

Cult of Incest and Cult of Curse as the Connecting Nodes between the Literature



Literature

Keywords: boundaries, diffusion, motive, incest, notation, motivator movement.

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Abstract

The societies located in the territory of the Balkans, represent the Balkans cultural areal. Each area is a unique communion of traditions, with their own autochthon colours, their ways of living, with their own heroes, with particular stories and legends regarding the areal, but often with similar overlapping especially in the border areas. Cultural diffusion and motivator movements from a cultural couch to the other, are expression of of codes of cultural coexistence (or cohabitation) between nations and tradition.

The key question to this study is: What happens to the motif when it moves from one literature to the other?

The method of research: In this study we are going to follow the interpretative approach of the relationships between the texts and the cults in order to reach the common text of the incest and cursing code in literature in the works of Euripides “Oedipus”, as the cult of the foretold destiny, in contrast with the Oedipus of “Days of peace and war in the Enkeline of the cult of king Bardhyl” of Mitrush Kuteli.

Introduction: The distributive law of the oral literature [1], is best seen in the wholeness of literature, and in the related relations towards wholeness, in this artistic and creative striving of the basic constitutive force there is the category of the sustainability and listening [2]. This law in the line of the motivator demarcation [3] inside the incest and cursing code, as an act of the creation of the temporary boundaries around the Albanian areal, creates a new motivator relationship. According to the anthropologist:

“The boundaries [4] are created in a way that the group that lives within them is to be characterized by a specific way of dressing, of the home style, of the dialect and the styling of the kinsfolk; meanwhile in the different groups there are different ways of life. WHEREAS: The cultural differences are not symbolic assertion or points of views of the autonomy and different parts of a mosaic because the preservation, the development or the extinction of the cultural boundaries is a political process. Each venture in the differentiation of the custom accumulated by generations and preserved along its boundaries penetrates through the possible paths of humanity”

Results: We might think that the both above mentioned texts are part of the living context of the Balkans culture, confronting the Balkans audience, which in the history of the ethno-psychology relationships give and bear the autochthony in the creation of the family and in its preservation, the mythical drama of incest the Oedipus of the Euripides does not exclude it as an existence, whereas the Oedipus of the Kuteli forbids it. *“The world and the work are related by a reflecting complex of codes and changing conventions, the works are not real in themselves”* According to the literary theories the analysis of the literary works is done according to the eskrinsece mode (from outside) and the intrinsece mode [5] (from inside). Starting from the later one the receptive aesthetics [6] we want to build *motivator relationship* of the same cultural areal within Balkans.

Discussion: The cult of *Oedipus of the Euripides*, as the cult of the foretold destiny, in contrast with the cult of the Oedipus in “Days of peace and war in the Enkeline of the cult of king Bardhyl” of Mitrush Kuteli, are examples that are brought by the composition of the artistic genius over the motivator pond of the incest.

The myth of the Oedipus in the first demonstration in antiquity in the work of Euripides is mytheme that is read in two angles the horizontal and the vertical one would show according to Levi Straussit [7] this paradigm of reading.

The first column: gives the details of the rape/ the violation of the incest taboo and the burying of the dead or: the overestimation of the kinsfolk”; Oedipus marries *Jokester* despite the taboo; *Antigone* buries *Polinikun* despite the taboo. **The second column** gives the details of the “underestimation of the blood”, Oedipus kills his father *Laos*, *Eteokli* kills his brother *Polinikun*, fratricide [8] and patricide. **The third column**, the man is confronted with the monsters and he kills them: *Kadmosi* kills the Monster, as a male monster that had to permit the birth of the man from the earth; Oedipus kills *Sphinx*, female monster as the symbol of the annihilation, according to *Levi Straussit* this column shows “the disclaimer of the autochthonous origin of the human being” i.e. disclaimer of the aborigine socialization of the human being with the earth. **The fourth column** is the meaning of the characters, according to *Levi Straussit* is “continuity of the autochthonous origin of the human being”, *Labdakosi*-disabled, *Laiosi*-left-handed, *Edipi*-foot swollen.

