

<p>THE NARRATOR CHARACTER IN ISMAIL KADARE’S NOVELS</p>		<p>Literature</p> <p>Keywords: Literature, Narration, Typology, Kadare, and Imagology.</p>
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<p>Abstract</p> <p>This study looks at a specific type of character seen in Ismail Kadare's novels: the narrator. Every character in <i>The Daughter of Agamemnon</i> is profoundly influenced by their past; not only by their personal past, but also by the narrative voice's depiction of humanity's mythical consciousness. Myth undergoes metamorphosis because it is fundamentally a transfiguration of reality upon which authors construct a new layer of transformation distinct from the origins of archaic myth. This global phenomenon stems from the renewal of the myth's essence, which modifies seemingly immovable values by keeping only the ancient symbolic and signifying character while establishing entirely new meanings in a variety of literary contexts. Mythology and legends play an important role in the narrator's experience: "At times he invokes them to reinforce his own thoughts; at times as an antithesis; sometimes to demonstrate the continuity of human fate; sometimes to reveal its contradictions; sometimes to add emotional weight to events; and at other times to re-dimension them." The refunctionalization of myth is the dominating phenomenon in Kadare's books <i>The Daughter of Agamemnon</i> and <i>The Successor</i>, giving his work a unique addition to both Albanian and international literature.</p>
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INTRODUCTION

Technical decisions made during the writing process must support the accomplishment of an aesthetic goal, the transfer of semantic meaning, or an emotional impact. The "regulator of narrative information," often referred to as the narrative mode, establishes either proximity or distance from the narrative world. Gérard Genette argues that every narrative is inherently diegesis (a process of telling), which means it can only produce the appearance of mimesis (representation), giving the event a realistic and vivid appearance. According to Genette, a story is a fictional linguistic act that arises from a narrative instance and cannot replicate reality, no matter how realistic it is. The conventional idea of a single narrator is frequently abandoned in modernist and postmodernist literature. These pieces offer narrative layers diversity by transmitting experience through a variety of narrators or points of view. This method undermines the idea of a single, absolute truth and destabilizes the polarity of good and wrong by allowing the investigation of multiple interpretations of the same event, exposing various perspectives of "truth." Kadare's fiction exemplifies this storytelling technique. The Kadarean novel's open poetics makes room for polyphony, or the expression of several voices in a mixed discursive mode where the real and the unreal coexist and temporal planes blend together.

LITERATURE REVIEW

Kadare’s prose is marked by a grand metaphor of existential absurdity—by parable, analogy, and allegory. “In general, the composition of Kadare’s novels is characterized by flexibility, the bending of a single, linear composition through the use of harmonized compositional mosaics within a unified frame.” His work is distinguished by multiple narrators, shifting perspectives, and frequent metaleptic transitions across narrative levels.

In narratological terms, *metalepsis*, introduced by Gérard Genette, is a paradoxical “contamination” between the world of the narrator and the narrated world. It is “any intrusion by an extradiegetic narrator into the diegetic universe (or vice-versa),” thereby disrupting the boundary between narrative levels. Scholars view *metalepsis* as a collapse between narrative and event, a “strange loop” within narrative structure, or a “short circuit” between the fictional world and the ontological level occupied by the author—producing a destabilizing effect within the story.

Kadare uses parable, simile, and allegory to create a great metaphor of existential absurdity in his writing. “Flexibility, the bending of a single, linear composition through the employment of harmonious compositional mosaics within a coherent frame, is generally characteristic of Kadare's works.” Multiple narrators, shifting perspectives, and numerous *metaleptic* shifts between narrative levels are characteristics that set his work apart. According to Gérard Genette, *metalepsis* is a contradictory “contamination” between the narrator's reality and the world being described. The distinction between narrative levels is broken by “any entry by an extradiegetic narrator into the diegetic cosmos (or vice-versa).” According to academics, *metalepsis* is a “short circuit” between the author's ontological level and the fictitious reality, a “strange loop” within narrative structure, or a breakdown between narrative and event that destabilizes the story.

THE CHARACTER OF THE NARRATOR IN KADARE'S BOOKS

Although the perspective of *The General of the Dead Army* is internal to the character, the narrator's voice is typically extradiegetic. Narrative contamination is shown by this outside-inside duality. This dual dimension shapes the story experience from the outset: “On the alien continent poured a rain mingled with snow.” The airport runway's concrete was drenched by the slush.

