

## Paranoia and Pain Embedded in the Prose of Ismail Kadare

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**Abstract:** Kadare's work is a unique combination of paranoia and human suffering under totalitarian oppression. In his writing, we discover the paradox of civil, psycho-pathological fear of the individual under the state hierarchy and the intellectual pain to 'absurd death' of everyday life. Paranoia and pain compete with each other as a mental disillusion and illusion of a society in the 'sleep of totalitarianism'. Kadare makes anatomy of criticism and inserted as a rider battles in the brains of totalitarianism that consisted of this mixture Macbethian, which Surfaces as a crime of power and 'witch hunt' that the writer has to offer with anxiety and tension at the same time. Danger exists as a psycho-physical violence that causes excessive fear of dictatorship in order to manipulate defense interests of the people in power. It is this mental illness that appears as hatred for 'others' and love 'yourself' as a fear of the quick end and the panic of death.

**Keywords:** paranoia, pain, totalitarian, illusion.

### Introduction

Syndrome of mental illness stems from a psychology of terror, the crowd is stuck in the metamorphosis of political utopia and psychological trauma in the collective folly spread totalitarian society with a frightening calm but as a collective guilt and individual disease. Irregularity of a violent thought patterns takes tragic course. Kadare's epic literature features a puzzle of anxiety, fear and paranoia that is described as an information 'flash' of a frozen reality. Mental disorder of society and "human paranoia" stems from a total nonsense that prevails collective delusions about the existence of an 'artificial paradise' in a surreal reality. In Ismail Kadare's work the stated is grabbed by political and psycho-pathological metamorphosis (Hardie.Ph. "Metamorphosis, Metaphor and allegory in Latin Epics", USA,1999). such as: the blood corruption of the feudal face of the state, the ghoulish terror against common people and classes clash, the hunt of intellectuals. Borrowing of identity, the change of thought of a "political elite", hierarchy amongst the privileged, spying of the police and the corruption of justice., faking the truth and manipulation of the public opinion, bureaucratization and extreme ideologies of society, sterilization of the moral, spiritual and linguistic life, gender taboo on "the sex of angels" and the wild political incest that springs from absolutism of a dictatorship ruling authority. These are paradoxes and psycho-pathological absurdities trauma of paranoia and pain that stem from a single term- **political utopia**.

The moral transgression and the legal code, that seems to be mixed up in order to keep the rules of society, remind us that the crime has not always been with us (McLaughlin, Muncie,J. Hughes G,"Criminological Perspectives",G B, 2007), but it is institutionalized.

In reality the paranoid individuals exhibit different blur: denial, anger, aggressive behavior and masochist, difficult to express everything and is characterized by a blur for everyone. Paranoia who is neither depression nor any other psychosis, but a state that is aligned anger, fear and anxiety neurosis as a rejection of the reality. In the company of human paranoia of identity crisis stems from a misleading and frightening reality. "Weakening the fight for Albanian identity ..., was tedious and daily" wrote Ismail Kadare (Kadare, I. "European Albanian Identity",T, 2006)

Tolstoy wrote "War and Peace" during Napoleonic War, Kadare wrote his work during to political system: dictatorship and democracy. Political utopia in his work, presented a 'monster,' to wander as ghosts and demonize people with violence and terror, by urging an ideological wilderness. Russian idology looks dead and threatens to sterilization in all areas of life; in economics, art, literature. The isolation of the country, borders with wire, removed the Albanian society from Europe and the world. Some young people took chances secretly trying to connect wave radio or television stations or tried to escape the country. They were accused as traitors, enemies, dangerous. They would be killed, sent to prison,

or put to mental institutions for psycho-pathological trauma. Craziness, absurdity and paradoxes were the core of a traumatized society.

Denial of religious belief and the rule of an atheistic ideology that spread by force of arms, was fatal to the existence of a free thought. For 50 years communist regime, security, freedom and human personality were alienated, confused, and isolated block, as an extreme contrast in society. A political system based on a heavy military machine, with the idea 'of all people, soldier' where you could find clones soldiers and pilots destined to die.

Society was manipulated with by ideology of language, essentially artificial and criminal. Totalitarian hierarchy do 'agitation-propaganda' and simultaneously throttled his political opponents, excluding both the public dialogue and compromise with 'the déclassé'. Courts were formal and the truth was never found. There was not an opposing side. The court ruling were extremely absurd, hanging and firing squad, without any legal basis. The court had the form of a hermetic bunker, where the truth was not ever discovered. The country was transformed into bunkers and people with no rights. The concepts of human rights based on the alleged existence of a human being crashed when people felt the pain of losing these rights, society was turned into an absurdity of the oppressed human being. The state (Gifis H.S, 'Law Dictionary', NY, 2003) was criminal in all area of the life.

