

The elevation of awareness and imagination in the novel “The Great is the Lament of Sin” of the author Mitrush Kuteli.

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ABSTRACT

In our paper, we have tried to create a brief overview of the influence of literature, as a precious piece of culture, in the development of the reader's imagination. Not without any purpose, we have chosen the novel "The Great is the Lament of Sin". In this work, we can come up with a tendency, where the relationship between the reader and the literary work passes to the levels of euphoria passing through the limits of mythicism and surrealism in elevating the imagination.

Our attention has been given to some important issues such as:

Exaltation of awareness and imagination in relation to sin and desire for life.

The spiritual exaggeration of the protagonists as a cultural model interfering in Balkan, but not only at mythical times.

The model of eternity, issues of surrealism and religious culture, according to the worldview and imagination in Albanian culture.

The twisting of time is the product of the consciousness and imagination of the protagonists in this work. Confession is the best model in describing euphoric behaviors in culture.

Keywords: awareness, imagination, surrealism, euphoria, confesses.

Introduction

One of the main functions of literature, like any art, is the exaltation of the reader's awareness and imagination, in other words, ‘people's awareness and imagination’.

In the flow of literature's history, we find key moments of creativity, development, and elevation of the national awareness of different people.

The bearing moments and development of awareness are related tightly to one or many various authors' work, which marks a turning point in literature's development.

In Albanian literature, the most important bearing points, developing and elevation of awareness and imagination can be found. It is important if we mention some of them during different historical periods.

Beginnings of written Albanian are very early, but the data of its writing is relatively late, especially in full, written text forms.

A fact of such data for language, culture, and for the awareness of Albanian speakers, is found in the 16th century, in 1555, with the work entitled ‘The Missal of Gjon Buzuku’.

Buzuku's work can be seen as a complexity because it is pre-literature, an occult work, a piece of written rituals, a proof of written Albanian and earlier, a proof about the existence of national awareness and an opportunity of imagination development of Albanian language speakers in all their lands.

The writing of this text came at the time of anti-catholic reform¹, this makes us think that we have a consolidation of Albanian speaker's awareness in the report to other cultures.

After this moment, an important moment of awareness and imagination development of Albanian people is also the work of Jeronim De Rada, specifically, but on the other hand generally all work of Albanians, who lived in Italy known as ‘arbereshe’. The work of Jeronim De Rada marks a historical moment in developing awareness, especially in the re-bearing of national awareness.

In the flow of the romantic literature, the work of Jeronim De Rada made crossing bridges from the national awareness to the reader's individual awareness.

In this flow, De Rada gave to Albanian literature, the first meaningful literature work, ‘The Songs of Milosao’.

Themes, thematic motives, and his characters couldn't live only in the national plan frame, but in the beginning, they were part of the life's feelings, of that individual's with full awareness for life, love, heritage, social problems, economic and political problems². His characters do not avoid experiencing the ecstasy feelings of nature, of life's fruits, they never stop hanging for a better living, either it is momentarily.

In this situation of his characters, the author is neatly cared to carry to his readers with the hope that it would have a little bit effect in developing his awareness, whether as a

¹ Dh. Shuteriqi, V. Bala, R. Brahimi, K. Kodra, A. Xhiku, DH. Fullani, SH. Çollaku, *History of Albanian Literature*, Tirana 1983, p.30.

² P. 248-286.

person in existential flat, whether as an Albanian-speaker in the national flat.

Initiating from literacy directions and historical conditions where were developed, Albanian literature was not often exactly periodized.

In all its developing history, in Albanian literature, we distinguish four moments with an extraordinary effect on reading's awareness.

On the other hand, in these four moments, periods, has been noticed a new era of self-exclusion, exclusion, and re-bearing for many authors.

Even it is not the object of our press release, it is necessary to be mentioned, whether as a reason for the selection of Kuteli's work for this treat.

The first period of the meaningful Albanian Literature's development is that of Resurrection, where "ARBERESHE" authors are standing out and some other authors such as The Brothers Fasheri, Asdreni, Mjeda, Qajupi, Pashko Vasa, etc. During this period a consolidation of national awareness tendency and further development is seen, but cases of existentialism are not excluded.