Despite referring to “strange place,” the narrator is a third-person narrator rather than a homodiegetic character. The character's point of view is thus carried by the extradiegetic narrator—a clear indication of narrative mixing.

A montage technique is used to construct the book, with different “filters” positioned in front of the narrative “camera.” Other narrative voices—often homodiegetic—appear alongside the extradiegetic narrator, who represents the character's point of view. The voice of the general, epistolary voices via diaries, and others are examples of this. This combination of first- and third-person narrators adds layers of relevance to the story. A multi-voiced narrative structure is created by constant interruptions from personal notes, diaries, and internal comments.

THE VOICE OF NARRATION

The objectivity of the third person is commonly used to describe the narrating voice in I. Kadare's writings. The fictitious narrator's position creates an imaginary distance that facilitates the cognitive process of knowing the narrative units. His judgment is distinguished by a number of important characteristics due to his distance from the item or subject under analysis: a) fresh viewpoint; b) unmistakable insight into the core logic. Because of this distance, the narrating voice is able to be more objective and emotionally neutral. According to Theodor Adorno, this

phenomenon serves as a "liberation of reality" from fictional aesthetics. The arranging of objective data is done with a certain goal in mind, even though it does not seem like an express goal (in fact, the narrator's wording is often neutral). The Palace of Dreams uses this kind of narrative voice. Orwell's 1984 and Kadare's *The Palace of Dreams* are comparable in terms of narrative skill. The narrator of both books is omniscient and does not take part in the events. In both pieces, the narrative time is the past, and narration predominates over depiction.

The narrator of *The Palace of Dreams* describes the behavior of Mark-Alem, a guy who has an institutional propensity. Because his identity is closely linked to his place of employment, the narrative in this book also discusses bureaucracy. The conflict between the Qyprilli family and the Sultan—or, more accurately, "the sovereign," as the novel frequently refers to it—is also depicted in *The Palace of Dreams*' bureaucratic element. The characters' subjectivity seems to be circumvented by this conflict and dualism, which lessens our understanding of them and their lives. "Literature moves in the exact opposite direction and only exists when it discloses the formless force—which is the universal and, to a greater extent, the individual—behind concrete personalities." The core narrative framework of *The Palace of Dreams* is based on the triangle formed by the Qyprillis, the Tabir Saray, and the Sovereign. There are numerous individuals that experience profound spiritual upheavals even though they do not exhibit outward changes, in addition to instances that demonstrate the dynamics of character evolution throughout the plot. It is common to come across more dynamic characters and others with a rich emotional world in lengthy novels with dramatic situations whose real time corresponds to a significant historical period—especially when we take into account that social changes are reflected differently in each character depending on how each understands life and its laws.

This novel's narrative structure is uniform and consistent, with few moves and digressions, because it is a novel of ideas that operates through political allegory. There is a line of narrative that mostly shows outside areas. As a result, Mark-Alem has neither a personal life nor a romantic relationship; the images from his family life are merely a metaphor for his estrangement. The narrator just briefly discusses one important aspect of his life: his start in *The Palace of Dreams* and his physical and spiritual transformation from a regular person to a ruthless interrogator. The novel's primary location is this palace. This palace is the subject of the book, and the protagonist serves just as a literary device to delve into the other realm of the intricate link between the state and the individual. In light of the character's transformation, we finally see the idea of the individual being swallowed and the dictatorship's empire continuing to exist, stronger than before. We are transported into the text's rhetoric by the portrayal of this power, which we earlier referred to as the pessimism of the authorial political discourse.

FIRST-PERSON NARRATION

First-person narration is the most prevalent narrative style in Kadare's novelistic output, despite a general trend toward polyphonic narration. The narrator-character serves as the story's lens in the book *The Daughter of Agamemnon*. Because his "eyes" act as a filter through which other characters, events, and situations are portrayed, understanding the character is crucial. He is

distinguished by his anonymity, which heightens skepticism about the details of the world he depicts. The plot splits into two sections: the first tells the story of objective (external) events that take place during the day—events that take place outside of the narrator; the second tells the story of subjective "events," which are the narrator's recollections, ideas, and experiences from the same day. These two lines develop in opposition to each other: appearance in the first, essence in the second; musical celebrations and parades in the first, internments, punishments, and executions in the second; objective demagoguery in the first, and subjective reality in the second: "From outside, from the street, came the festive music"; banners, flower bouquets, and portraits of the Political Bureau members—a yearly repetition of the May Day manifestations, turned into a ritual.