"The aim of these columns is to explain according to *Levi Straussit* again that the myths are created by well-known elements as "mythemes" (in analogy with the phonemes), which the myth-creators arrange and re-arrange to create the significance, often subconscious [9]".

This addicted relation between the columns, permits the mythemes to give their true meaning as “wholeness of relationships” that are found in different confronting reports. The four columns have confronting reports with each-other, overestimation / underestimation; non-autochthony / autochthony. In the interpretation of the Oedipus myth this would mean that the human being is an expression of the confronting reports, is the bearer of the dilemmas, is his permanent movement towards understanding of himself and that that surrounds it.

The myth of the Oedipus of *Kuteli* is an appearance of the structured character in a confessing line that decodes, new version of the myth of Oedipus, not in the first phase of the incest, but in the second phase as a linear continuity of the heroes lives, after his creation as a myth. The way it follows after the creation as the hero of incest, is the drama of escape, is the experience of the tragedy he cannot escape what he himself has created, but he can do something, except the example of suicide, or annihilation, he decides to get blind in order not to see the born drama.

In the novelette of *Kuteli* he is Oedipus who moves away with his hand *Pellagian wools, that fell over his forehead* [10], who claimed himself *Enkelas*, who speaks *half Enkeland half Helen, who distresses and shtanget* [11] when he talks about love, who swears: "For that *Tebe* with seven ports and for the shadow of the happy *Kadimit*, who build *Kadmejen e Tebës*" and who I reality his name was not Oedipus, but *Kaligjen*. Those of *Drimona* called him "Oedipus", because he zealously wantsto tell widely the bitter story of the unfortunate king of *Teba*, who after reaching the peak of glory as he had saved the nation, he had been mercilessly followed by the mother of the *Helen* gods: to kill his father and to marry his mother. He had strived in all the means to avoid this mother, but in vain: the what was said was there. Therefore Oedipus had killed, without recognizing his father, (.), and had married, without recognizing his mother *Jokastën*. (.)".

Despite this *Kaligjeni* had his feet swollen, such as Oedipus. And he limped. Who in *the core of his story had: the thirst for the truth, against the false; the fight for the light, against the darkness*[12].

The myth of Oedipus read in the confessing structure of Kutel, who is ticked only as a name at his character Kalaghen, and who comes from the same earth, who has the same hallmark, and who are conceived by the same drama that of the revealing of the truths, translates the same mytheme in the interpretation of the myth of Kaligjen of Teba called Oedipus. All this would mean:

"The human being, wherever and whenever is an expression of the contradicting reports, is the bearer of the dilemmas, is his permanent movement towards the meaning of himself and that what surrounds him, is a seeker of the light when the darkness covers him, is the seeker of the truth where the most lies live".

This transfigured in another reality, reveals the sociological, psychological, echo-political thought of the matrinar cult confronting the patrinar cult. Dyanësia of the character is revealed at *Etleva the amazon of the forests, and the daughter of the mountain: the huntress, the fighter, the roe, the horror of the wolf and the wicked* [13], confronting Artanës the daughter of the field who always complains (as the cult of the hunt and the transport towards the cult of the field). The taboo of the hunt and the movement towards un-mythologizing of the taboo is realized at Etleva fairy of the arch and mountain who prays to her gods:

"O golden arch Cornel, daughter of the great God of Oak! Lead with your hand this arrow in the throat of the bloody leader of the enemy for the redemption of the Kalistart blood of Teba (.). And Thana - Huntress poised her arrow to her little Illyrian sister, Etleva. [14]. Confronting the matriarchal cult, the cult of the Oedipus incest has another confrontation. His function is declared as the Oedipus in the Greek areal to solve the contradictions, and in the logical analysis he demonstrates and makes possible the starting relationships with continuity as an integral part of a common cultural areal, which as a mythical operating field, the archetype model of the common cultural areal would be translated, where the movement of the myth is a permanent trait of any culture.