The second period is the so-called "The Independence Period". This is the period, during which we distinguish cases that had to do to existential, to his nature, to the reports between the unit and others, between sub-consciousness and consciousness, between norm and deviance, between love and sin, between moment and everydayness, between extreme poverty and luxury, between ancient and synchronology, between politics and reality, between life and death.

This existential case, of full individual awareness, come into works of Fishta, Migjeni, Noli, Koliqi, Konica, Kuteli, Poradeci, F.Postolit, H.Sermilli, etc.

This is the period, where the birth, awareness, and imagination development elevated in individual and existential aspects, here we can look for human nature in all dimensions, in imagination limits, here is the place where we can further develop the imagination in its limits.

The third imagination, important to its kind that brought, for its historical conditions I which was developed, for innovations that brought is the period, era of communism. In this time, the literature of the young man (human), that of communist, with a new consciousness and a limited imagination in frames of communism, which seized all eastern Europe. In Albania, it appeared in its wildest form, so the limitation reached consciousness, imagination, and dreams.

In the name of cosmopolite communism, the individual, existential and national consciousness was dictated. It is the time where everything should pass in the strainer of communism critics; it is the time where it had to be lived in framed models. But on the other hand, the literature kept with difficulty its basic principles, not letting its reader into the mud of dictatorship. The authors that resisted the storm of communism and who brought meaningful literature to

Albanian readers can mention L.poradeci, J.Xoxa, N.Rahmani, A.Podrimja, D. Agolli, K. Trebeshina, F. Kongoli, F. Arrapi.

In this period, it exists a group of authors who were not going according to the flow of communism, who were interned and imprisoned, and some who lived abroad and in other Albanian lands, but who developed the awareness and imagination of freedom to the hidden reader. In this group of authors, we can mention K. Trebeshina, A. Pahku, M.Camaj, M.Kuteli, I.Kadare, H.Nela, F. Rreshpja, A.Pipa, etc.

It is the time of exclusion based on ideology, a lot of the above-mentioned authors were excluded from the regime, and their work was not allowed to circulate and Kuteli was one of them.

The fourth period is the period of political pluralism, where the literature took the free flow from the communist indoctrination in the forerunning period. As the most outstanding authors of this the period we can mention: I.Kadare, K.Trebeshina, T.Laco, A.Podrimja, D. Mehmeti, A.Tufa, M. Meksi, F.Rrepshja, P. Palushi, A. Pashku, etc.

In this time, many works of different authors returned like undisputed and denied values by a communist dictatorship.

Kuteli's work was returned as a possibility, to understand the humankind in his fullness seen in some dimensions in time and space, like great to the reader.

The novel "The Great is the Lament of the Sin", proves the tendency where the relation between the reader and work passes on the euphoria's levels, passing on the myths limits and surrealism in elevation of the imagination.

Kuteli's novel is dizzy to the reader, it invites to its endless reading and rereading, as often it doesn't leave opportunities to speak, it fuddles and puts up the spirit:

Full of a half-century this rare writing rises. I read and reread it and I am not fed up. I need to say something about it, but I feel as I am dizzy with this wine made of delicious grapes of Poradec, therefore if I say any word mistakenly, I beg the reader to excuse me³.

The novel comes in the form of a legend, with a sweet language, sought, and overall it is endlessly tasted. The used language is in the analogical form of saint writings where the reader often asks himself to what place his believing imagination can go, which is the beginning and the end of the reality etc.

The novel doesn't stop giving evidence to man's complexity in a report between faith and sin, between reality and imagination.

In the report in(desire)-faith, Kuteli brings in front of the reader the opportunity to see this report in his awareness, but not avoiding the unawareness.

Kuteli gives his reader the opportunity to test his imagination limits in search of fulfilling his desire, in search of

³ P. Kolevica, *Few Words About a Writing that Says a Lot*, preface of novel *The Great is the Lament of the Sin*, Tirane,2000, p. 7
<http://dx.doi.org/10.33642/ijbass.v7n2p3>

love, in tasting the life and in contravention to which he believes and in a moment it ruins like a sandcastle, in the perception of eternity.

