



Research Article

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Received: 20 March 2024 / Accepted: 30 June 2024 / Published: xx July 2024

Epistemological Novel Over the Forms of Cognitions Philosophy of Love and Beauty in *The Paradise of Geniuses*

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DOI: <https://doi.org/10.36941/jesr-2024-0111>

Abstract

The Paradise of Geniuses can be considered as a proof of reading and searching for great shapes of epistemological knowledge, since within this novel there are merged all forms of writing: philosophical, aesthetic, theological, social and ethical. We are bringing to the readers a profound philosophical novel, with a structure and language that spots the codes of life and death, of beauty and love. *The Paradise of Geniuses*, in its content elaborates a new style of narration, even a special style compairing to all Albanian novels, because the author manages to merge knowledge from other sister fields of literature, which is a very rare phenomenon, or slightly incorporated. Skënder Drini remains an unrecognized author in his literary opus, in front of the Albanian and foreign readers as well, that is why by this novel, with the sequentilality of his novels' series, thus this paper tries to bring Drin as a remembrance to all those admires of literature, all those who love the novel as a philosophical form of thinking, as a culture and as a style of writing as well.

Keywords: Drini, *Paradise of geniuses*, love, life, philosophy, crime, symbol, catharsis

1. Introduction

The Paradise of Geniuses is written by Skënder Drini, who for Albaninan speaking territories, is already a distinguished name in Albanian literature and culture, and as a result, his biography, here, captures life more in the essence of the biography as a history and literature, culture and ideology.

Drini was born in Voskopoja, Korça, on August 9, 1935. Drini comes from a patriotic family. His father, Riza Drini, was a co-hero of Hasan Prishtina and Noli, two great figures of the Albanian nation. He completed his studies at the University of Tirana for teaching and pedagogy. Then he worked as a teacher in Shkodër and several surrounding villages from 1953 until the 80s. He was a member of the League of Writers and Artists of Albania, as well as the Chairman of the Writers' Association of Shkodra.

Skënder Drini and his literary creativity, until today, has not sufficiently been read and studied at a scientific level, not only in Kosovo, but also in Albania and beyond. The lack of studies on the novels and stories of Skënder Drini, in our country, shows the lack of a knowledge of literature, without which, Albanian literature would be poor in its two domains: in historical-literary and theoretical-literary studies. Drini's literary creativity constitutes a study opportunity to see the aesthetic-literary values in two periods of creation: during the period of socialist realism and after it.

Drini stands out for the literary creativity of a deep line of philosophical thought. In the majority of his novels, there is a fusion of the world of narration with the world of ideas as a form of life, and a result, this union in the art of Drini is unique, because it extends and merges beyond the traditional narrative of Albanian writers. With this kind of discourse, Drini surpasses the poetics of all our novelists, who stop in a world within the Balkan borders, while Drini makes a combination by dissolving these borders.

Skender Drini, after the 90s, continues his creativity in the field of the novel, furiously, both in terms of quantity, but also in terms of new poetics. His novels bring elements from the poetics of postmodernism, and futurism. There is also a qualitative increase in the use of the image of the symbol, metaphor, grotesque, etc. However, on this level, Drini's novel after the 90s brings novels of another level, which in Albanian literature are still missing in the form of this novel. An example is the novel *Korbi*, a novel with a semantic structure, with the polysemic figure of the raven, a figure which in European literature, is found only in Allen Poe, while in our literature, Drini gives the figure of the raven in the novel, in a more difficult genre formation. Drini, with the novel *Parajsa e Gjenive*, enters deeply and qualitatively in the order of authors of world literature, such as Baudelaire, Kafka, Joyce. *Paradise of Geniuses* has already secured its permanent place as an aesthetic and philosophical value in world literature.

The novel *The Paradise of Geniuses*, in its essence, touches wide and universal themes, narrated by the protagonists who carry the message and the idea of the author. But, a question arises: What phenomena and aesthetic, literary and philosophical values does this novel stand out for, in the structure of semantic depths? Death, time, life, revival, beauty, love, are just some of the motives of this novel, which in the entirety of the structure confronts life with death, time with love, beauty with worship and existence with the afterlife. All these motives of this novel become special themes through several chapters of self-narrative discourse, through the protagonists who comes up with metaphorical and ironic names.

