

"Wave over wave "- the man and the life, religion, philosophy and art through a comparative analysis

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Abstract

In the wide and deep intellectual creations of Anton Harapi one of the most important and prominent plans is artistic prose. As a writer, Harapi is estimated because of numerous values that appear in his two novels, titled; "Dream of Pretashi" and "Wave over wave". Both novels are posthumously works published in Rome. The first was published in 1959 and the second in 1995. The text of the novel "The Dream of Pretashi" was originally published in the form of "articles" in the journal "Star of Light" in some numbers in the years 1933-1935 under the title "Wisdom of the people of Cem", while the text of "Wave over wave" was published in the same journal, in 1939 under its title. The biographer Father Danjel Gjecaj, even in the "articles" titled "Wave over wave" the main argument is again the inhabitants of Cem. This paper analyzes in a comparative way his two novels. The main purpose of the paper is to introduce this work, which along with "Dream of Pretashi" and the novel "Karagega" meet a triptych, which will certainly take a deserved place in the History of Albanian Literature due to its numerous values.

Keywords: Anton Harapi, writer, "Dream of Pretashi", "Wave over wave".

Introduction

This analysis has been announced at the paper over novel "The Dream of Pretashi". In this way we could give better answers to a series of problems, such as: Can these literary works be called novels? Are these works unique, or characterized by originality? If they are literary, how is embodied the spirit of the time in these works? What is the meaning and significance of these texts in our period? Is it possible to redefine the contours of a re-contextualization? How the Albanian contemporary reader perceives their messages? What are paradigms building and relationships among them? Which are the esthetical views, embodied in them? Are they modern novels? What are their artistic and linguistic values?

We agree that *"novel "Dream of Pretashi" synthesizes the drama of the life of highlander, while "Wave over wave" overcomes this dramatic, pushing deeper into the drama of human existence as human soul, which passes through debilitating pain and suffering, searching for the meaning of life"* (Prendi, 2011,33-34). In fact, this claim constitutes the formula of comparison and contrast upon which our analysis will be supported.

But before we develop this formula to find commonalities and peculiarities of two works, we should prove that they are literary works. While we concluded thus for the work "Dream of Pretashi" in the previous article, it remains to prove this even for "The Wave over wave". As in the first novel the *"linguistic approach"* (R. Jakobson, N. Fray, J. Culler) proves that "Wave over wave" is a literary work, thus a novel. But can follow the line of argument of the researchers P. Buxhala, who has made the analysis

that the novel. He notes that *"reading it causes esthetical and spiritual satisfaction, emotional burdens, literary communication model, the unit's fables, and the composition, the presence of the narrator that brings together all strands of work, themes, etc., make it to read it like an authentic novel"* (Buzhala, 2003, 192). Both these novels encompass in itself the relationship between "fact" and "fiction". In both cases is passed from "fact" "fiction". From a real, concrete, point of view, the novel "Dream of Pretashi" introduces the *"typical world of Gruda, Hoti and Trepishi, regions of Albanian Highland, which Anton Harapi discovered during the time he served as a spiritual shepherd; vision and continuous experiencing of various phenomenon in the course of everyday life; singularity of generosity, of hospitality, of honor, of faith, of wisdom, the courage, the sacrifice, but also the harshness of life in those lands and the evil within that mindset, influenced him to seek a suitable form to express the world to make it known to a wider audience"* (Berisha, 2003, 145). While from the fictional point of view it is based on two dreams: the dream of Pretash Cuka and Maxho Grishi. In the "Wave over wave" novel the real and concrete are closely related with the authors' trip along Lake of Shkodra to the parish of Gruda, through the Shkodra Bazaar. From the autobiographical elements, is passed through fiction to the abstract, intangible, immaterial. This is achieved through conversation-dialogues and unusual philosophical and religious monologues, aiming the search of the meaning of human life: *Travel, as real, as philosophical turn into a symbol of the journey through life and in the human soul secrets, waves upon waves. It is passed easily and with art by describing masterly landscape in contemplation, meditation, on reflection, philosophical generalization, and again in lively dialogue with a strong drama, internal, from which comes dynamism of the work and at the same time a new generalization* (Dukagjini, 2003, 224). After we have proved that both works are novels, it is fair to express that these are *unique works*. Phrase *unique works* here does not mean the works of rare or unique to the artistic values, etc. but in the understanding that each of them constitutes a *unity*. The meaning of *unity* was given by Father Danjel Gjecaj, on the preamble of the novel: *Dream of Pretashi*".

