

Time in the Palace of Dreams

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Abstract: During this work you will come across the concept of time and how it is used in the masterpiece *Palace Of Dreams* of the famous and well known albanian writer Ismail Kadare. The concept of time will be treated in different views such as calenderian time, social time, historical time and universal time. Calenderian time would be a connector between the lived time and the cosmic time. It involves in itself documents, archives and datas which are all included in the masterpiece. Meanwhile, the social time is a linking bridge between the individual and the society. Mark-Alemi as the main character relies in a X plan within a social time. The insomnia of the charater breaks the time of sleeping and raises the level of the time of thinking.

During this atomist study of the time concept which has the genesis from the antiquity to the contemporary I rouse the thesis that the time is a cycle inside of which *hours, days, weeks, months* moves, to form time and calendaric invariability. As a result, this calendar which displays the history by means of generation that Ricoeur (1994) labels *connector* creates the social cycles, *traditions, prejudices, impressions* which are labelled as *social signs*. These social signs put piquets inside the social system, inside a social time. This social system which has got the genesis from the familiar nucleo in concentric circles spreads inside the society and then like a shadow goes in the heart of the state concept.

We have taken these three concepts to analyse them as far as the masterpiece is developed through this trinity. Actually, it is a clash between family-state, state-family, where the state has got the power and uses it according to its interest. For this interests is able to break the style of time and to uproot the history of a family, the history of generations which creates the *epos*. Since the beginning of the novel *Qyprillinj Family* is picked from this vertical system (state) to be annihilated and combated like the virus of plague. In fact this family didn't represent neither the virus nor the plague but the *invisible hand* of the state which has its mystery.

The state seen from the holist view is weak if it annihilates the nucleo (its family). This would resemble to the process of abortion. To take off and to eliminate pieces from yourself means privation. The ideology of this *integral system* was to divide pieces from its *entirety* to combat till annihilation what it thinks to be dangerous. According to the holist theory this action defies the existence of the integral. For this reason if the pieces are divided from the integral, the last mentioned would be insignificant, purposeless, ugly. The paradox is that the state with its doings thinks that was strengthening its position by increasing its *power*.

As a result of this arguement this system weakens the epicenter of the *systemic time*, where the individual is in the middle of it. The role of the being in society is vital and important. The individual should live in harmony with the surrounded environment without complex and prejudices. Furthermore, this state not only warped the individual but raised its power it made the society breathless, by supressing *the social cyclic time*. This social time collect in itself the *human time*.

Human time is the mecanism which people has invented the clock via the clock we can measure the time of a day, then we can ascertain weeks and months till years and decades, centuries. To misapply this means not to respect neither calendaric time nor historical one. To muddy the history and its time means to deviate the truth just to justify in front of the generations. This labyrinth and the *space orientation* for Mark-Alemi becomes harder and sometimes impossible anxious and full of fear. So here we can understand the secrecy of this system intermingled to the gray mystery of the rushlight. This system hides the space which it usurps and the time it takes to permeate. *Time hided* labyrinths which revolves Mark-Alem to *steal his time*. A cheater system of human time which has as objective to strengthen its power.

This system didn't steal only the social norms, social time, clock time, but it steals even the *life time*. This state warped history by self-labelling itself prophet of the human destiny. This charlatan prophecy creates anomaly in the all social system, familiar and individual. A contracted mantle which enfold the all masterpiece from the beginning towards Tabir Saraj and till the end. This prophecy continues its mission by spreading its wings from vertical space to horizontal one and then it keeps going on the unconscious which brings to us signals in sleep, the dreams. That was the clue of all this jumbal.

This dreams passes some other phases Copystery, Collection, Selection, Interpretation. These dreams were studied at the same zeal that can be studied an explosive in order not to cause 'an earthquake'. Actually, these dreams shakes every day human foundations, but the epicenter was not known exactly. Total Tabir from the name the author gives , is a horrendous totality full of mystery and anxiety which causes nightmares , exactly the sensitive cycle of this system, the dream. From the statistics a large number of people in Albania suffered insomnia while in Total Tabir there were plenty of dreams to be selected and the dreamer were sentenced.