So the novel starts in a severe way with death, and closes mildly with the phenomena of beauty, as a special form of love, local and universal. Drini is a master in this novel, when he forces the themes through the inventio of elements of the opposite theme. If in the beginning the grave, fear and murder, become heavy knots, the effort is put with the theme of love, beauty and time, to create the balance of the romantic subject in the structure of this novel, which basically has great and universal themes, for which Drini creates philosophies of personal thought, when he assumes the role of a demiurge seeking a new world order in the contour of the demolition of ready-made structures.

The Paradise of Geniuses is a metaphor on the transience of life in the face of the unknown that the afterlife brings, but this is only the symbolic meaning, in the deep semantic plane, paradise has the meaning of ideal life followed by the values of the ideal world and the real one, when the protagonists of this novel confess their world that carries an idea of love, affection, grave, sin, fear.

The Paradise of geniuses, is the place where the protagonists of the novel meet, such as: Dan The Death, Viagra, Ana, etc., who lead a debauched life inside 'Paradise', where the crime and the subsequent punishment of Dan, the protagonist who has also a connection with the structures from

above. Dani, in this novel is a tragic figure, as he commits the serious crime of killing three people in the cafe 'Paradise'. So, 'Paradise' immediately returns to the crime scene. This is the Don Quixote paradox of a city and state that seems to be ruled by night ghost figures, who see life at the expense of a social lack, and then these protagonists of 'Paradise' take on the role of statesman, law and care for the other.

In this novel, we have a legitimate structure of a philosophy of building motives that communicate throughout the romantic space. So, the novel from the beginning and as it follows, warns an elaboration of phenomena that in our novels, but not only, did not have any theory of treatment or confrontation with fear, death, grave, heart, all these sketched through a psychological socio-analysis from the knowledge of the author. And, through these structures, the author manifests the idea of the rebellious man when he seeks their change through an absurdity not recognizing the authority of anyone but his authority, so this is the Genius of denying everything, seeking the new order of a world that exists with its signs, but Genius requires structuring, which is essentially a request for overthrow and change, more a game made consciously for people in absence, in the second case, but in the first case, it requires equality for the dead, when he proclaims the idea that the dead at least here too should be equal. With this idea, Drini sketches the idea that the dead were once equal, in the genesis of humanity, since they had only one distinctive sign, so Drini with this idea represents the postmodern world, in which the phenomenon of paradise-shaped cemeteries is noted by outside, which is an anti-culture and a form of discrimination even for the dead, as they differ from the shape of graves. And here, Drini emerges in the role of man who seeks the format of changing the form of life in the face of the phenomenon of perversion of such schemes.

The Paradise of Genius is a novel of the type of a deep semantic structure in all its components: title, characters, ideas, phenomena and theories, contradictions, confrontations and reactions. In each situation, Drini finds the form of comparison, to give the idea in the paramodel situation. The genius, who claims to know everything, first of all thanks all those who have come to hear something that he does not even know the meaning of. And this sends him to Socrates, to his saying that he knows how much he knows nothing. It is this form of text that is given with the figure of paradox, well that in reality sends it to the root of the word in the existential situation. Drini, even in this aspect seems to be an author who intertwines special styles of storytelling, when he starts from the figure of irony, to give the metaphor of great testimony.

Genius, is the character in which all the qualities of a character of world realism are summarized, of course in a formal realism. Genius, is a modern, anti-traditional, innovative, writer character, who knows everything, denies everyone, even liberated from the clichés of tradition, customs and habits, who speaks only once and that everything must be understood in sight and reading first. According to the philosophical foundations of the English novel, "Realism, in the modern philosophical sense, is based on the idea that truth can be revealed by the individual through his senses. This realism is critical, anti-traditionalist and innovative; his method is the study of the data of experience by an individual liberated, at least, from the notions of the past and the beliefs of tradition" (Chartier, Hyrje në teoritë e mëdha të romanit, 2015).

So, at the beginning of the novel we have the crime scene and then Dan's confession in church, that is, the search for cleansing from the stains of crime. At church, Dani confesses for the crime he has committed, which he says it was committed by his mother, not him, as he had left his mother without medication and care, because he had been beaten by these people until he fainted, to end up in hospital. So thus, diverges Dani for the fatal step that turns into tragedy for others. Drini, with this novel, sees crime not only in cruel murder, but also in business, through the character, Hallun, raises the idea of moral and human depravity, gives the alarm signal as in Balzac, although in Balzac, the alarm is given for destruction of the family from the same race, in Drini, the basis of life seems to be business, not the family, so Drini removes the danger from the scene of economic crime, which stems from the dark structures of politics: 'He had passed the barges with only five thousand dollars. It was a net profit of one hundred million. But, it was understood that more than half would be transferred up... (Drini, Parajsa e genieve, 2009).

