

METAPHORS WE LIVE BY WHILE READING “ONE LOVE AND SEVEN FAULTS”

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ABSTRACT

This article will focus on how Rexhep Qosja depicts and how he vests his metaphoric diction in order to become reliable in his narration at *One Love and seven Faults*; how he develops his ideas and how he makes use also of other literary figures in order to suffice his intentions and to become reliable in his approach; how he navigates into the forest of his narrative elements which constitute the skeleton in his novel – the shifts within figurative elements at his disposal; how he explores the events and happenings in Kosovo - genocide / suppression and life / survival and death / mistake and freedom / prison and normality/ abnormality and intellectuality / handicappacy (disableness), which are typical dichotomies; how this figurative language adds to us the sensation of experiencing what the author himself has experienced; how we interpret¹ *Metaphors we live by while reading “One Love and Seven Faults”*.

Key words: modernist and post-modernist novel, metaphoric web, cause-effect relations, love, faults of individual, voices

1. SOME CONSIDERATIONS ABOUT ONE LOVE AND SEVEN FAULTS

In this part I will introduce you to Rexhep Qosja¹ and provide you with some insights into the novel, which is a masterpiece in Albanian Literature. *One Love and Seven Faults* will hopefully foster your interest in the novel and perhaps cultivate other interests in Albanian literature. Aware of the obstacles that characterize minor literature compared to major literature, I still insist you could explore this literature and conquer the beauties there in.

In his novel “*One Love and Seven Faults*” Rexhep Qosja, one of the most famous contemporary Albanian writers guides us through a dense labyrinth of metaphors that serve to indicate what is occurring in the novel. The time is set the year 1981 and the events last for one year. The location is Vajazan in Kosovo, former part of Serbia – Republic of the former Yugoslavia. The characters are Albanians and Serbs. The events parade the political and social troubles and dilemmas Kosovo people went through for independence, freedom, human rights, integrity and self-governing. Under this broad scope of presenting the life and attempts of people in Kosovo to achieve their goals and manage their inspirations, Rexhep Qose narrows his focus on projecting a number of characters that represent different categories and social stratas of society. Each individual attempts to remain authentic under abnormal and unlucky conditions that cause him his misfortune. In this journey of life and events he discovers who surrounds him and cultivates the selective criteria to group himself with either great individuals or minor individuals; people with great ideas and people with no ideas; otherwise expressed, he positions himself either with people like Solomon or like Neron: people connected to historical moments and praised for their deeds and those punished for committed sins.

In this journey, his time is shrunk into one year and assigns the novel a historic feature, making it a symbol with universal significance. It gets dramatic gradually due to contradictory voices, narrative viewpoints and various historical associations created by the author. All these elements enrich and empower the content from the aspect of meaning. At this point I could say they essentially enrich the complex structure of novel preserving the feature of inter-textuality, a characteristic pointed out in this novel. The whole material, which makes up this novel, is elaborated on the basis of separate chapters individually titled, which resemble short story form. But with relationships of characters he connects these short stories-chapters. Thus shaping the novel as a single entity and its components as integral underpinnings, which nourish their growth. The titles of chapters shape it uniqueness. The events position the author in the role of politician, philosopher, professor, governor, casual citizen - who loves, hates and witnesses. In this aspect the catharsis he goes through validates all the attempts of Albanians for freedom and independence. Progressively the reader swims through this sea of roles, which constitute the prevailing themes. Viewed from this angle the metamorphosis of events and their development create images. There is created a collage of mental pictures, which clear up the real meaning the author has intended to transmit to his readers, or that meaning the reader wants to come up with.

Epic and folklore are helpful tools to create a metaphoric web that coheres to nationalism and cultural identity, which assert the authenticity of Albanians in their territories and advance their claim to rights. Folklore is captured in two forms; First, it comes across as author’s viewpoint; second, it floats as an incorporating element in narration to depict

¹Note: Rexhep Qosja is one of the most famous Albanian writers in Kosovo. He is known for his novels, dramas and many other articles related to political development in Kosovo. he has contributed a lot for Albanological Studies and enjoys e very high reputation in Kosovo, Albania and Diaspora. His other masterpiece is “Death approaches from those eyes”.

traditionalism. Parts of folklore are elements extracted from Canon of Lek Dukagjini¹, legends and Epos of Albanian Highlanders.