From the psychological aspect insomnia is a disorder of the sleeping process, according to its length it might be cronic or acute. Meanwhile, insomnia in the 'Palace of Dreams' 'was a cold, regularly and painless. And it wasn't only his sleep that had been changed, everything had changed and incurred a tumult. The big clock of the crossroad chimed two o'clock after midnight. He thought that at about three o'clock or half past three the sleep would embrace him.... (Kadare 2011)

From this extract the reader can understand that Mark- Alem after the entrance in Tabir Saraj was suffering insomnia, so the sleep is the process which set foot the daily cycle of the individual. To lose the sleep means to lose the mind. The losing of concentration postpones the daily cycle from the present to the tomorrow. The sleep disorder that Mark-Alem creates changes the daily and the night cycle. So the 'big clock of the crossroad' which defines a time left midway is a parallelism of a time thrown away, abandoned, non exploited worthy and healthy. If Macbeth loses the sleep which Shakespeare defines as ' the second dish of the nature' then the first dish would be the food. So the healthy mind of the individual has two resources, by which is catering with food and sleep. If one of this is disbalanced the harmonious system of the body dilapidates.

If we refer to the losing point of sleep in Macbeth case then we are going to take the after act of the crime, meanwhile Mark-Alem loses the sleep after he is nominated in Tabir Saraj, and surprisingly he has committed no crime, he was only a simple officer who interpreted dreams. This paradox to lose the sleep and to interpret dreams was a spiteful sign of the work he did? Or, it was just a fear not to dream as far as he knew that from them they could extract everything and inside the Total Tabir they could become deadly. From these two examples we come across the analyses that murderer loses the sleep but even the victims, the doubtful (Mark-Alemi). Eventhough in the Macbethian insomnia there are bloody hands while Mark-Alem is full of doubts, fears which come from the mystery of Total Tabir.

This disquietude comes from the present and goes toward the future , while Macbeth referes to a past action which has caused the insomnia in the present. For both cases we have illustrated a scheme:



This was the beginning of a vicious circle which started with the dream. The selection and the interpretation of it causes misfortune and when come to light caused insomnia. This cycle annihilated the sleep as connector of the dream. Then this stately prophecy surpasses the boundaries of the divine by superposing the *supernatural power* (God) with the *natural power* (People). For this reason the author uses blue color as a symbol of celestial power. A vertical system from earth to sky with '**a stately prophetic mission**'. This mission aim is to destroy generation, and human history. The dream was a bridge between the history and prophecy. This prophecy which continues through generations had changed the history of the Qyprillinj family.

In this case the historical time revolves inside a swirl without a core. Was the human history which annihilated the individual, a pure example of this were the archives. In these archives were deposited the history in there was recapitulated the chaos of the earth and the sky altogether with the lifetime and deathtime a dread deposited in a cellar as a symbol of the Dantesco Inferno which is spread in cyclic circles by giving concentric effect. Meanwhile, Tabir Saraj resembles to the vertical hierarchy. A verticality which comes from the earth to the skies, which searches cosmic spaces by universalizing the fear, anxiety, dread and insomnia.