2. Methodology

This paper draws on Philosophical etymology theories as well as on the qualitative research method, namely the method of document analysis. The method of document analysis involves extracting data from existing materials which - in the case of this paper - are vital sources consisting of a body of criticism and researcher.

3. Literature Review

3.1 Symbolism of Genius

The genius, in the novel *The Paradise of Geniuses*, is the most idealized and realized character in the aesthetic and philosophical aspect, he is the antipode character of D.N-S and Drini with this character wanted to create two forced structures of the novel in question. So, the inclusion of the Genius behind the crime scene gives another direction to the novel's event, thus reviving the spirit of the positive element, in a sequence of macabre scenes. The genius, who pretended to be a world writer, a scholar who knows everything, who answers only once and it should be understood as his last answer. The genius had written a book entitled *The Lessons of Zarathustra*.

The work predicted that the world would be ruled by a group of geniuses after the year 3000, where the group would rule over twelve billion slaves. Xofi said that Genius had surpassed Nietzsche with this deed. In this part we have the element of the futuristic current, of the future through a skeptical spirit, as it seems in the semantic fog both the year, and the people, the time and everything else.

"So, the main expressive attribute of the symbol is the ability to create the semantic fog." (Çapriçi, 2005). The genius in this novel raises strange theories that destroy the ready-made structures built by great writers or historians, when in a dialogue with Xofi about a new book that brought new information about the figure of Skanderbeg, the genius gives devastating thoughts that brought everything into doubt. Skanderbeg's story as Andersen's tale, while Xofi remained shocked. "When I give an answer there can be no room for a second question!" (Drini, Parajsa e gjenive, 2009) – the Genius raised his voice. The genius is therefore a figure of overthrow and denial that knows neither rivalry nor power over it. And, in his philosophical theory the family was excluded. Since he did not accept power over himself, so he was known as the super powerful, this excluded the trinitarian concept. This theory even goes to the concept of universal and metaphysical love, when it says: 'genius does not love. He is loved!' (Drini, Parajsa e gjenive, 2009).

4. Analysis

4.1 Self-confession in front of catharsis

In the novel *Paradise of Geniuses*, the last four basic parts narrate the dialogical perspective of the characters against the background of the element of spiritual catharsis, narrating family memories as a bitter personal experience. There are four texts, which are given according to the four mirrors of the narrative, in which the ethical, aesthetic and philosophical identities of the individual are sought and bent in different perspectives. *Harallun confesses himself*, *Viagra confesses himself*, *Priest confesses himself* and *Hallun confesses himself*. It is these mini-stories that in the literary perspective weave memories, evidence in the form of the spirit of irony and parody, creating the illusion of life in entirety.

The narratives here remain a time of personal testimony and a heavy social sign of a society that has burdened the woman, the mother in the domain of life identified as the time of patriarchy. Through the mini-stories, which are put here as time and as a memory, Haralluni through personal storytelling parodies the figure of the man to the nakedness of the simplest element of being, which

he sees only as a figure in the sexual spirit, which dispenses fluid. 'Since the time of matriarchy children have been in charge of the mother! What a golden time matriarchy! It will not go far and it will come back. The man is out of the ring ... Apart from distributing semen, the man should have no other obligation ' (Drini, Parajsa e gjenive, 2009)

The text given above unfolds the figure of the male in historical circumstances, stripping him of his simple human nature and identifying him in the order of the creatures already distinguished for this action.

Here, it's just the beginning, because in the last part of the 'Race Harmony' chapter, the dog and man are seen as a form of structure living in fullness, as they have given each other some of the parts of the ontos. Haralluni confesses himself, is an allegorical text of the human being in relation to himself, the shadow, the nature of God. "Man is a kind of pledge of nature, but man can also be a pledge of himself." (Drini, Parajsa e gjenive, 2009)' Mortgage, here is his deed, purpose, means and action, which in essence is himself as the determinant of fate as fatality or tragedy, since he is a hostage of himself. And the figure of the allegory declares the text as a closed structure through a form of crying, which is a call, resonates for man and his shadow that: 'I will not be protected by artificial light, but I will be protected by the light of the cosmos, for those few who will remember ' (Drini, Parajsa e gjenive, 2009). The light of the cosmos is a figure of eternity which is poetized in this part with the light of the eternal world and humanity, both as shadows, but also as a thread wandering between these two lights, which it fails to distinguish either in form or in content. In this mini-story, Haralluni, recounts the heavy weight of human experience in life that has produced great pain in soul and body, because otherwise he would not have let out the cry: "Do not violate my shadow!". My shadow, my sin, said Haralluni elsewhere. So this is a call to supplication, a cry for diachronic time under the guise of semantic fog.