In its structure, social reality takes the form of mad house that existed under a diplomatic psychological care persecutory and incomprehensible to for the free world. Kadare's work is evidence of reality paranoia and risk in time of bloody terror and end of each human being is a tragic as a politic prisoner. The writer in his work reveals the state of mental disorder to 'everyone'. At war with the dictatorship after a seemingly quiet peace, conflict between mind game 'normal abnormal society.

Kadare is looking to Europe and sees in its harbor the salvation of his mind .the inner fight to meet the mother continent is unique and universal value. Pain for the lack of culture of old and new European dream mixed with centuries of people in crossroads. In the effort to the civilized world, the Albanians fought constantly between West and East with a separation of the drama to Europe. Albanians are looking for a European destiny for the new Albanians. Europe taken away is a legend that become a myth that the history of time itself decomposes here. Sometimes the writer some symbols and allegories of paranoia transform in pain. Total anarchy and chaos in 1997 survived a 'civil war'. "Fortunately, this did not happen. Among the craziness, the Albanian people did at least one smart thing. They did not shoot a foreign soldier in the borders. It was the first time in Albanian history such a thing happen. It was a great testimony: a touching testimony . Albanian Love and pain for Europe was transformed into legend. "

Loss of links with Europe was long. Albanians had many years of evil in the history of their country. Isolation transforms a society into a psycho who whisper the voices of paranoia was changed from the thousand experiments.

The cold wind of the communist East was an ideological cyclope. Albania into metamorphosis involving violence and psycho-pathological terror. The symptoms of a persecution of the Albanians have deep historic roots were evidence of a mental illness that stemmed from the invasion five years the Ottoman Empire. "Brings disasters," warned severed heads in the square column of men and terrified innocent people as evidence of macabre crime for power. "big celebrations" on the massacre. Crime inherits power, produces paranoia and dramatic insanity. Dictatorship pain had originated with the feudal nature of totalitarian absurd. It is true that there is an element of violence in the imagination government in power. The survivors of death camps, even seemingly stateless people where haunted from the shadow of suffering and absurd. The man was treated like an animals.

Paranoia offers demonic figure as the shadow of the monster, devil, fear and anxiety that exercise to the reader, because there is no probability of its reality and though allegory of dictatorship. Terrors move like a ghost and imitation of reason through manipulation. It presented a picture of wild, like a jellyfish that changes its form of political struggle whenever upset. Paranoia had mystical nature, its explanation of concepts leads to taboo 'collective guilt' and 'blame the individual', "universal trial", and 'awareness and perception of wrong' that stems from a reality in total darkness where information is missing completely.

Master on descriptions of paranoia subjects, Kadare takes the risk of the match in 'Dante Hell' which reveals the skull phobia of Hamlet as an authentic witness of the crime and the anxiety in a violent reality.

Kadare's novels reveals the prohibited, the unseen and the paranoia of persecution. 'Taboo', 'dangerous' is too sophisticated. The characters are in a state of sleep walker, in a reality where the demonic figures produced terror. The reason is psycho-physical violence that distorts a man everyday, transforming in a model without conscience and without identity.

Characters such as 'being without weight' (weightless), 'useless' to mature death in a violent world that surrounds them are present in the novels of Kadare. Characters persecute each other, rape each other, the characters appear neurosis, distorted in a macabre reality, dominated by images of terror and death as "head cut", 'tomb', 'ghost', 'goblin

'; 'mystery', harpy'; Sphinx'; demon'; black magic. "Twain says: 'They were totally reliable macabre his words ... waiting in vain to communicate with the dead'.

The whole Albanian society lived a euphoria of the dictator-Zeus (Kadare, I. "A boring season in Olimpys", T, 2002) and a funny craze (Kadare, I. "Cases of madness", T, 2009) under the breath and whisper of fear, living in an island in the heart of Europe.

For the Albanian, according to the canonic laws it is called the "tax of blood" (Kadare, I. "The broken April", NF, T, 1981) that stems from the law of the earth (Meçani D, "The land ownership", T, 2004). During communist times, the political dictatorship started its ruling in the form of agricultural law with the form of "nationalization", "Expropriation", and "Confiscation". In the accounts table, with a surprising accuracy there made comparisons of the taxes of blood during the last four years, compared to the incomes from maize, cattle, lands sale, mines and pawn brooking percentage and the corresponding results were crazy. Together with the distortion of everything, even the foundation stones of the moral life of Kanun like "Faith", "Blood feud" "Friend", "Honor", were being distorting to despite being the highest sublime values of Albanians. With the passing of years these values were transformed just like the Tyranny, slowly changing into an inhuman machinery that superficially appeared as a "capitalist profitable undertaking". (IK.) The moral and ethics values are in crises.

