

ASPECTS OF NARRATIVE IN THE PROSE OF WRITER PETRO MARKO

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Abstract. Petro Marko is considered by critics as one of the founders of modern Albanian prose. Scientific assessments of Petro Markos's creativity are mainly based on long and short prose, in the form of genuine critical studies, short predictions, comments and analyzes. There are papers of this nature written by scholars such as: Floresha Dado, Adriatik Kallulli, Bashkim Kuçuku, Ali Aliu, Robert Elsie and many others. The subject matter of these articles varies from simple information to moments of writer's life, to genuine studies and analysis regarding interpretation and explanation of different elements of the structure of his literary works. In this case, we would like to highlight an article written by the author Bashkim Kuçuku, namely the novel "A name on four streets". In this particular paper, Kucuku discusses the symbolism of the novel's title, that even in its metaphorical form didn't escape the punishment of dictatorship censure, closely connected with the tragic fate that followed Petro Marko. And by doing so the researcher gives us a detailed insight of the connection between his work and a broader background of Marco's biography. In this context together with the detailed analysis of the novel's title we will find the key point that paves the way for penetrating the original metaphor and symbolism of the story. According to Kuçuku, Petro Marko is a dignified, idealist, as well a stoic writer for justice and social equality. Is precisely this book, "A name in four ways", that definitely portrays the fore mentioned author as one of the leading writers of prose in Albania and this work one of the most distinguished among the others. It is the aim of this study to harmonize the internal narrative analysis to the prose style with poetic expression of all Petro Mario's creative work.

Keywords: *the narrator; personage-narrator; character; descriptive, artistic structures.*

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1. Introduction

While Ali Aliu, in the essay "Four Romanesque of Petro Markos", greatly values the ethnic authenticity of this well known author that naturally intertwines the romantic past with the new realism framework of the twentieth century Albania. Though criticized for the telegraphic style, fiery insistence on new description techniques, and his original treatment of his characters Petro Marko was always welcomed by the broad reader of his countrymen.

Other critics, writers, poets and translators such as Rexhep Qosja, Ramon Sanchez Lizarralde, Sabri Godo, Xhevahir Spahiu, Dritëro Agolli, Shaban Sinani, Alfred Uci, Adem Jakllari, Ana Maria Garsia Suharez, Ali Podrimja etc., studied and were educated from the works of Petro Marko. But, as seen from the data of this study, the level of critics for

his artwork does not match the complexity of the literary corpus, both by the length and the depth of the achievements. This was due, not only to the apathy and the lack of seriousness from the part of the Albanian literary historiography, but also from the political censorship against the author, prohibiting the publication of his books, and almost all of his books. Almost all critical articles look as they were written casually, their focus is largely concentrated on some aspects of the content without getting into the artistic structures of his works, without revealing the most significant and dominant features of his style. The majority of his literary production remained for a long time unpublished even after the fall of communism and therefore nothing was done to fully evaluate and no such a study was never completed until now. Such was the void that we were facing while attempting to fully comprehend and evaluate his individual creativity.

2. The stories of Petro Markos reveal a world from an original perception

The world in his works offers scholars numerous opportunities for judgment and analysis. In its simplicity and breadth, the writer's work, in addition to the artistic and linguistic values offers, and encourages as

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well to use the proper theoretical methodology, according to universal literary criteria, and in the same time a more detailed individual-style observations. According to this logic, the subject of this study is presented modestly as a preliminary study directed toward the specific characteristics of the narrative used by the author in some of his most important works. Indeed, this structure is one of the most important aspects in the process of building a prose. His novels testify of particular narrative gifts and of the prominent ability to show events, to combine interesting relationships and connections between the characters, and to build the subject line according to diverse artistic criteria, as well. The stories of Petro Markos reveal a world from an original perception, as well as an impressive imaginations that attracts the reader to follow from the beginning to the end. Therefore, it is not by accident, that almost all the researchers and scholars had always studied Petro Marko's narrative structure at first.

As the first step in this literary investigation we want to examine the interaction between the author and the narrator, to study the specific interrelations between the real world and the world of literary fabrication, where we can identify the extra-linguistic elements that come from real world, and vice versa. So in other words, to investigate in Marko's prose the inclusion within the literary work aspects, or data that are foreign or new to the fictional world of literature. In fact, this is the universal scheme of how the chronological or subject events are organized in Markos' novels, where the author observes and narrates the narrator. But in essence, this is just a deviation from the nature of classic narration, which according to the typical scheme codified by Gerard Genet, where each character observes and narrator confesses.

Such atypical procedure, where the characters observe and the narrator confesses, in the novels of Markos, is accomplished by reading descriptive paragraphs, animating the narration in the reader's eyes. But, there are also, non-descriptive descriptive paragraphs where their roles are alternated, the narrator observes and the character confesses (the inner monologue) or, even where the narrator observes and the narrator himself narrates (psychological analysis). Such internal depictions play a very important role in content of the author's literary work and motivate, especially in the change of character's behavior. So in the novels of Petro Markos, as in all the prose of realism, the information that emerges from such paragraph immediately becomes

part of the cause-effect of the subject. In both of these internal observation techniques, the character is mastered by the narrator, with the only difference that the confession of the psychological analysis' is performed by the narrator in the third person, while in the internal monologue, the narrative is performed by the character himself. Thus, as long as the narrator has not renounced his interests, nostalgies, theories of the real world, and as long as he has not been completely transformed into a resident of the inventive world, the literary work will be filled as such by fragments of the real world. It may seem questionable, at some point, where the end of reality ends and where fabrication begins.

3. Conclusion

Recognizing the nature of narrative in the real world and the fictional world of literacy, we are able to determine the respective (different) qualities of each world: the real, characterized by observability and survival, and the inventive, characterized by observability only. This difference helps us to clarify what was termed interference or trafficking from the real world to the fictional world. Indeed, such reality fallacy in the fictional world is subject to the principles of the fiction and, more specifically, the narrative as the extension of the literary work in time, origin and nature, which is the real world does not become present within the work through the personage-narrator relationship, but through the self-confessing relationship. After all these author-narrator interactions, which lead us to literary-real-world shows us the subjugation of literary work from the real world (as we said all the messages originating from literary works were formulated before in the real world), an alternative that leads to the extinction of the literature fiction world and work. But we can investigate gradually, as a second technique, the slow shrinking of the author's presence in the world of literary work (along with the inner observation of the character in the context of invented circumstances within the world of the literary work) and the relinquishment of all his territory to narrator and characters, where the person who observes and the storyteller are supposed to be one. But this is impossible and the characters are dubbed no more by the author-narrator's pair, but only by the all-knowing narrator. All this is made possible by the continuous presence of the narrator who summarizes all character's

special situations, who on the other hand has presence intervals within the novel, that appear and vanish in certain contexts and attitudes attesting to their social affiliations.

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