4.2 *The religion of love and the cult of beauty*

In Viagra's narrative, elements of a life that seeks the ideal world in which there will be a new order of love, beauty and worship are also investigated. Viagra, seeks the highest, love, which he says will be the religion of tomorrow, although at the core of religion there is also love, yet Viagra says that love will be in the primary function, and the loves of religions as helpers in this sequence. This religion will also have its clerics and temples, and in these temples the cult of beauty will be worshipped.

4.3 *The symbol and time in the novel Paradise of geniuses*

The symbol as a literary figure, with inexhaustible and universal meanings, is related to the novel as a node in the sense of aesthetic meanings and a philosophy that these two phenomena, the first literary and the second philosophical create intersections in the structure of the novel to give the message in the domain of picture and word play as inexhaustible discourse. Time, in this novel, consists of days, as a sign, but also as a signifier, together, that is, the game with time consisting of the days of the week, the life cycle and that of death, closed in the daily, weekly and life cycle. 'On Tuesday I did not like people. Monday yes, on Tuesday I did not like them and could not understand that it could happen like this, because Tuesday was a day stigmatized by superstitions, but Thursday came, when I was in the same condition and that was enough to dispel the fear of superstition. Fear? (Drini, Parajsa e gjenive, 2009).

The day, here becomes a sign of time as a passage and alternation through the man who considers its fear and its time as the attribute of thought.

Time and its fear, in this novel are given in the concept of an analogy related to the Great Day, and the grave as mediation. Time of life, Time of death and Time of grave, as intermediate state. Fear and Time, in this novel communicate figuratively creating a relationship between the world of the living and those of the dead, whether as the beginning of a closing of the human cycle, or the stage of the beginning of an afterlife. 'That was the end, but it should have been the beginning. That's the

concept of resurrection'

(Drini, Parajsa e gjenive, 2009).

The grave was dark, an inside and outside darkness, this to give the grave as a heavy figure of body and soul, of the man who is inside him and above him, the grave was therefore a coma, not only for the dead, but also for the living. 'Darkness was the double death of the graveyard. It was something like ordered, to forget, or to leave, at least for a while from the minds of the living.

An incandescent lamp illuminating badly in the entrance as if to prove that the boundary between the living and the dead was temporary and insignificant.

' (gjenive, 2009). The tomb, the Day of Judgment, remain among the greatest symbols not only of Skënder Drini's novel, but also of many authors, who have dealt with these serious theological, philosophical and cosmogonic themes, since everything is related to earthly and heavenly, the destiny of man beyond life and the veil of death, something that enters the order of the metaphysical world. The tomb, the people, the time and the symbol, in this part of the discourse are related to the phenomenon of waiting, something similar to Beckett's novel "Waiting for Godona"! Waiting, here is time and symbol, time as the continuation of the realization of a premise and symbol, time as the occurrence of waiting. 'Did he also believe that they were waiting for someone to raise them?' Drini is a master of rhetorical questions, even of breaking the structures of the text, but never leaving them in the ready form.

The grave, in this novel, has the meaning of the symbolism of spiritual catharsis, when man returns for a while to consciousness, to ethics, it is the place where people detach from reality to return to heaven. Dani and Ana, are the protagonists of the novel, who have left a meeting in the cemetery, because as the foreign narrator says: more moral for a while", (Drini, Parajsa e gjenive, 2009). This is a typical scene of an unreal nebulosis, for which the man of all times, layers and states suffers. The scene reveals a part of man's drama in relation to himself and the world of secrets, where the tomb restores him to an invading and resting serenity, as man in this place returns to himself, to reality by giving them the devil's play.