Kuteli's character, Tat Tanushi, lives in the duality between faith and sin, obedience and disobedience, between love and its loss, between accepting and the fatality of non-accepting.

He doesn't stop digging in the awareness of the faith and obedience altars, love for the creator, acceptance of fatality, because he was only sure in this way his awareness would be elevated in the level that he had been as a leader of the flock (herd).

In a deeper psychological analysis, he doesn't escape from the desire to meet the unawareness, the darkest its bad places. Bad places from which he arrived to find out the humanity disobedience to their creator, to their faith and fatality:

The time came around

Kalija was thawing day by day like sufferers are thawing. Despite the pain of the body she had another, too "If we had a child, Tan ", But her body didn't join any child. In the spring she died...

So much this shocks Tat that it seemed to him as all his life was ruined and crosses fell from the heights. He had seen many corpses in his life, but with Kalja it was different. She hadn't to die⁴

Tat Tanushi, arrived to tell us the place from where the invitation of the sin springs in the name of the life (love) bypassing the imagination limits, by looking for communication and meeting with dead people in the world of living people:

*Tat Urata was talking daily and night to his wife, like to living wife, everywhere he was; inside, in the church dressed in holy clothes, in his house, in the grave. "Kalija –I said –is the soil heavy to you?" and when it was raining: "My heart, does the rain-wet you?" And when had said: "My love do you see the moon over waters?"*⁵

Kuteli's protagonist is looking to disinter his dead lover and to has her nearby even she is not alive, his imagination's limits overpass the reality, they go to another space.

In the evenings, when he was drinking wine, to forget the pain, he filled her cup and talked to it: Drink my heart! Once, because of the year, he thought to dig her grave to see her on more time. He didn't do it with hand, but with his mind and this was enough to be written as a great sin.⁶

This was the third sin, after two physical sins and contravention to the divine voice, that completes the trinity of his sins.

Tat Tanush, through sins, gets out of his nature, by changing himself into natural phenomena. According to the psychological theory of Jung, Tat Tanush would be considered as a functional protagonist, but productive to confession. He would continue to produce states (circumstances), where the reader's imagination would search for opportunities and different variants to catch the space and imperceptible time ago.

The spiritual exaggeration of the protagonists as a cultural model interfering in the Balkan area, but not only in mythical times.

Imagination and awareness in this novel are in symbiosis with each other in fulfilling the aesthetic function of literature.

In other words, imagination and consciousness are in the function of the pleasure of the reader, wandering in the hanging gardens of love and the great suffering of its loss and rejection. Similarly, in the symbiosis, there is also the situation of the protagonists in the first and third part of the novel with the oversaturation of the reader by writing.

The reader lives with the image of Tat Tanush and Kalije lives with the joy of forgiving him from sin. Through imagination, the reader comes to form the image of the love of two young people, the image of the creator and the giver of eternity.

The conscience of the protagonists in this section is in complete harmony with all that is allowed, it continues and elevates to a critical point where the free fall of the main protagonist begins.

The reader faces the greater love, in the face of the opportunity to live in peace with one another as in the first biblical couple.

Love, in this novel, gives us the opportunity to feed our imagination with the ability to overcome and unite the spaces from Illyria to Galilee. The protagonists and the reader cultivate the consciousness of a life in peace, regardless of space, based on the belief in the Creator and love:

In the early times in the East Church, a priest named Tanushi lived. He evangelized in a street of Illyria, the Apollonia Eronia, which is in the mouth of old Ausa ... The second part of Urata-after Tenezoti-formerly Kaliya, his wife ... Tat Tanushi had brought him from the fedsheep of the East that had once accompanied Mylady of Apollonia ... Her name was Noemi, of Galilee of Judah ... She left the religion of her parents and her rightful place from the great love for Tan.⁷

If we read the novel carefully, the space of the development of the events is not very clear, it does not show complete comfort, it belongs to the whole Balkanic area and beyond.

In the same form comes the time in which the events take place. Historical time records are scarce, so as not to say inexistent.