When you finish reading the novel "Wave over wave", the thoughts go to the saying of R. Barthes: "everyone has his rhythm of suffering." At the core of the novel suffering is the essence and philosophy of the endless efforts of human existential life. It is what one feels in a thousand shapes that often identify with the pain. On the other hand, humans suffering sublimate spiritual values, the good, the beneficial, perseverance, which is the quintessence of true human morality. Without these real values, without their incarnation in earthly life, man cannot sublimate into endless perpetuity values, which are both immovable values. As mentioned above, this work was published 36 years after the publication of the novel "The Dream of Pretashi". It is a special novel for Albanian literature. This is especially closely related to the angle of view of material life, personal experiences, impressions, but also unconventional philosophical analysis, and deep surprising meditation that extend reason, thoughts and imagination beyond what is normal. Wide and infinite erudition helped the author in the boundless disclosure fantasy that seeks to navigate the labyrinths of the human soul. Realistic approach does not prevent the author to break at the right moment from reality and concreteness to easily switch to unreal and mystical areas of the human spirit, of what is tangible to the intangible, metaphysical.

If Harapi supports his survey on the "*poetics of contemplation*", as P. Buzhala notes, that completes from contemplation, feelings and personal experiences, the transition from the exterior, tangible, physics to mystic, ideal.

A similarity of the Albanian literature of the first half of the XX century is the patriotic character. It has the purpose to affect the further shaping of national identity and cultural background and mentality of Albanians (Prendi, 2011, 30). It is considered that A. Harapi novels are crossed by an emphasized national character, while generate wider recognition and analysis of the world and Albanians of the years '20-'30 of the last century. Among others, it has brought into focus the artistic treatment of the psychology of Albanian highlanders. In the first novel, these characteristics are materialized in particular artistic characters, such as Maxhi Grishi, Pretash Cuka, the old lady Lenë, Kolë Zefi etc, but also on the properties and virtues and the wounds and flaws, since individual characteristics become social phenomenon of particular importance. The first are carriers of humanity and human values, a pure Albanian identity, the living embodiment of the values of our origins. While the second ones are indicative of drama and tragedy of life in mountain areas, which cannot leave behind (such reminiscences are still seen today) wound like; blood feuds, violence and murder. While in the second novel theme owns artistic expression in the distinctive characteristics of various Albanian regions, peasants, mountaineers and citizens, but also their ethnographic values. Undoubtedly the goal that Harapi wrote these works exceeds its time. Despite the fact that he briefly worked on literature, due to other commitments and patriotic intellectual, it must be said that his literary talent was unquestionable. As we have mentioned in the first analysis, with his work Harapi wanted to leave the future Albanian generation important documents with cultural, historical, geographical, linguistic and ethnographic values. Patriot and idealist consciousness exceed in this case the writer's talent. But also his knowledge on the language and dialects, are indicative of a unique quality in many fields. Socio-political context of the time is embodied in these works in the form of a certain spirit, which is broken down on some important themes that preoccupied the Albanian society of the time and the endangered situation of our country that really was weighed down by predatory goals of Yugoslav chauvinists. In the work "Wave over wave" the level of abstraction increases, on an upper level and is closely related to its incorporation of religious philosophical paradigms to literary paradigms. European crisis of '30-'40 worries the author and intellectual to find a way out of it, so our country not slip into the abyss. Let us not forget that his future was at risk, except crisis factors and lack of development, in the socio-political scene of the time began to emerge and militated ideas and communist groups that were inspired by the ideals of violence and destruction.

Man and life, religion, philosophy and art in the "Wave over wave"

Subject and compositional structure develop through two lines in both novels. In the novel "The Dream Pretashi" as the first line is the conciliation of the novel's protagonist which ate the same time is the main narrator. The second line is closely related with the protagonist's efforts to organize a demonstration of the highlanders of the three

Bajrak: Grudë, Hot and Triepsh to protest peacefully in the city of Shkodra, for these bajrak to join the rest of the country. In the novel "Wave over wave" the first line is interior, in other words spiritual contemplation plan. While the second line is exterior, in other words the contemplation of nature environments of Albania landscapes. If in the actions and happenings of the first line of the first novel, drama and tragic are delineated as shapes and concrete forms of life of our mountaineers, while in his second novel drama and tragic are treated conceptually to confess the way and trails of human life in general, exceeding the Albanian context. The artistic is combined with philosophy, meditations, reflections, reasoning and research. Thus, art is combined with philosophy. With the numerous philosophical influxes the narrator indicates the relation between the interior and exterior, his way of penetration in the labyrinths of the vastness of the human spirit, as well as different ways of interpreting the human interior. Different philosophical opinions are possible individual interpretations of all earthly journeys, and the existence of human efforts, but also of the concepts associated with the afterlife and eternity. Socrates, Plato, St. Augustine, St. Herionimi, Ambrose, especially Jesus Christ, Justin, Kant, Heidegger, Nietzsche, Schopenhauer, etc., comprise the philosophical navigation of the author in search of answers on concepts such as: man and existence, good and evil, morally and helpful, pain and joy, sorrow, grief and happiness, poverty, hardship and suffering, material and spiritual, idealism and materialism, generosity and love, courage, loyalty and honor, love for freedom, hometown and homeland faith and science, the usual, normal and perfection, earthly life and afterlife in perpetuity and eternity.