Such scenes of these events produce the great drama of man and humanity, something that man has in destiny as predestination. 'The globe had to scream for them to get up'

(Drini, Parajsa e gjenive, 2009). The waiting, screaming, are figures and evidence of an event related to cataclysm, screaming, so it is cataclysm, the great explosion, associated with the Day of Judgment, not only as a symbol, but also as an ethic of human crying. Here, the novel is in front of the theological truth, through the symbolic feature, about which Mihail Glllovinski, said: "The symbolic feature encompasses that elementary phenomenon of the structure of the novel, in which the propositions between what is told in detail and what is chosen only by remarks, and finally, between what has been shown, and what has not been said" (Glllovinski, Romani dhe e vërteta në Çështje të romanit, 1980).

The symbol as a literary figure, and universal, as meaning and action, has often been analyzed within the symbolic plane of a figure in the metaphorical sense, extracting within this figure only symbolic meanings, however, Drini in his novel, Paradise of Genius, reaches the symbol to channel it in suspended meanings, implying that everything remains motivated for action and reading, comprehension and re-reading, to bring out knowledge in epistemological form. According to theorists Rene Welek and Austin Waren, "the symbol appears in different contexts and for different purposes, that is, something unsaid to the end." (Waren, Teoria e letërsisë, 2015). Drini, with this novel, turns the symbol into a figure of thought and action, as a sign of motivation, because man must be motivated to act, therefore his cry to rise from the grave of the dead is a universal sign for the Great Day, and the symbol here stands as a veil between the living, the dead, and the waiting time. So, eternal time and the present time, communicate in Drini's novel with the call, the cry and the emotional exclamation "get up", which according to Coleridge the symbol here would mean the illumination beyond the eternal in the moment time" (Waren, 2015)

And, according to this proposition, this novel has a parable with truth as the axiology of the life of the metaphysical world. And the reader is confronted with a novel of literary norm and a religious

truth. This type of novel, according to Victor, "the true reader, considers the real novel only in the one in which those proportions are kept, which in his opinion, suit both the obligatory scale of values and the existing propositions in the world true" (Gillovinski, 1980).

4.4 Symbol and sign

Drini in this novel also plays with the signs of the letters, which stylistically turn into motivating symbols. So, the signs for Drini turn into symbols to keep alive the structure of the text as a form of communication when he narrates, but the moment he throws the signs, Drini ironizes, even creates situations in the form of paradox, with the sole purpose of breaking the restored structures as well. So, Drini is a writer who questions everything he talks about, believes in and acts on. For him, everything remains debatable, debatable, that is, motivating, to put in a crisis of existence the form of a priori writing, be it philosophical, theological, mythical or literary.

Drini puts all this in a crisis of thought and discussion, when he returns the resurrection of the dead to the role of demiurge. The tomb is a sign of a place, a sign of a time, the symbol is associated with the tomb as an opening phenomenon for the resurrection of what is inside. Therefore, in this part, Drini emerges as a writer who turns the experience of writing into a test of creation, and turns creation into a discourse of dealing with serious topics, open and left wounds for time and for humanity itself.

The symbol, as a figure, in Drin's novel is used as we mentioned earlier in the plan of the signs of the day, as time and as meaning, but now in his game to create the paradoxical forms of the days that have their source in the element of superstition. "I do not walk much and I am face to face with the goalkeeper of the faculty, with the squirm, the ugly and the cursed letter" S ". But can you start with the damn letter "S"? (Gillovinski, Romani dhe e vërteta në Çështje të romanit, 1980).

This part of the text is convolved as a sign, but only as a form of first arbitrariness, later passed to the symbol, to give a continuous way of interpretation on the semantic plane. The sign, in this novel, as a form of motivation appears in the days and times, which in the field of interpretation are only positions of evaluation, as we do with people and it does not depend on us, but the dictates of time, is a message of the novel in this part, because if we go back to the main character D. N, who is not a classic killer, but a killer of circumstances, because he does not kill three people because he is a criminal, but because they touch him in the seder, when they beat him, e alivanosin, and he ends up in the hospital and from this act his mother dies, since there is no one to send him the medicine.

4.5 The cult of beauty as myth of antiquity, modernity and futurism

The cult of beauty, in the novel *Paradise of geniuses*, is depicted as a projection of myth, seeking beauty, aesthetics through literary and ideological eras, through Harallamb, who speaks of beauty in a special ideo-emotional state, see artistic beauty as a symbolic, mystical, romantic meaning, realist beauty, modern-sex-capitalist, nudist and to come to the abominable beauty, the anti-beauty of all beauties, the bisexual. The concept of beauty, here emerges as a variant of the fragments of a cult that has given signs through the ages, to come to the form of anti-beauty, ie the demolition of beauty by the emergence of anti-beauty.

