

<p><b>ANALYSIS OF THE CHARACTER IN HEINRICH BÖLL'S "THROUGH THE EYE OF A CLOWN"</b></p>		<p><b>Literature</b></p> <p><b>Keywords:</b> Ethics, teacher, ethical concerns, school.</p>
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**Abstract**

The novel under analysis, "Through the Eye of a Clown" is a serious modest scientific endeavor for a reading and study work. So after reading and re-reading I will try to bring the specifics and generals of this important and very current work at a time when clowns have increased in number. This simple theorem, in fact, which seems so clear today, at least in that part of the defined "free" world, was imprinted during the authoritarian regimes that erupted in Europe during the last century, buried under the annihilation avalanche of propaganda. It is therefore interesting to think that suddenly, the whole category of intellectuals would have disappeared from the cultural obscurantism of a dictatorship, but in reality this is not the case. "Nothing changes if it is a post-war period, a dictatorship, or a violent civil society. "We are based on the human truth of the artist, who has no time." Andrea has conceived of putting the stretched part in time, but Within the human mind. "The part is not abstract. Things are said of course, there is also talk about the war, since the events take place right after it, but what we are most interested in is the man, your fate, what happens to him" - "Ansichten eines Clowns".

**Introduction**

Studying the literary creativity of a German writer is hard work. Because usually the study and presentation writings for his work are deficient, the translations in Albanian language are also missing. The lack of studies increases the responsibility before a scholar of his work, in our case that of Heinrich Böll, because inevitably his effort becomes the starting point of the narrative for future scholars. The German writer Heinrich Böll was published since the time of communism in Albania, says Ben Andoni, the translator and connoisseur of world and Balkan literature. His triptych, entitled "With the eye of a clown", beautifully translated by the late Ardian Klosi, presented one of the greatest writers not only German but continental and beyond.

But, in fact, "Portrait of a group with a lady" by "PEGI" had to be published in recent weeks, so that lovers of literature could get a better image of the author's stature. The reason is not only because in this novel he has made a good and extraordinary solution of the German past, but has given a model of how to write about the past. After this book you can easily understand the difference between our literature and our authors with contemporaneity. In a simple parallelism with our literature, you will realize that our authors are not only ashamed but also incapable of including the country's past in their themes in this kind of model.

The novel taken in the analysis for scientific work, "With the eye of a clown" recommended by Prof. Dr. Hamsi Behluli, is the first modest scientific attempt for a reading and study work. So after reading and re-reading I will try to bring the specifics and generals of this important and very current work at a time when clowns have increased in number.

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The study method used in this paper is structuralist, synthetic, intertwined with analytical and hermeneutic, psychological and philosophical elements. So, the research of the above-mentioned features of Böll's characters will be done... During the preparation of this dissertation, we have relied on the research of his most influential scholars, critics and biographers. Knowledge of literature is not an end in itself, but it is one of the royal paths that lead to the formation, the perfection of everyone's worldview.

The path, which today has entered the learning of literature, and which turns its back on this horizon ("this week we learned metonymy, next week we move on to personification") risks to, as such, send us to a headless track - without talking about something, which would hardly end in love for literature<sup>2</sup>

## 2. Literary Era

Böll's literature is an anxious environment; it is a situation of awakening and at the same time of a fatality. Böll is not decadent, he makes a portrait of things but does not try to ruin, deny or choose means to annihilate, he simply coldly presents the frost of absurdity and the mask of time given perms the character.

### 2.1. *Literary era authors and works*

Even in Germany, this country known to the world for the literature it brings, there was a collaboration and coexistence between Nazism and various intellectuals. Nietzsche's works were revisited in a new light, emphasizing nationalist and racist principles. But unlike Italy, in Germany there were few genuine pro-regime writers, and almost nothing left of their literary pseudo-culture, confined to the popular patriotic exaltation of racial superiority, and the justification of an imperialist policy that required space, new expressions of values and their vitality.

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<sup>1</sup> Heinrich Böll, *Me syrin e një klouni*, DUDAJ, Tiranw, 2016, f. 12

<sup>2</sup> Cvetan TODOROV. *Letërsia në rrezik*. Përktheu nga origjinali frëngjisht Mehdi Halimi, shtëpia botuese Gjon Buzuku, Prishtinë, f. 23

The German people in the twentieth century have gone through a very specific path, due to the greatest social, political and ideological contradictions as well as the economic and political circumstances that have prevailed in the world, especially in twentieth century Europe. Despite the tragic circumstances that Germany suffered during the two world wars, but also many peoples of the world from the Nazi ideology of the Third Reich, the German people maintained in their being and soul the belief in man, forgiveness and understanding for the peoples, great wounds of to whom he had caused, Adolf Hitler, with his war machine.

Twentieth-century German literature has marked great qualitative rises with some of the most famous names of world-class writers: Thomas Mann, Herman Hesse, Franc Kafka, Erich Maria Remarque, Bertold Brecht, Gynter Grass, Peter Hendke, Martin Verlaser, Elias Kaneti, Stefan Zweig and others.

## *2.2. Biography of Heinrich Böll and works*

Heinrich Böll has done it through an interesting look at his characters, but more than that in a dynamic, to tear and keep you entwined. You do not need after this novel to read tedious history books about the history of The Second World War for Germany or more so its post-war period, to have focus. Heinrich Böll helps with sincerity and ability to give the mosaic of an extraordinary memory of his generation and those after him, but also to ancestors the combination of situations of his character Lena, who paradoxically goes through difficult situations both in war and after it, is enough to understand the German problem better. Not in vain, his character, named Lena Pfeifer is one of the most interesting characters created by post-war German literature.