"Penetration into the essence of character occurs according to a particular conception: the figure is constructed not simply on the surface but through layers that open and reveal themselves one after another, leading us toward the depths where we may touch the philosophy of the spiritual dominance of peoples with a shiver." The characters in *The Daughter of Agamemnon* have an internal point of view. He shapes every character in the book, and as a result, people view them according to the opinions he has formed about them based on conversations or encounters with them. For instance, if Suzana's character is emphasized through the narrator's recollections, other characters are introduced through the narrator's account of his journey from home to the tribune, including the plainclothes policemen, the other guests, Suzana's father's advisor, the short man holding two daughters, the two young men in overcoats, the neighborhood activist, etc. These figures merely serve to complete the mosaic of human estrangement in a totalitarian society; they are not developed through accounts of their own histories. The narrator's stories build characters like the neighbor, R.Z., Th.D., the radio director, the deputy director, and a young man from the technical department. These characters are regularly incorporated into the story to emphasize the sociopolitical climate of the day.

Double refraction is another way that Suzana's father is introduced in the book. He is created as a mirror of a reflection: on the one hand, Suzana's psyche refracts him; on the other hand, this mental image "feeds" the narrator's consciousness. Through the narrator's words, he emerges as a silent character. The story of Qerosi (the Bald One), which is incorporated into the novel as a legendary narrative bearing the primary structural weight of the text, forms an analogous system with all narrative branches that arise from the narrator's experience. All other narrative sublines are suspended from the semantic and structural axis of Qerosi's metadiegetic narrative. The parallel narrative lines originate from the full fabled story of Qerosi. Two primary semantic characteristics can be used to categorize these story lines: a) The story of those who, in accordance with the maxim *Mors tua vita mea*, ascend into the upper world. Those who sacrifice the "flesh" of others to appease the vulture in its climb fall into this group; b) The story of characters (much fewer) whose ascent is challenging and self-sacrificing, injuring themselves rather than others on the way up.

The story of R.Z., who traveled from office to office, reviled his cousin, denied him, threatened to strangle him with his own hands, and demanded that the Party put him to the test, is told in the opening sentence, accompanied by the ongoing doubt about the "meat" he had given his vulture. What was the cost of continuing to be a member of the Writers' Union even after his publishing

rights were revoked? When the perfect father approaches the tribune in the beautiful May sunshine holding two little girls in his arms, the same predicament emerges. From the foregoing, it is evident that Kadare creates the narrator-character on a dual expositional level: he is formed from both the character's synchronous viewpoint (which depicts his present or that of other characters) and retroactive viewpoint.

CONCLUSION

Based on the foregoing, we can conclude that the Kadarean character is the type of narrator-figure that considerably improves the novel and Albanian literature in general. The structure of Kadare's narrator-character emphasizes the obvious qualities of flashback in works that rely heavily on the imperfect tenses. When narration is based on analepsis, the justified temporal shifts follow a specific logic: in accordance with the work's analeptic structure, the narration may proceed regressively (deeper into the past by evoking earlier events) from point X in narrative time (taken as the maximum boundary of the event's or phenomenon's development). Prolepsis, which symbolizes time travel, is visible in the transition from imperfect to present or imperfect to perfect (which shows that activity continues until the moment of utterance). Even while the narration in this study—particularly the narrator-character's speech—is built on analepsis as a powerful figure used by Kadare, the text contains various narrative circumstances in which time shifts from the past to the present. These variations provide the narration interpolation-like features. This phenomenon commonly occurs when the narrator talks mythology, history, or features of the totalitarian state. These gnomic presentations demonstrate that the narrator's views on the issues at hand remain unaltered. The present and perfect tenses are utilized in the text to convey the sense of an ongoing activity until the moment of utterance. From the perspective of narratology, we can conclude that using the present and perfect in the narrative of events gives the character and his function greater importance while also generating the illusion of closeness to the fictional event.

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