Harallambi brings out the aesthetic beauty as a state through time and stages, turning it into a cult, myth and symbol. All this through the form of narrative, not writing, as a form of memory of aesthetic beauty, which in this case emerges as a complication of its manifestation in the final endemic form. Harallambi conceives the beauty as a symbol in new forms and shapes that slowly dispel the myth of beauty from its mystical, compassionate, romantic, realistic, etc. cohesion.

So the beauty, in this novel comes to us as a great theme and an inexhaustible fountain in its invariants. But, referring to the novel in question, we can see Harallamb's view regarding beauty and its invariants from antiquity to modern times. Harallambi made an exposition of beauty for centuries: (Drini, *Parajsa e Gjenive*, 2009), 'according to him in the Greco-Roman period we were dealing with

an athletic beauty, an authentic definition. With the beginning of Christianity we would be dealing with a mystical beauty, while from the sixth - seventh century with a sublime beauty.

According to Harallamb the mournful beauty may have reached as far as the eve of the Renaissance and includes romantic beauty. In the twentieth century, the stages would burn much faster. From realistic beauty we would move on to modern, sexist-capitalist, nudist beauty and finally to the antipode of all that is disgusting beauty. Where would we look for disgusting beauty? We look for bisexuals and all sexually explicit people.'

The end of beauty, has turned into disgust, into demonic beauty, as an idea that emerges from the text and the relativistic illustration made by Harallambi, which basically brings out the myth of beauty as a form of contradiction, where the first beauty goes to the heavenly side, which conforms to religion, history, philosophy and disgusting beauty, bisexuality that goes and coincides with the dark structures that have as their ethics and symbolism the devilish ways. Since bisexuality seeks to enter as a value within the beauty of the form of its existence in centuries and times, however, Harallambi sees it as disgusting. Beauty, here, is forced as a duality with forms that require identification and symbolically we have a struggle between form and harmony, aesthetic life and its anti-aesthetic forms, a struggle between Jakut and Ajak, if we were to take it as an allusion to the stories of Hivzi Sylejman. Beauty here takes on human connotations, it takes on the appearance of an angel, in the first case and the devil in the second case, disgusting beauty. Harallambi went on: 'The cult of beauty was against war because war was ugly. "The cult of beauty was against dictatorship, because dictatorship was savage." (Drini, Parajsa e gjenive, 2009)!

4.6 Woman and her aesthetic beauty, the Baudelarian and Skënderian concept

The female, her aesthetic beauty as a form appears in her part as an unexposed form, as she preserves the desire of the other in the form of the enigma, when she is in the undiscovered part. So, female beauty is quotez, a cursed beauty, as Baudelaire would call it, and sublime beauty that causes disaster, earthquake and tragedy, as Drini calls it. So, nowhere in world literature have we treated the beauty of women as in Drini and Bodëleri, two authors who see beauty in two concepts: the figure of the dualistic woman appears in these two authors, her angelic beauty and the beauty of its devilish. Of course, both of these writers have their own story of storytelling and story about women, beauty and love, but the basic difference between these two writers is the form of the story, in Bodëler we have the poetic verse, in Drini the prose verse, so the world of female in the novel. However, its dualistic beauty appears as a concept that unites them. We will not deal with Baudelaire any longer, since this is not our topic, but I emphasized this to see the memory of writing, as a form of communication between two authors of different eras, historical and literary, ideological and conceptual. Drin's concept of woman starts hard and closes easily, as in Dante, so in this context we say that Drini creates the art of the possible, through non-ordinary forms and ways, but of an imitation that does not resemble real life, but artistic life si paramodel. Female beauty according to the Drinesk concept comes out in points, to give a thought structure and an order of sketching the dark and light side of this platonic beauty. Paradise of genius, is a novel that opens with death and closes with love, starts cold and closes warm and this has a logic of the writer, who builds the novel in this form. The reason for this is best explained by the theorist E.M.Forster, in his work Aspects of the Novel, where he says: "Love, like death, is liked by the novelist, because he concludes the work appropriately. (E.M.Forster, 2017). Because the novel starts with D.N. killing three people and then we have his self confession ,in church, and the novel concludes by the formula of beauty and love,some of which we are introducing as follows:

- Sublime female beauty is just what causes misfortune.
- Female beauty is endemic because no two beauties can be the same. Endemic within its nature, not where it is found.
- Great female beauty is surprise. It is something that is seen and hidden, that is hidden and

seen ... There can be no beauty exposed. How do you think of the ancient Arabs? Fools and fanatics who covered women? They did this neither for morality nor for fanaticism, but because, when women undressed in bed, they wanted a surprise beauty! Because even a not very beautiful woman, whom you have seen covered all day, looks beautiful when you discover her. Do not confuse this with the covering of women today, because it is simply a religiosity!