The both variants of the Oedipus as authorial conventional meditation, set specific readings, in inter-textual points of views [15], as two works that belong to the different epochs and literary periods, as two epochs that refer to the social psychological complexity of the time, nature and mentality. Oedipus-es come from two different literary genres, with different topics, with different styles.

"The imitation and the assimilation in different forms and ways retell and remake by preserving the main syzheun, the indent, the communication, the clarity, but they also deepen, get wider with authorial elements of narration. They appear as a creation, recreation, and formation. [16]".

The Oedipus of the Kutel does not belong to the traditional discourse of the Euripides Oedipus, it supposes new movement and it serves to another great truth, as literary identity, grabs within itself great ideas, refer to the echo and the folk memory. The antiquity comes as a thematic prove for Kuteli:

"Hypothesis declared that the great feeling of love and self abnegation for the human being is found especially at the Aeschylus Prometheus, that of the liberty defence of a small nation against the foreign violator, it is strongly found at Persi, the feeling of revenge is found at Orestes and at Medea, that of love at Fedra and at Alceste [17].

From the thematology it refers to the theme of the thirsty man for the truth and only for the truth: A great feeling pushes Oedipus into action, the greatest feeling that man might have: the desire to discover the truth in any way, despite the consequences, with self-abnegation [18]. The killer cannot escape his destiny, the destinies in antiquity are chain destinies. The killed king, as a paternal line, a basic line of the Greek family, seeks the blood, the unconscious father-killer Oedipus, in front of the annihilating plague, seeks in the name of the throne power to fulfil the mission without knowing that what he is seeking is within him and it is himself. The incestuous chain has the drama and the scaring truth.

"The divination of Tiresias warns: "Mourning, how horrible it is to know the truth / when knowing it brings your lost [19]".

He entered Teba as a triumphant, after his death was wanted and declined, sowed the death of his father, by saving lives, he would go shameful from Teba, with the mark of the male incest. But putting in principle the truth and the right, and the love for the humans and the fatherland. Kuteli confesses:

"He has done, unconsciously, big mistakes, but he passionately loves his fatherland, his nation, whom he had saved from the other atrocities: "Now I have to light again".

Oedipus or Kalagjeni of Teba is treated as a personality of the Illyrian tribes and his deeds are related to the tragedy of Teba, returns to the Asopari's house, and marries his daughter, who dies after three years, is not exposed suppressed from the deep thought and from the horrible moral suffering [20].

Oedipus joins the setting and the colourful milieu of Enkelej, his dialogues with Etleva who is identified with Thana, Illyrian goddess of hunt and flock.

"This myth from Kuteli is exploited for specific philosophic, psychological, aesthetic aims or just for ethno-genetic aims and a contact is set with the heroes of the epic cycle of Troy. [21]".

The process of the communication and of social organization through the songs of the ballads and rites enters afore-given dimensions from the norms to tradition: through the re-bringing of the cultural models in literary texts, the rites and the ballads prepare the individuals for a social acceptance with awareness to respect the principles and the ideals of this society and in an artistic level aesthetically invoke the social changes through the symbolic kumt and emotional feelings.

All the ritual ballads have texts with a given structure, which refer to the specific sequences and are shown in unchanging archetypal forms, formed and completed, which are retaken as models not only when the ceremony is celebrated, but as many times as it is put in a text in a literary work. The transposed myths in ballads and then retaken in the literary works show a great interest of research for archaism of the phenomena or institutions and ancient strata that bear ritual practices that they accompany or reflect.

Its text appears in a completed and solid form preserves symbolic and utilitarian stereotypes, by becoming a mouthpiece of communication among the artistic creation of the systems, regarding the oral one with the system of the folk faiths, or regarding the one between the human point of view and his social practise. The text of the ballad in this way becomes an important inter-relational chain between mentality and its retold time; it integrates the tribal and social cultures in its confessing structure by influencing the strengthening of the inter-human reports. Through them it is created the relation among the members of the family, kinship, communion, social groups, predecessors and his descendants, between man and nature, man and divinity,

between our world and hereafter, but above all it is realized the relation among the cultures.