The mastery in this work is that stylistically he has combined his story, with a very good use of the elements of the work, which seems to be somewhat disproportionate in this work, but which in the end he realizes that he with this work really has reached the highest moments of his creativity. It should be noted that Heinrich Böll was an author who had realistic attitudes towards the war and all that was threatening the "young" German post-war man. The writer himself has denounced the war, considering not only its terrible consequences after the war, but also for the simple reason that he hated this kind of mobilization that disfigured man. Time has given this author the right, and our days make us suffer for the national literature that is still not grasping in its plans the confrontation with the past.

## **3. Description and causes of the work "Ansichten eines Clowns" by Heinrich Böll**

First of all, it is worth noting that discourse moves in two main planes: "meaning" and "value". The second level is all that distinguishes, first, literary discourse from other forms of discourse: literary dimension is not related to "meaning", but to the artistic "form" of giving this "meaning", also from a closer approach the plane of "values" is all that distinguishes one literary discourse from another of the same nature.

This also applies to literary translation, which shares the same nature of discourse, the reason for which it moves not only in the plane of "meaning", but also of "values" and even, in the case of discourse, also in literary translation, the plane of "values" appears part of the distinctiveness of one literary translation from another of the same nature. According to him the metaphysical revolter is not an atheist, as one might believe, but he is necessarily a blasphemer, he simply blasphemes first in the name of order by denouncing God as the father of death and supreme scandal. In this revolt the revolted rises against a power that quality approaches existence only at the moment when it is challenged.

This revolted man defies more than he denies, he does not exclude God but simply speaks to him as his equal. Historical revolt is nostalgia for innocence and a call for being, but this nostalgia takes up arms and takes responsibility for the total guilt, i.e. for murder and violence. Thus the slave revolt, the king-killing revolution, and those of the twentieth century, have admitted guilt to the extent that they aim to lay the foundations for an increasingly complete liberation.

In revolt the word historical encounters the treatment of revolution where this word retains the meaning of in motion that closes the circle, passing from one government to another after a complete translation, where changing the property regime without changing the respective government is not a revolution, but reform. A typical example of the historical revolt is the Spartacus revolt several decades before the literary era.

If we look at H. Böll's novel "Ansichten eines Clowns" from this point of view, we can say that in the content, in the form, in the discourse used, causal relations appear everywhere, remembering and referring to the authentic causality of the world. Furthermore, the novel is distinguished for its special mental-psychological intensity. This is especially related to the way of conceiving and organizing the literary material. The composition of the novel is a genius finding. The whole subject, with dense and vast information, with suffering and deep and powerful emotions, up to destructive, flow in a time frame of three and a half hours in an apartment in Bonn. The central figure of the novel is Hans Schnier, by profession a clown, the son of a large family. The parents have found the way to money in all sorts of ways, but they have lost the way and the connection with the children. Wealth and money is the first and final goal. Under this hellish pressure they turn into automatons and harden spiritually so much that children end up on the paths of fate. Hans Schnier is not only an ordinary, mediocre clown, but also an extraordinary unmasker of many phenomena, persons and events of the past, wartime (World War II) and post-war. The novel begins with its introduction as a "flag" of defeats. He also lost his profession, due to a knee injury, and his girlfriend, Marien, with whom he lived for six years. After introducing Hans to us, the author sets to work on describing the circumstances in which his losses were conceived, caused and flowed... He himself does not evaluate, does not take a stand. He has left this to the reader.

Regarding the meaning of the concept of clown (Hans Schnier) G. Blöcker states: “The clown is a creature of this world and the creator of the antitot, suffering and triumphant. He is the opponent of falsehood, the representative of radical truth, he shocks society with the truth told without shyness.”<sup>3</sup>

## Conclusion

I believe that I have managed, albeit a little, to a modest extent to include the basic points related to love, rebellion, Nazism and religion that emerge as motifs in Böll's novel, so that anyone who reads it can come to understand the essence of what has been the main point of the paper and achieve the purpose of this paper.

At first I tried to bring some relevant information to the life and work of the author, then his literary system. The hope is that I have adhered to some basic rules and made this paper so simple that even someone who does not study this field will be able to understand its essence and content. If I have achieved this, I am satisfied and hope that even he/she who reads it feels the same.

Heinrich Böll wrote in special forms, not easily understood. Readers were not all pleased with the ambiguity of his texts. But it is precisely this specific style of Böll that guarantees its uninterrupted actuality. This is where he lies, the helpless man in the face of Nazism and puts love as a shield. His novel as a conclusion we can say that similarly he expresses himself in two forms:

1) Similar to the American novel in which the description of the person from the outside is made, where the analysis is rejected, he does not choose to describe any feeling or passion as in the classic novels.

2) Similar to the Pustian novel in which we try to create starting from the reality where it will meet only him and mark his victory over the escape of things and over death. In the novel there is a whole paragraph where Hans (the narrator) quietly enters the world of death imagining himself dead.

Death becomes the cause of strong psychological reactions. All friends of acquaintances are placed before a special test. Hans narrates the reaction of each of them. Since the phenomenon of death, burial, rest in the grave causes or provokes unusual emotions, especially grief, in its literary-linguistic appearance there is no lack of psychological verbs. The cause of emotions is related not only to death itself, but also to the inner moral-spiritual predispositions of each of the participants in the funeral ceremony and the type of connection to the deceased.

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<sup>3</sup> Blöcker, G., Der Schriftsteller H. Böll, ein biographischer Abriss, München, deutscher Taschenbuch – Verlag, 1985, f. 88

## References

1. Heinrich Böll, Me syrin e një klouni, DUDAJ, Tiranw, 2016, f. 12
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