionaries and writers.

Regarding the composition of linear time breaking through the retrospective or return in time is the form, which embraces the two works. The intensity of the events, which occur under certain conditions increases the dramatic tension. Similar situations associated with details appear in both works. The episode of Petro's isolation and exit from the cell of Ustika prison, thanks to the intervention of the Italian physician in camp, is almost identical even in the novel "One night and two daysprings".

The fate of man was inside a circle filled with victims, overlooking Hell, people like skeletons. This image is added to the shocking description of life on the island, which is almost identical in both works. All these did not undermine the artistic value of work but on the contrary prove that the power of artistic speech when is used with artistic workmanship raises the individual fate, and makes it universal.

## Conclusions

The analyses of this paper was not based in the whole repertoire of Petro Marko, but only in two of his works. We found that the autobiographical elements are connected with some personal facts from the life of the author. Historical elements are connected with the existence of some historical events, people, years, like: the Spanish War, figures etc. The

novel is about a period in the life of the author, with his imprisonment on the island of Ustika in Italy. It is without doubt one of the best novels of the author, in which realistic, romantic, naturalistic are mixed with elements that dominate in the aesthetic level. His life experiences gave Petro Marko the opportunity to witness many historical processes that gave his subjects universal proportions.

### References

- Aliu, A. (1979). *Katër romane të Petro Markos*. Shkup.
- Cohn, D. (2000). *The distinction of Fiction*. John Hopkins University Press.
- Kallulli, K. (2002). *Pema e jetës*. Tiranë. OMSCA.
- Marko, P. (2002). *Një natë dhe dy agime*. Tiranë. OMSCA.
- Marko, P. (2000). *Intervistë me vetveten*. Tiranë. OMSCA.