However, *"The author uses the autobiography of the work as documentary basis, to transmit cognitive frames on time and presented environments. Besides the creative imagination, the writer interferes with his erudition: ethnographic research, psychological, aesthetic, sociological, philosophical and religious views will be synthesized in the external reality of the wide range of meditations"* (Buzhala, 2003, 199).

Real time in the first novel as in the second novel is inextricably linked to 1918. While in the first novel artistic time that occurs 20 years after the real one, in the novel "Wave over wave" artistic time is Eternal time, Everlasting time, timelessness, because it is about "Spiritual Man". In "Wave over wave" the narrator is placed in certain relations with artistic time, notwithstanding real-time reports that often is suppressed from the artistic time. In several moments it looks like we are not dealing with a novel but with a treatise or philosophical work, or with a philosophic novel. Such quandaries are not completely without sense.

So, is the novel "Wave over wave" a modern novel? In our opinion, based also on other researchers' thoughts on this work, we conclude that "Wave over wave" is a modern novel. First, the presence of the author in the center of the novel as a protagonist and especially an omniscient narrator is one of the characteristics of modern novel. By expressing feelings, impressions, and differences in his views, it becomes one with the characters of the work. Secondly, by stating in a comprehensive and universal way, at the same time "the narrator separates its self" as it happens in the modern novel (Buzhala, 2003, 194). Thirdly, he confesses directly in the first person, penetrating the world of the characters, stating on environments, landscapes, beautiful nature and philosophizing about the mystery of life. Fourth, we are dealing with a work

open to different readings. This is related with the fact that we are dealing with "a multidimensional prose with multilayered literary and artistic structure, multifaceted and multidirectional". Fifthly, we believe that the fable of the novel is simple, combined with the colors of an essay, trend of the modern novel (Buzhala, 2003, 195). Sixth, knowing that for Harapi, the value of the writer remains in a suitable form of artistic and literary work, it definitely ranks it among modern writers (because it is the priority of form in compared to the content). This value is closely related with the readers' feelings. Seventh, referring N. Ukaj opinion, in the prose of A. Harapi we see its correlation with oral discourses, especially with proverbs. Meanwhile, in the discourse we see a functional liaison with biblical discourse.

It is important to discuss about the esthetic views of the author. Aesthetic concept of Harapi on beauty in this novel is related with the continuing efforts of the human person, living earthly life, carrying eternal values that are closely related to the good, the truth and morality, searching for the ideal toward the infinity. In principle, for Harapi the beauty is "Clarity of truth and of good, felt from the spirit and expressed in forms and works". For Harapi, art and especially literary art are closely connected with morality, that truth in function of human life are closely related to personal and public morality.

His views on art in general and particularly on the literary art, are expressed in an elaborate analysis that makes the book "Merchant of flags" of Ernest Koliqi, titled "literary art and morality". This analysis is published in 1935 in the journal "Hylli i Dritës Light", Nr. XI. In addition to the analysis above, Harapi is referred also to other elements, with whom literary art must be related, such as reason, measure, order, harmony, etc.

Linguistically, literary works of A. Harapi is an embodiment of the precious values of our language. Regarding this, we consider interesting the studies "Etymological reviews on word and rare form of literary works of Anton Harapi" of Prof. Kolec Topalli, "Observations on the language of Father Anton Harapi prose" of Evald Paci, and "Language characteristics in the work of Father Anton Harapi" of Gjystina Cacaj-Shushka.

Topalli (2008) notes that in the case of A. Harapi we are dealing with a "*master of the Albanian language and one of the best deliverers of it. His work is an example of shaping the language of the people with the selected style. "It is a fount from which comes out clean water, filtered from the pen of writer's mind"*.

According to Paci (2008) in the work of Anton Harapi "*are noted the consolidated nominative and verbal forms, prepositional platoons... A. Harapi prose conveys the essential features of the 30s -'40 Gheg"*.

Cacaj (2003) in the aforementioned study concludes that "*Anton Harapi pursued and strengthened rare attributes, that in his writings became evident fathers: De Martino, Fisher, Gjeçovi, Vinçenc, Prennushi, Pashko Bardhi and others, who, by bringing inexhaustible expression in Albanian letters perpetuated a "virgin language"*.

Conclusions

Our comparative analysis tried to conclude on important issues related to a work unknown to the reader. It is about a posthumously for which the Albanian literary studies haven't say much. Referring to H.G.Gadamer's, Anton Harapi's two novels,

with whom we built this comparative analysis, taking into account their time of writing, comprise a continuous dialogue with our time. We should believe the researchers above the fact *that literary works, moving from one cultural and historic context to another gains new meaning, which the author or his contemporary readers have not even given any thought* (Gadamer, 2005, 52). Also, *the historical distance between us and a work of the past, which does not constitute in any way an obstacle to understanding it right, helps this recognition because removes all those elements of the work that have been just a transitory sense* (Gadamer, 2005,53). We think that any of the poetic novel, will not be able to decipher the meaning and significance of these texts extremely important for the History of Albanian Literature.

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