- Great sublime beauty is ephemeral. You lie thinking you see him over. It is extinguished, like the light of dead stars, which we continue to see even after their death. It makes you think that great female beauty lasts an eyelash smash, so. You grabbed it in that smashed eyelash, you grabbed it for the rest of your life, because it's a spark to be stuck in the brain! Do not grasp it, do not get tired, because you can not grasp it all your life!
- Miss beauty wherever it is done and whatever it is called is nothing but a great deception. Miss beauty is the female auction.
- Great female beauty knows when to die. Do not try in vain to make a cosmetic extension of life!
- Great feminine beauty requires gentleness. Cannot be found in Antarctica.
- Great beauty needs dynamics, so it is ready to accept that eyelash twitch to self-destruction. This is why it can be neither real in photography nor engraved in marble (Drini, Parajsa e gjenive, 2009).

This Drinesk concept of sublime, subtiles beauty, something that emanates from the beauty of an undiscovered form in its physical properties and in a sequence of reflection of the second look, which is catching its nerve, the beautiful is achieved. her, is running away, we run after her in vain, because we will find the illusion of beauty, but not her macrosublime category. Professor Lampari was listening to Harallamb, and this discourse seemed to him to be confused, but he was convinced that: "strange ideas arose where bread was discussed" (Drini, Parajsa e gjenive, 2009).

Drini with this novel idealizes the beauty, the woman, the love and the ideal over her love, but this novel by Drini and not only, has a characteristic, or especially on all the novels of Albanian authors, who talk about love, because it is one of the only novels that tends to present extraordinary feelings, without eroticism, without violence and scenes of betrayal and other intrigues, and for this, this novel responds to the contemporary poetics of novel theory as an aesthetic rule. According to this poetic, "the novel tends to present extraordinary and irrevocable characters and feelings. And, in fact, the situations and feelings presented in love novels are proven to be free from any erotic exaggeration and, moreover, from any moral depravity ...". (Chartier, Hyrje në teoritë e mëdha të romanit, 2015).

Beauty is associated with the great, not only in literature but also in art in general. Beauty is associated with aesthetics, grandeur, ethics, comedy, tragedy and ugliness. However, Drini, here, in this novel, idealizes aesthetic beauty as a form of grandeur. Drini defines beauty, because "In the center of the infinite variety of aesthetic phenomena lies the beautiful" (Uçi, 1980). Drini's novel *Paradise of geniuses* is dedicated to the sublime reader, ie the elite one, who has a reading experience and a taste for meaning, since it is a new novel, it is difficult to understand, since discourses are fused within it. of different knowledge, such as: religion, myth, philosophy, sociology and psychology, so according to Alen Rob - Grije, "The new novel, since it is difficult to read, is dedicated only to experts" (Grije, 1980). Drini, with this novel becomes part of meditan novel writers who write in sublim style.

5. Conclusion

The novel *The Paradise of Geniuses*, in its entirety has a special poetics of construction and creation, with a style and deep discourse of a contemporary reality, but also intertwined with fragments of mini-stories that are inserted in the sequences of the text to make the novel an expression of a high