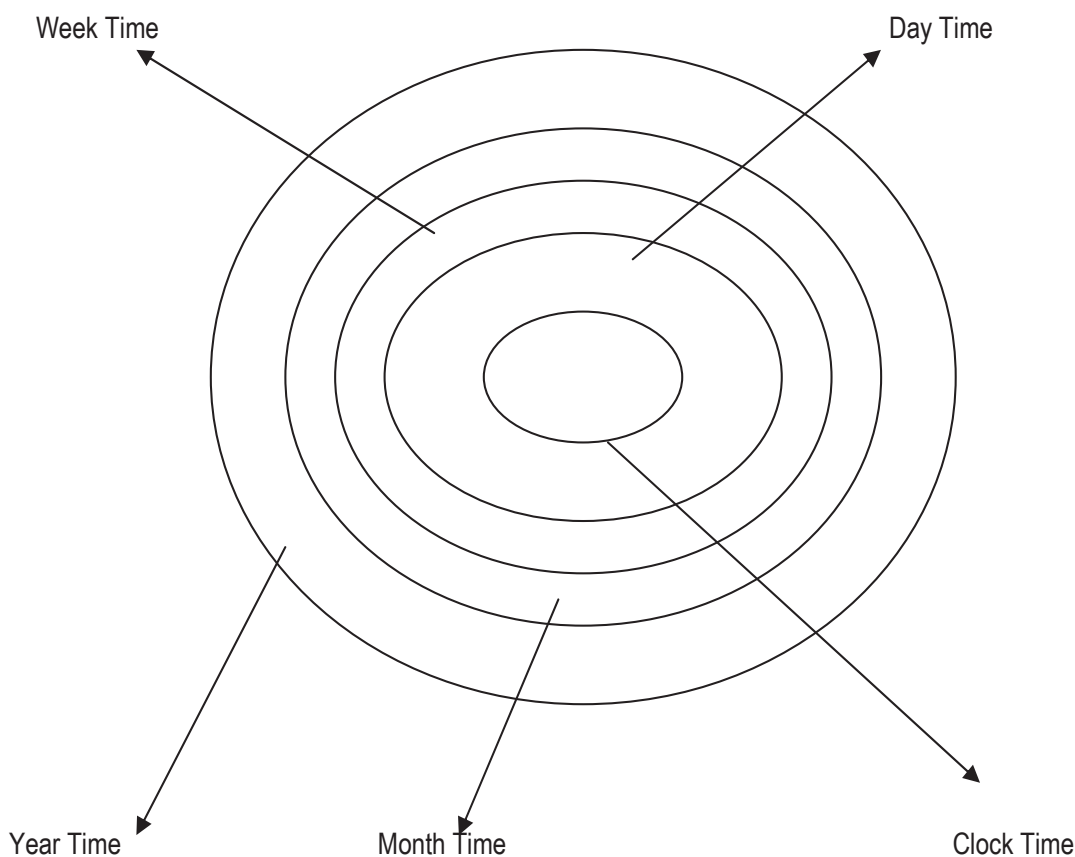
This verticality is linear as the rivers which flows in seas and then into oceans, there were the waters entangles and creates circles the same way as Tabir Saraj starts vertically by practising the power from above-to below to widespread like an epidemic disease. Like the Dantesco circles even this system spreads in a concentric way in order to occupie the horizontal and vertical system. So the earth and sky, life and death. Stealing in this way even the *cosmic time*. This 'timely power' practised by this verticality pressures upon people not to understand the 'secrecy' and the mystery it keeps inside. Therefore this privation of social, human and historical, cosmic time is a silent declaration that the veto is done by the Emperor.

The name of this institution is strange Tabir Total referring to word 'total means the integral of something, **general sum**. Total is tantamount with the word *all*. Because the *all* includes all stuff, beings and occurrences which makes the

all.¹ For this reason Tabir Total is engaged to numerology neither to beings nor to univers. Because the total is the sum of the dreams that come and go. The paradox is that according to the science we can dream a lot in a minute and this would be defined as the longest dream. But when dreams can't be divided or we can't clear its cronology how can we count them as total.

The *total* doesn't make the extract, because the last mentioned doesn't have neither beginning nor the end, but it is only an extracted piece, a thunder in an azure, a rainbow after the rain. As we mentioned above these all are meteorological phenomena forecasted by pronatyralist doctrines. The same are even the dreams, products of the day visions, momentary extracts which are displayed at night. Dreams are 'displays of spiritual life of the somatic irritation (Frojd 1997) they are not a psychic act. Most of the dreams can't be remembered they are undetermined. Sometimes they can be entangled with the *fixed ideas* by serving inexactness in dreams record.

However, Tabir Saraj has severe demands 'the study of the day , month, weekly dreams should be precise (Kadare 2011). This system gives the calendaric exactness. All the connectors day, week, month creates the total of Tabir Saraj. This rule that dominates inside the system is dedicated to the *time respect*. Each day has its duties within the **clock time**. This timely concept moves the whole system of the calendaric time it brings the day, the week , the month by creating in this way the new annual cycle. This atomic system is set up by five casing :



Inside these five casings we came across the calendaric time. If people didn't invent the clock to limit time and to organize it then we couldn't achieve the *coherence* in the things we do. Normally even in Tabir Saraj it was coherence all the officers in there worked *simultaneously* . Everything inside there was in harmony. Nothing could move outside the contour defined by the *invisible hand*. The history and society norms of a state are a result of the doings it creates. All these doings of the state revolves on the being. According to the dialectic materialist philosophy the being is the same to the world materiality. The being is not dependant by the conscious by emphasizing that social being of humans defines

¹ *Sipas Fjalorit të Gjuhës Shqipe, Akademia e Shkencave Të Shqipërisë, Tiranë, 1980*

their conscious. So the laws and norms of a state influence in its conscious. this furtive time system deform human conscious in order to conserve its time.