Conclusion: The taboo of incest was made the symbolic rule of culture and transition itself from the natural order towards the cultural one. In this way it gained a central fascination in the logical and emotional world of people. It is transposed as a motive in order to be trans-modelled in different motivator forms according to the area that it belongs to or according to the author that it cultivates.

Literature is the cradle of codification and de-codification. Literature as a psychological and spiritual panorama substituted mythology and its function in the spiritual life of the human being by providing in this way the continuity of the myths, the literary myth as multi-secular hyper-myth continuous to produce new myths in new literary typology and frames, is accompanied with the shadows of doubts or the forbidden of the time audience when it was born and in another audience it becomes important to be analysed, this is because the literary myth as an authorial composition contributes in the creation of an autonomous literary world, with its sociological, psychological register, and with the procurement of the universal.

Shakespeare, Dante, Kadare, Marquez, Camy, Buxat etc, built a mythic dimension in their works, by highlighting the stability of their works and the universal theme although the myth can be metaphorically read. Such literary texts feed the audience with “the codes” of repeated themes as inter-textual references in another time.

Kadare is possible to be better understood in the studies of the mythical themes that retakes in a time when the transition from the literary discourse of the socio-realism in the mythic discourse constituted demonism for the politics of the time, but for the creative liberty it is an expression of the codification of a specific literature that with his artistic book-creation as a buzzing and abundance library enters the universal world of creations. His works as a specific historical size collide with the paradoxes of the creative methods but they also create their waiting horizons.

The book is the memory that invokes Kadarean discourse as conceiver and producer of the cultural innovations where it is identified not only the national cultural sub-strata and the relation with the traditional, but also a show of the intercultural complexity where it is included the creation of the cultural boundaries and the identification of the dominating forms as gained forms in his social context, as a kind of the psychological reactions in a given context and as an individual choice. Therefore through literature the man never loses his confession, and his psycho-cultural existence.

References

1. NEZIRI, Zeqirja. "Rapsodët e Rugovës dhe Teoria e Eposit", look at the remarks: Theories of Study of the epos study and the all Slavic propaganda. In the nineteenth century the migration theory (of the emigration of the common motives in fairy tales) of Teodor Benfeit found place in the studies of the epic songs, especially of the heroic Albanian epos. And, consequently, considering it as borrowed from the Muslim epos of Bosnia, it was not done the registration and their publication. Vsevolod Mieri, founder of the “historic school” in folklore (Petrovski, Blazhe, 1992, Transformiranjeto na makedonskiot junački epos, IF "Marko Cepenkovski", Skopje, s. 19 - 20). "He would process the ideas of the aristocratic theory in a special movement. He thinks that the Russian epos at the beginning was born in “the kin aristocracy” and then it has penetrated the nation. Even the clerical theory of Zhorzh Bedijesë would make any exclusion, because he accepted the strata of the nomadic priest, who have played an important role in the birth, expansion,

cultivation and the living of the historical epos. According to this theory the mediators, priest, between aristocracy and the nation have played the main role in the life of the historical epos. This theory, and the one of the historical school would mess the processes of epos life and the epic song in general. The deeds and the actions of the characters, were identified by this theory with the time and the geneses of the epos creation. In this context, Nikolla Jorga (Petrovski, Blazhe, 1992, Transformiranjeto na makedonskiot junački epos, IF "Marko Cepenkovski", Skopje: 19-20), e.g. argued that Chanson de geste from France were disseminated to Napoli, by Napoli to Albania, from Albania to Rumania and from Rumania to Poland (Petrovski, Blazhe, 1992, Transformiranjeto na makedonskiot junački epos, IF "Marko Cepenkovski", Skopje: 19 - 20).