aesthetic of expression and idea. The metaphor of the title of the novel *Paradise of geniuses*, reminds us of Baudelaire's famous work *Artificial Paradise*, a work on the drug monograph. The title of this novel talks about the artificial paradise, which Baudelaire and Millton talked about in his novel *Paradise Lost*. These three works have a memory of story and narrative, but Drini's novel in its structural whole extends the 'paradise' to the levels of other great layers, giving us a novel on the psychology of the individual, the Genius, who in this novel appears with the characteristic of the omniscient, the man who follows in the footsteps of Socrates, whom he quotes in his famous saying. The genius, in this novel, is the expression of a futuristic world, where in his work *The Teachings of Zarathustra* he warns the world about its rule by a group of geniuses after the year 3000. This theory of his remains a sign of a time to come, but at the level of its inaccuracy, which in the structure of the text produces the semantic fog, the symbol as a figure of motivation and the fantastic discourse as a sign of utopia. This novel, although it opens with the crime scheme in the bar of 'Paradise', nevertheless closes easily with the identification of the beauty of literary art and the beauty of women in the ideal plane. The novel as a whole has a different spirit, so Drini is the main author of the use of suspense technique, where the events are interrupted in a line of narrative, then the new scene is framed, to keep alive the reader's curiosity about what the sequel will look like next. its like closure. In the novel *Paradise of geniuses* everything remains unsaid until the end, often even confused, but this makes the novel a value in itself and for others, since great works do not say to the end what the subject includes, i stated at the outset, or only implied by the context. The value of this novel also coincides with the inclusion of each character, where Drini creates his character in accordance with the code, not only as ethics, but the code as an enigma that they display during the narrative. Genius, Harallambi, Viagra, Ana, Halluni, are great codes of writing and narration, because each of them carries a philosophy of life, even a philosophy of the contemporary individual, so they are expressions of a life where they live mixed: crime , knowledge, trade, love, sex, violence, and other scenes, given through figures of irony, parody, sarcasm, metaphor and symbol. This novel can be read in line with Milton's novel *Paradise Lost*, Baudelaire's *Artificial Paradise* and Dostoevsky's novel *Crime and Punishment*. The novel weaves into various themes, social and existential, of the world of crime and the demolition of a part and layer of society, which thought it had caught its day. In the continuation of this part we will try to sketch some themes and essential ideas of this special novel of Albanian literature.

Paradise of death, the basic sign of the environment where Viagra, Haralluni, Halluni, etc. stayed. "Their death was caused by those empty beer bottles thrown under the table. "He realized immediately that this scene belonged to the heroism of alcohol.

Catharsis of the soul. "I came here because I want to pour all the poison of my soul on someone whose face I do not see ...".

Ethics and perversion. "Fries are no longer fashionable since the time of the troublesome!"

Tomb and Judgment Day. 'A frightening calm all around. A serenity against the living. Deep, dark. That was the end, but it had to be the beginning. This should be the basis of that concept of resurrection ... '.

The lost trunk. 'Halluni looked at him intently. Family was not important today, business was important. 'Balzac's opposite. He emphasized that the foundation of society was the family, not the individual, in Drini these two entities are replaced by business.

Cataclysm, or the big bang. "The globe had to scream for them to get up."

Symbol of Faith. "I will not defend myself with artificial light, but I will defend myself with the light of the cosmos, which few remember."

Dark times. "Do not violate my shadow!" it is a cry almost like agony, it is a cry of disbelief in the times to come. '

Lost time. "It used to take a lifetime to get to sex, now it takes a lifetime to get to love."

Poverty and love - the presence of the first, the sure loss of the second. "Life has been so hard for us that love has nowhere to go."

Self respect (Achilles heel). I told many people that I killed the three of them, that my mother

died, but we Balkans have sedation over mother and father!'

The membrane of human hypocrisy. "It was only in the cemetery that one could talk, because the hypocrisy of a hypocrite was" discharged there, "because there people became more honest and more moral for a short time. '

Harmony of races. There is a strange coexistence between man and dog, which, to me, sometimes goes as far as species confusion, because dog can behave like man and man like dog.

The Paradox of the Occident. "It is interesting to me that the founding principles for Europe come from the periphery, that of culture from Greece and the Latins, that of Christianity from Asia!" Said Genius.

The ideal of beauty. 'It is a surprise, not an exposure, seen and hidden, hidden and seen; it requires gentleness, it needs dynamics. 'This is Drini's novel, which gives Albanian literature a special identity of the beauty of aesthetic expression, great themes and the style of framing mixed discourses. A novel that requires re-reading and reconfiguring the meanings that emerge from a deep and slow reading to extract all the experience that this contemporary work carries on life, crime, love, beauty, knowledge, sin, murder, jealousy, fidelity, grave, death, intoxication, morality. So, in this novel everything is described in detail, detail and benevolence, according to the principle of the realistic school, where the detail, the description, the imagination, the creation, the reality, the truth, the sincerity, the absolute "scenes of ordinary life.

", (Chartier, Hyrje në teoritë e mëdha të romanit, 2015) etc.

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