From this we can come to the idea that the being is the moderator or ruinous of the time and space system. Every item which makes the whole must respect the item time and space. As the state territory should be known by the other states, even inside the major systems should be harmony in order to respect the tiny pieces. Although teism is widespread in all the novel of the Kadare, it hasn't got shape but it is formed in all the speeches Mark-Alem, his mother and the archivist make. The most used words are 'Oh God' 'Protect us God' 'Allah' they show a faith towards a supernatural creature by looking for protection. This trinity of characters would be analyzed as *tongue-tied eyewitnesses preaching*. His mother was the eyewitness of the ill-fated family, the archivist was the eyewitness of all the generations which were locked in those files. Meanwhile Mark-Alem was the eyewitness of the secrecy system. A secrecy which gives a tragic ending, which enfold the mystery of his entrance in the Palace and his promotion.

If we refer to the Saint scripts, it is said that the wholeness is created from God in all seven days. This mystical wholeness which revolves around the being has affinities with the cosmos, because a secrecy is there which brings the signals in earth. Hence, the paled colors of the bad weather were the signs of a ill-fated which Mark-Alem felt, but can't halt them.

Here, the Kadarean design parallelizes the supernatural power with the natural power. To climb the ladders of the political power is a natural sensation but to be supernatural is an absolutism of the wholeness. Up to now the life cycle is created in the way that each insect, animal or poultry has a relative power by giving us the image of the big food chain circle. The same happens even with the being, the system verticality selected those that it defines as the most weak or disqualified. However, this system mistakes the doors of the power, it makes the natural into super natural, total power. By giving the concept of totality (Tabir Total). This earthly totality which is the judge for the time of life and time of dying creates the confusion in the earth, but even the indignation of the God. The teism of the characters parallelizes both situations, the spiritual one and the cosmogonic to give the interactivity of both.

The words 'Help us God' are prayers which induce the holy prophecy to be done and not the foretelling of the people. This *superposition upside down* which happens in the system of Mark-Alem is otherwise labelled as Dantesco Inferno. It is an Inferno because it wants to surpass the God in order to undertake itself the untruthful prophecy. Other elements which are familiar in the all the masterpiece are the colors, they are very important '*The paled topnotch colored with the kind of dye which might have been azure*' the same color has even the clothes of the officers, they '*kept paled azure clothes which were alike the spots in the walls* (Kadare 2011). This azure which triples in number not only the building, the files but even the people's clothes have the same color. This sameness between the object and the subject creates the yoke between these elements. A sameness in colors which brings sameness in the mentality and impressions. Why do the author chooses this color, the azure? When he might have choose the gray as a spleenful symbol?

If we refer to the azure as a cosmic color, celestial, oceanic all in themselves creates a time cycle which flows from the sea into oceans and at the end comes in the clothes of the officer and the inside the files and the documents. This inertia azure effect resembles to the systemic vertical metamorphose which comes from the above power. Even Mark-Alem if he doesn't 'get azured' he is selected as all the creatures that do not adapt to their habitat. This color effect resembles to the cyclical life creatures which takes the color of the place they live in. The jokes and the effects which the author creates with the colors, seem to give you the exact schedule of the things which are there. A real 'trompe l'oeil' which comes out from this celestial azure and interweaves with the auburn of the fire. Two kinds of extremities which serves two different worlds, two different evocation. One of them refers to the cosmos -the celestial space and the other display the flames of the inferno. If we refer to the three elements of: *earth, air, and fire* which creates the cosmic cycle and the absence of one of them would bring anomaly in the system. Inside the earth we do have two conditions, air and fire. The last one symbolize the process of burning, destruction, annihilation as the ashes of the *recomandation letter*. Meanwhile the air as the breath of the earth, covers in itself the celestial azure and shows the power of Tabir Saraj. This is spread into the walls, in the clothes, in the files and in all the dimensions of the Palace space. These dyeings are not by chance they are connected to the vertical system of this construction. This ascending from the earth into the sky is in a vertical way, the risk of this is that it can't keep you for a long time above and in the moments you want to descend there are no stairs. This resembles to the peak of a mountain, where in the ledge is the abyss.

For this reason, even the fire as the symbol of the annihilation is equivalent to the falling from the height as the stars which are separated from the cosmos and are scattered in thousands of pieces. This was an annihilated system as the fire that the author presents in the beginning of the masterpiece.