2. Gjurmime albanologjike "Folklor dhe etnologji" 3/1973, IAP, Prishtinë 1975, p. 256.
3. It is the act of the creation of a border near a country, it is also an issue of the theories and faiths that are expanded within the boundaries of science.
4. ROGER M. Kessing, ANDREW I. Stranthern. "Antropologjia kulturore: "Një perspektivë bashkëkohore", Ufo Press, translated from English: Gerda Dalipaj, Amanda Hysa, Olsi Lelaj, Tiranë 2007, p. 84.
5. ÇEFA, Anton. "Në hullitë e Fjalës Artistike", Shkodër, Camaj / Pipa 2009, p. 10. Look: *the estrinseco mode- from outside begins from such issues such as the author's biography, the social setting, the external circumstances, the psychological and philosophic premises, the intrinseke mode-Latin terms, from inside-it is considered as a central integral mode, starts by the examination of the formal parts of the artistic work, of the artistic values of the text, language, style, image, figuration and symbols.* "
6. Ibid, cited work, p.10. *According to the receptive aesthetics, the literary work by being a historical phenomenon and not a transcendental phenomenon (timeless), wants the critic and assessing attitude of the reader without which it is not fulfilled, whereas according to BARTHES, Roland: "the text" is the language that speaks, not the author and the text is read, assesses and understood only by the reader.* Ibid, p. 11. The unit of the text lies not only in its origin, but also in its destination.
7. BARNARD, Alan. "Historia dhe teoria antropologjike", IAP, trans. Lumnije Kadriu, Prishtinë 2011, p. 245. Look: "Miti i Edipit", according to Levi Strauss who tries to explain the complexity of the Oedipus myth through a simple diagram.
8. At Et'hem Haxhiademi, the text of biblical fratricide between Cain and Abel, preserves the confessing and dramatic lines of fratricide, to the point that it seems that it is transposition and a literary necessity of the author himself, to narrate the drama of the fratricide. Et'hem Haxhiademi, in process of retaking, he considers the act of fratricide, as a text that is read under the light of a new reference of idea and cleansing of compatriot from the sin of origin. Literature, as a creation and authorial consciousness, models inter-referential and inter-literary types between the biblical meal as a primary text and the authorial text. The events, the places, the characters and all the biblical subjects, are transformed, remodelled by today's creators, as bridges of idea and sensor communication, as an escape from the ideological template, as new possibilities of its own and current interpretation, as writing transformation from secular to laic, as new expression of symbol with ironic ad allegoric content, with poly-semantic of notation and literary messages.
9. Ibid, p. 245.
10. KUTELI, Mitrush. "Vepra letrare 3", Biblioteka e Traditës, p. 12. *"Antagoni of Athens is right when he says that love brings the silence of the winds, the peace of the seas, the rest and the sleep of our own concerns, the human peace. Our world and the world of the gods are conceived by love and is love that rules. It is the beginning of all the gods, the first of the first".*
11. Ibid, p. 13.
12. Ibid, p. 37-38.
13. Ibid, p. 94.
14. Ibid, p. 193.

15. GASHI, Osman. "Miti dhe romantizmi evropian", Prishtinë 2005, p. 15. *According to the researcher Miroslav Beker "it could be taken into account that the concept of the inter-text should not be messed with the concept of influences and sources, but here we have to do with the web or heterogeneous webs, where the origin could not be easily identified. "*
16. BASHOTA, Sali. "Kuteli prozator, poet, kritik", Botimi i dytë, Prishtinë 2007, p. 93.
17. KUTELI, Mitrush. "Vepraletare 3", Biblioteka e Traditës, p. 39.
18. Ibid. cited work, p. 40.
19. Ibid, p. 40.
20. "Historia e letërsisë botërore 2", Grup autorësh, Rilindja, Prishtina 1985, p. 103.
21. BASHOTA, Sali. "Kuteli prozator, poet, kritik", Botimi i dytë, Prishtinë 2007, p. 82.