⁴ M. Kuteli, *The great is the Lament of the Sin*, Tirana 2000, p.27

⁵ There , p. 29

⁶ There, p.29

<https://ijbassnet.com/>

⁷ There, p. 15

<http://dx.doi.org/10.33642/ijbass.v7n2p3>

Time records, have to do with the age of spreading Catholicism throughout this area. Other time data belong to the mythological or rather the legendary time.

Thematic motives that relate to faith, with love in the most perfect form, with sin, punishment, with the power of forgiveness, and speech are motives circulating in the interfering form between the cultures of the same area. These are the themes and motives that have inspired different people in different spaces and times, have developed their imagination to the limits of the impossible. They have been the force of euphoric states and their spiritual taste, by which they have designed different cultures based on the belief in the creator.

The model of eternity, issues of surrealism and religious culture, according to the worldview and imagination in Albanian culture.

The motive of eternity as the punishment for sinners by the Creator is encountered in many cultures, and in ancient times, in different legends. It is one of the motives that prevailed in world literature at an early age. Here we can mention the lyric rhapsody *Der Ewige Jude* (the eternal or immortal jew) of the German writer of the "Strum und Drang" period, Danjel Shubart (1739-1791). Beyond the human will for life, this pattern of eternity is one of the greatest punishments that passes the limits of reality and appears as a phenomenon of surrealism.

Although Kuteli's protagonist tries to live life as a condemnation for sin, he is in many moments part of surrealism, but experienced in the worldview and imagination of Albanian culture.

Tat Tanushi lives in the Albanian space, lives among the Albanians, and is naturally devoted to his humanity. Space, where the protagonist lived, was both ancient and near to our time.

To testify this time frame for us, serve the early toponyms and the toponyms of the present time, it also tells us of the imagination of the reader in the perception of space and time.

Then Tat Tanushi came and stayed for a long time in the Zaum Caves, near the Holy Monastery of Michael's Master, which today is known as St. Naum Monastery. For those who do not know we are saying that the Caves and the Holy Monastery are found at the edge of Lake Ahrida, at the feet of "Mali I Thatë".⁸

The eternity of Tat Tatanushi was legendary, mythical because he is excluded not only from death but also from the time he had no power over it. This relationship with death and life triggers the reader's imagination up to mythical-biblical time and space, but also as a surreal state. "He walked barefoot in the thorns and in the snow, and his body felt no pain or cold".⁹

Tata's humanism comes in the form of the Albanians' relationship with the guest. He is well respected, so Tata sparked the fire for the boatmen visiting the caves of the lake where he lived. On the other hand, his humanism is a projection of his faithful preaching.

The fire was lit only in the dark nights and it did so for the boatmen who floated on the waves. He often went down to all four cities and cursed only the mighty, the violent, the rich, who plunder the poor. Then his voice became fierce.¹⁰ The novel is a great testimony to the surreal state of eternity as the first condemnation in the Albanian faith and culture model.

The twisting of time is the product of the consciousness and imagination of the protagonists in this work.

Everything in the story of Kutel has become functional in the calamity of sin, but also in the power of God's grace. Time is one of the most unusual elements in its show. It has a close relationship with punishment and forgiveness.

Tat Tanushi is a confession, where we have elements of realism and imaginary confession. The strength of dialogue, the description of the characters, the creation of the outside and the inner world indicate Kutel's high workmanship. The form in which time appears does not escape the imagination of the protagonist, either in its normal course or in the anomalies of its appearance.

Tata lives a very short time of his happiness; It passes like a dream, with a great effect on his psychology.

Tat Tanushi felt sorrow and happiness altogether; Sorrow for the death of his wife, and relief that Christ himself was singing to her. And he whispered slowly: "Hear my heart, my lord came down to sing to you- be happy KALIFE! But suddenly he remembered all the beauty of human life with his wife, the darkness of the grave where she would descend herself... He sobbed so loudly that all the church echoed.¹¹ She lives alongside the protagonist's imagination of happiness stemming from love and the desire of the flesh.

On the other hand, time appears as an amorphous form in his sin till his punishment for eternity, losing form, function, and power.