We see that the narrations in the novel are developed from various viewpoints of the characters: *perspective of third person*; narration from the perspective of first person as *auto-narration*, or self-narration and *introspective*. The narration is developed enthusiastically through detailed descriptions filled with vivid language; metaphoric and symbolic expressions; dramatic and essayist dialogues; meditative monologues as well as inner associative and suggestive monologues, which foster expression of the conscious to display subjective secrets². Conceivably, this novel remains polyphonic because of the number of voices and methods there are developed and also techniques utilized to overlay and displace events. The dominance of metaphoric expression colors this novel as modernist and postmodernist in Albanian literature.

2. METAPHORS WE COME ACROSS IN THIS NOVEL

This part will deal with questions how Rexhep Qosja develops his ideas and how he makes use of other literary figures in order to forward his intentions and become reliable in his approach; how he navigates into his narrative elements; how he explores the events and happenings in Kosovo - genocide / suppression and life / survival and death / mistake and freedom / prison and normality/ abnormality and intellectuality / handicappacy (disableness; how this figurative language adds to us the sensation of experiencing what the author himself has experienced; how we interpret³ *Metaphors we live by while reading "One Love and Seven Faults"*.

I will start my paper with its metaphoric web based on pillars. Round these pillars, the key words such as *love, seven faults, memory, dictionary, hunting of witches, dogs, crows, poultries, worms, ants, gossips* and *voices* do run and the author weaves his literary material. The selected words do have references, which lead to divergence and convergence of meanings implied in them. They create a collage of dominant images controversial and admitted, projected into events round which characters, either flat or round ones, perform.

One love⁴ denotes and connotes love for parent, friend, country and ideal. It evokes the mythical element associative to the weakness of the individual, who turns up to be scrutinized by contradictory voices which exist in his society; Added to the weakness of Man's reasoning – the Dasein, experiences annihilation because of the life he leads. Seven faults address the spiritual condition of this Man in a swamp of official oppression and terror, which chase him and persuade him to a nihilistic stand towards life. Viewed in this way both words, love and fault(s), create dichotomies.

Love implies light, life, progress and compassion. All these values make us strong enough to compete realistically. Seven faults keep up with the reasons that censor the essence of love. We swim through a sea of characters with historic load and also contempt. Number seven itself conveys mythical sense. It gets collocated into phrases like *seven fevers* that coincide with *seven faults* of individual, which diminish the values of *love*. These seven fevers mirror seven demands of Albanians, which represent existentialist markers of resistance.

A long sleep is demonstrated by the character Mexhit Toja. The author jokes with real and unreal situations and signs of satire prevail randomly. A *dreamlike event* in balance with *likely foolish happenings*, which are described in such details that even the most patient reader is irritated. The Garden of Eden appears as remote because *noone*⁵ is more unbearable, than the happy fool (*One Love and Seven Faults*, Tiranë Toena, pg 69)

Philosophically it is thought that all means justify the end. The traditional assumption gets a new clothing and is transformed into a predictable source for what it is going to occur later. Events complement each other and titles of chapter erect the backbone of novel. The pillars constitute the skeleton, which looks for its own flesh. In search of accomplishing this successfully the poetic language ranks on the top of techniques and novel preserves its fictitious and documentary character.

Fury! Fury because of goods, fury because of disobedience; conscious fury, or urged fury; fury that has a high price, which goes to the account of parents, which could also be paid off by parents and kids together; fury paid off in installments in long time of course, but which could be paid also at once; everybody neither knows how to calm down fury, nor what could be done when the furious man is cured by another furious one; if nobody stops it in the very beginning we can't do it unless the graveyard receives its customers, it is affirmed by Isak Shushani, the professor of philosophy and sociology. (One Love and Seven Faults, Tiranë Toena, p. 69).