To the totalitarian state, the human society, especially the person was seen as "a consumption good" with whom you could trade with just like in the times of distant slavery. According to the Stalinist concept, The value and the price of the every Albanians lives was no more than "5 astra" (Kadare, I. "The long winter", T, 1977). The state would not govern but rule with an iron fist.

This is the reason that the totalitarian state did not only dare to recognize and study Kanun but considered it as illegal, the result of a barbarian and primitive time. It is the gatherings of elder men, of 'Franciscans, nuns (Kadare, I. "The weight of cross", F, 1991) and 'sworn virgins' etc, who know the value of blood that goes straightforward. This blood cannot be forgiven neither for "5 aspra" nor for the Tyranny that compared himself to God. The Kanun is the self-governing constitution of the people in the conditions of normal state lack. (Lumi, E. "The symbolic of chess in literature" T, 2008).

On purpose and without any remorse, the state of "the communist party" for 50 years or more was leading the society under the cause of "a social state" around "a torture ghetto" where the violent laws of terror and fear would hide the socio-political chaos through the punishment of law 101 and 55. The experiments with the common people could not be even compared to the Nazi, from the length and dark side. Dictatorship is a mined field, which needs us to study the walls and boundaries that separate us from the Balkans and Europe.

The prisons were filled with political opponents mixed with ordinary spies and criminals. Tortures were inhuman horrors for which even today in the moment we are speaking apology is not considered. The human soul would not find peace but only psychological tension and disturbance from the "red light" of the political hunt that warned an "electrical shock". The "green light" was seen nowhere. The novelist Kadare testifies (Kadare, I. "Spiritus", O, 1996) that the "blood of Albanians is like goods". Where could you find a cleaner "bank of blood" like this?

There are hundreds and thousands of innocent lives that have fallen under the suppressions of the heavy machinery of the "state" monster. Hundreds and thousands of people are eliminated or disappeared just because of "a word", because of "foreign music" for "a faith", "a decadent book", a "different painting", for "an extravagant behavior", for a free way of escape towards distant places, for a revival from the lethargic sleep of death.

Kadare states: This is the real face of things! - ... The elder would groan and suspire! - Eh Dream world!... The rise of the dead. Allah What a terror is here ... Chaos: the earth and the heaven are mixed in one... These are life projects with feminine genesis. With male genesis too... erotic dreams... Economic crisis, money devalue, property rent, banks, bankruptcy, complots. State coup d'etat suppressed from the very beginning. State intrigues. The delirium... the Ottoman dreams... people's dreams... religious dreams... power dreams. This is not the resurrection of a dead person but of a whole nation.

'The astern year' (Kadare, I. "The astern year", T, 1985) in 1913 when Europe decided the boundaries of the Balkans, changed the antique peninsula into a "power barrel" that explodes in every World War start.

Kadare states: 'A young lady, laid in a surgery bed. Round her the surgeons are wearing masks over their faces and keeping scalpels and scissors in their hands. Below this it was written: "Albania on the talks' table of Great Powers in London" (Kadare, I. Simic, P. "The southern Balkans", O, 2005).

After the World War II, the communist ideology provoked a volcano where "10 qualities of the person with a communist moral are forged". "The red uniforms (the sworn soldiers of the regime) just like in a "cancer ward" would fill up the train towards a death journey. Albanian and the Balkans alike suffer the anguish and the fear of a hot and bloody battle arena, where the ethnicities and nation languages are fighting wildly (Xhafaj, F. "The de-balkanizing of the Balkan",

T, 2007). The Dictator Hoxha would cement the whole Albania with bunkers and barbed wires. His tyranny could not be compared to anybody. The dictator has the syndrome of attack on the phantom enemy in Albania and of a "clinic shock" to himself. The neighboring boundaries are dangerous and impassable pyramids.

In this situation of terrible terror, how could react, once being proud of their origins "standing on two straight legs like the wood" (Migjeni. "The legend of maize", Sh, 1933), and today a handful of scalps as "Pyramid" construction stones (Kadare, I. "Pyramid", T, 1996).