The appearance of time in this form should be seen in two aspects. First, the time comes without a form on the burdened psyche of the character; the psychological load comes for two major reasons. The first reason is the great shock of Tata for losing his love in which he designed the woman's model in the eyes of the man and the loss of a believer in his faith. The second loss was of particular importance to Tata, as he builds it as such:

The way he had known and loved with the ferventness of the new blood, he had brought to the swine's of God by baptism¹²

⁸ There, p. 43

⁹ There, p. 42

<https://ijbassnet.com/>

¹⁰ There, p. 45

¹¹ There, p. 25

¹² There, p. 20



The second reason, time takes this form due to the gravity and penance of the great sin that Tata did. His sin is three-dimensional, body, soul, and mind.

Tata sinned with the body and flesh with the beautiful woman after the death of Kalije, with the soul which was not strong enough for the test sent by God and with the mind when he thought to bury the dead woman.

Dimensions over which time takes on the full meaning, the protagonist of Kuteli appears to be powerless, inexperienced, and inexistent.

Throughout the story, Kuteli has taken care of the time it takes to bring the whole thing into surrealism, time runs out of sight, the years go, the seasons change as if it were a dream, and so it remains until Tata stands in the cataclysm.

On the other hand, he is submissive to the power of time before and after sin, this time only through the power of God's grace.

The second moment of Tata's metachronism is deeply imaginative and surreal, where even the biggest reader's subconsciousness wouldn't have accepted it, except in Kuteli's work.

The voice said, forgive me! Tata replies, "You are forgiven! And when he had said the word that released him from the curse, flapping's of wings were heard on the altar, and a white dove went up by the ascent of the heavens. Even though Tat Tanush of Bubutima stood straight in the Altar, his beard poured out suddenly as water, his eyebrows descended over the book he held in his hand as they had to be grown for centuries to live on earth. And his beard was so long that he could surround the altar table three times. Then Tat Tanush shrunk slowly, in the eyes of everyone, leaving only one pile of ash on the doorstep of the holy door."¹³

The overwhelmingness of time, time of confession, and real-time, in this novel has been fully functionalized with the imagination and the awareness of the protagonists. Equally functional, the narrative comes in this novel, which comes in the form of a confession.

Confession is the best model in describing euphoric behaviors in culture.

Kuteli with this confession model created a special and original heritage of Albanian prose. Here the literary discourse relies on the linguistic weaving that unites a popular figurative figuration and a fantasy magical figuration rooted in Albanian mathematicians.

The story in Kuteli's novel is very fluent, unstoppable like his physical time. The reader is looking for a stopover, but his desire to learn the mysticism of what is on the next page of the work is greater and does not stop until the end of the story.

During the reading, the reader relates so much with the pleasure of reading, so that his behavior in relation to the work is just as euphoric as opposed to a desire for the soul of the

flesh. This makes the work readable and re-readable many times in a row.

The whole story is proof of a discourse about the euphoric behavior of protagonists as a parallel to the behavior of people in such circumstances.

The storyline, the legend, the myth of this novel is in full accordance with the way of life, the mentality, and the perception of the euphoric states not only of the protagonists but also of the readers.

On each page of the work is the story of the elders of the village, the province, or even of a people. The wisdom and mildness of their confession are as sacred as the scriptures incorporated in Kuteli's narration.

The confession of love comes in the mythical form, encouraging the reader's consciousness to see the power of love, which transcends space, time, and mental change to the point of rebellion. Language and figuration are fully in line with thematic motives and confession.

Conclusions

In the history of Albanian literature, Kuteli's work was restored as an opportunity to understand the man in his literacy.

Kuteli gives the reader the opportunity to test the boundaries of his imagination in pursuit of his desire to seek love, enjoy life, and perceive immortality.

In the novel *The Great is the Lament of Sin*, the protagonists and the reader cultivate the consciousness of a life in peace, regardless of space, based on the belief in the Creator and in love.

The novel is a great testimony to the surreal state of eternity as a punishment, seen in the pattern of faith and Albanian culture.

The entire time, the time of confession and the real-time in this novel has been fully functionalized with the imagination and consciousness of the protagonists.

The storyline, the legend, the myth of this novel is in full accordance with the way of life, the mentality, and the perception of the euphoric states not only of the protagonists but also those of the readers.



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