According to the dictionary the concept of annihilation is destruction, disappearance, extirpation. It is a nihilist concept which negates in a categorical way all the interpretations which doesn't fit inside the ideological world of the system. This

nihilism is everywhere and all-embracing. So, the cosmic space disperse the stars, the vertical system annihilate people, the underground part assimilate guinea-pig. This three creates the earth cycle of 'annihilation'.

The vertical system is the linking bridge of the underground and the cosmos, howsoever in the peak of the system climbs the individual it comes the time he/she will annihilate as the stars in the sky.

As a result howsoever below the system descends he/she will annihilate from the laws of the underground. None of us can escape the **systemic** law, because is the time, this going engine which annihilates. The time inside vertical system is roughly and Mark-Alem doesn't know the cyclical time of the vertical system.

Here we can say that in the Palace of Dreams there is a **systemic time** which reacts inside a **society and stately system**. This systemic time is circular (in form) and historical (in the time length), it is repeated in the history and the destiny of the nations in different laws and shape, by giving the veto with its verticality, its power comes from above. A cosmic height which shows secrecy, mystery as the Tabir Total.

Meanwhile, the numbers the author makes, before entering in Tabir Total he makes a numerologic description 'the leaf of the doors were four', 'the mosque has two minaret and then continues with the description of the inside construction: 'aha work admission- first floor from the right, door eleven. (Kadare 2011) All these numbers are part of the calendaric time. Even in the sector of the selection the demands are counted for example: 'the first is the secrecy by ordering them inside the numerical system (these demands), the reader expects to hear the 'second'. Where is the first there is a second. If the first was the secrecy the second was the unsaid, the intended which cannot be said and not to be asked, if it does exist a second rule or a third one.

How they could build a system with one rule? How much you have to hypothesize about in order to know the truth? The more descended the scale of guessing the more descended the scale of error. That was the beginning of a labyrinth which had lot of doors which you have to know how to open. The door Mark-Alem opened was only *one* and the rules it was displayed was only *one*.

This is like a hide and seek game where you have to find the other elements, where they are hide. Because you have to know how to continue the enumeration, this a a numerologic prophecy. All this secrecy and silence makes Mark-Alem doubtful who goes out in the hall 'haphazardly and there had debris speech of the high officer (Kadare 2011).

The number three becomes actual '63 dreams to be peeled', 'three white foxes' 'three lines underscored with green'. Even the employment of Mark-Alem begins in the third scale of the hierarchy, Selection. This number is mythic, with this number is symbolized even the cosmic trinity: space, move and time, even the time trinity of :the present, the past and the future. In this masterpiece *the three* has not connection with the cosmic concept neither the time trinity, it is a prophetic time which symbolizes the cunning of the taken acts towards Qyprillinj and the three lines underscored in green are alike the three scales of this hierarchy, Copysteri, Accumulation and Selection. This hierarchy colored in green is like the fester in its color. The author gives this color to define the 'infection' that this hierarchy keeps in itself. The psychic with its impression and sensation repeat and rerepeat if they want to find out the secrecy from them. The secrecy is always fearful. Eventhough described from a child mind is always an amusement which makes you run in order to find the hidden place.

The parallelism of the space orientation with the numerology shows the absence of an earth order where people are orientated by means of schedule and numbers to create the order inside the institution. Numerical inexactness shows the mystery of this system which do not specify even the numbers in the each door. All these elements like ' steps, noises, numerical inexactness' which the author implies raises the suspense and creates the image of a *silent labyrinth*.

This furtive system of the human time, which filed documents with human history festered from the underground up to the peak, this fester (the green) comes from the below to the above. Exactly in the earth inferno where done all this backstages. For this reason, the Kadarean 'greenness' astonish naturally ' the peeling' of the dreams which were done in the third circle of the Selection. Meanwhile Kadare uses the auburn as a contrast to the azure by creating a picture with two staring colours. One symbolizes the cosmos the other the inferno. The earthly inferno which is exercised by the sovereign power and the celestial heaven. The only thing this sovereign couldn't achieve was the cosmos, there he couldn't exercise his power. So the revanche to conquer the paradise was a lost mission, because this verticality was powerless to arrive inside the deep mystique of cosmos. The Emperor cannot steal *the cosmic time* as well as he cannot steal *the heaven time*. It remains inside all of them who believed in an only God. All this was a mission of time that Mark-Alem unconsciously did to accomplish his duty as an individual, son and member of this state.

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