Thousands of years ago and many centuries after, as long as the sun will light this land., the Albanians have and will live in the Balkans together with the ancient neighboring Greeks and the new Slavs, with the ancient Romans and the new Europeans!". The effort ("Perpjekja", Weekly artistic-philosophical journal, T, 1990) of survival from the Empires of the time is tragic and historical-epic for Albanians and at the same time a Dream of becoming a member of European family.

"According to Kadare has its own meeting place too: despite having its roots in the ground, the wood wouldn't be safe the moment it was grown above the ground level. It could either be hit by a lightning, cut by an axe or fall down itself"(Kadare, I. "Cases of madness" o, 2003).

For the style of his language (Sadiku, E. "Kadare, this great stylist", T, 2000) Ismail Kadare, always differs from the tragedy of "Hamlet"). The writer cold-bloodily breaks the state laws with the purpose of protecting the Right that belongs to the whole people. The relations of Kadare with the Dictator are complex. Their origin is from the same town and this was enough not to touch him, despite the fact that Kadare and his work did not escape the censorship and punishment of the dictatorial system.

'Invitation to the studio (Kadare, I. "Invitation to the studio", t, 1990) , 'Spiritus', 'Chronicle in the stone, 'Cases of Insanity', 'The mistaken supper' etc, are an offer that the writer makes to his reader seeking the source of the so-called "universal confusion"( Bucpapaj, S. "An art the revolts against universal confusion", Trebeshiniana, T, 1998). The man is facing the Devil. He hates it with the strength of his soul but is scared from the terror it was spreading. Writing in the times of dictator was just like translating the risk of the heart of dictatorship, its wild "animal" nature, and its brainwashing that aimed to manipulate the truth. The violence was collective and individual, the punishment was from the state. Behind the façade that appeared to be calm and happy, was boiling the hunt of witches and a kind of brotherhood killing that reminded the civil war in the times of the cold war.

In his works, Kadare appears to be the novelist of the Right. His prose represents a special creative practice. The novelist writes with the language of an artistic lawyer that could be discovered according to the nature of 'common law'( Smith&Hogan. "Criminal Law", UK, 1983).

The connections of the writer with the Dictator and the dictatorship are complex. Being with the same origins (Kadare, I. "Chronicle on the stone", T, 1971), and being both citizens, these two opposing powers have many conflicts and crisis. Several novels are attacked and censored from their circulation, and it was only after 1990s that they could be published. Kadare assaults "the state-beast" in his mind that rules over the faked, deformation, mistake, rotten, abuse, life danger, intervention to the dream in order to destroy the identity of Albanians in seek of Europe (Lumi, E. "Metamorphoses", T, 2006).

## Conclusions

The paranoid in this way discovers a comic-tragedy parody of a Don Quixote with the person, that stem from the "capital" (Marx, K. "Capital", T, 1980) and the change of Albanian values (Nietzsche, F. "The change of all values into a tragedy", T, 2002) with the language of persecution and selection.

The wind and breath of Europe, in the conditions of terror and isolation came to Albanians through this deep thinker named Ismail Kadare, as well as from the soul (Huizinga, I. "Homo Ludens", USA, 1955.) and courage of Albanians to brake the taboos.

It is the ideological boundaries and historical conflicts with the Empires and neighbors alike that have made Albanians appear like "Zulu tribes" (Konica, F. "Four tales from Zululan", Albania, 1999), sank in the chaos of their life. But a nation can never be enslaved without being firstly drowned or extinguished from its literature, art, science and culture (Poradeci, L. "Interview P, P, 1987).

The connections of the Albanians people are complex with the Balkans and Orient (Shuflaj, M. "The towns and castles of Albania", T, 2009). It has punished them with a weight that nobody could imagine and verify. These paybacks of the Zeus to the ancient Europe, and the falling lightning have no more similarities to the human fire Prometheus.

After the '90 the Albanians' exodus towards Europe and America has been rather massive. The Albanian brain drain is drowned in the never ending stream of globalization. Kadare states that: "When the fire started to shine the cold logic was interrupted just like the sank of Titanic."

The gates of Europe are heavy but real. This time the roads are paved and the Albanians hurrying to be known again like the Doruntine of Kadare (Kadare, I "Who brought Doruntine", T, 1989) . The memory of Kadare informs us that we should not make compromise with the racial and gender discrimination, with corruption and hysteric calls about the chosen nation. Political metamorphoses brings chaos and anarchy, brings paranoia and pain. The court and the law is sold or bought to the groups of interest or it stops acting in balance to the pan human values. It is the faith that reminds people of: 'Urbis and Orbit' ( Fishta, F.,Lacaj,H. "Latin-Albanian Dictionary", T, 2004).

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