The cause-effect relations we notice here depict the load of consequences exercised at the expense of those who could protest and struggle to change the status - quo in Kosovo. The schematized consequences inserted metaphorically convey emotions and alertness to mirror historical moments in literature. The range of indications visualizes the fates of

¹ Note: The Canon of Lek Dukagjini is the oldest legislative and executive document in Albanian, written in the Geg dialect. It was a regulatory document for all components in the life in North. The compiler of this important document is Lek Dukagjini.

² Dadolli, Abdyl. Poetika e Romantike "One Love and Seven Faults" at *Krijimtaria shkencore dhe letrare e Rexhep Qosjes*. Albanological Institute of Pristine, Pristine 2007.

³ Note: Paul Ricoeur has considered metaphor as an element that expresses a literary element. In cases when it is not like that as the referent it indicates could not be found, the tension created projects a text, which constitutes its real metaphoric referent. For him the metaphoric meaning and its referent subdue appropriation through the process of re-contextualization of reader.

⁴ Note: In the contemporary Albanian Language Dictionary, there are five meanings of "love", which are used in collocations and possible contexts this word could be used. As consequence of how this word could be used and what meanings we get through, Literary Hermeneutics aids to clarify the meaning and significance of "love" that float in the context of Rexhep Qosja's novel.

⁵ Note: All extracts written in italics are given to illustrate how the author uses the poetic language to achieve his rhetoric. Further more, they are translated by Enkelena Shockett (Qafeshi) - the author of this paper titled "Metaphors we live by while reading *One Love and Seven Faults*." The novel is not yet translated in English language.

characters involved in this chapter titled *Fever yesterday; Fever today*. The author attempts to remain reliable and imply hate and mourning, aggressiveness and disdain, dancing and singing which associate the actions undertaken by politics. Profoundly in this metaphoric web the Self preserves the associative morale: *Good for you to do it! How well it is done!* (*One Love and Seven Faults*, Tiranë, Toena, pg. 174). And it continues to end up with noun phrases structurally and semantically connected to each other.

Fever!
Birth in fever! Life in fever! Death in fever!
Fever in continuum!
Always in fever!
Only fever!
Fever! Fever! Fever!

(*One Love and Seven Faults*, Tiranë Toena, pg 124)

Out of them comes a scene, which envisage that the revolt has started and *fever*, as a dominant illustrative word, becomes an important associative element. Their symbolic connotation affirms that as Man is struggling to defeat his illness and improve his life, he expresses also the same concern for his country.

In chapter titled *The day when he lost the memory* Man Kurti – the character who holds the main role in the events literally painted in pages, is acknowledged for his memory. The character is an indicator of a moving library for his cognitive powers. The accumulated knowledge he possesses is perceived in his actions and gets dissolved in the collective knowledge of generations. In addition to these, the seven kinds of ordering in his memory decipher his unique performance and function – how intellectuals in Kosovo survived under genocide; how their holocaust maintain raw materials to analyze the oppression and violence; how their perplexities between the flames of life and death annihilated them to the level of extinction.

The dogs, the hunting of witches, vampire, devil and voices loaded with hate and contempt **represent** the differentiated intellectuals. The dilemmas they associate their existence, reveal the influence of folklore and mythology as well as dominant religious beliefs. Conceived as dark forces - *dogs, witches, voices* loaded with hate and contempt, and *gossips* in circulation have their counterparts. The counterparts are voices of appreciation, such as: *love, dictionary, red color, number three, song of cock, faith, beauty*, and others, which project the perspectives of Kosovo people. The symbolic references to them investigates autobiographical and metamorphosical elements.

3. CONCLUSIONS

The metaphoric web is made up of key words considered figures of meaning. The system depictively illustrates the *Self* and politics. We admit that *love* never vanishes. The approach to this affirmative statement requires narration(s) and state of the characters, which refer to reality and mirror it directly, reinforce the philosophical stand of the author. The proportions given to his novel underline the moving culture force found in it.

Seven faults, the seven fevers, the seven ordering of memory turn out to associate human circle, to coincide with circles in Dante's Hell and sufferings of Goethe's Verter. *One love* indicates Paradise, but it coincides also to the beauty archetypically exposed in world literature and we come across it in figure of Beatrice, Juliet, Ofelia and many other beauties.

The novel is modernist and post-modernist and is known for the polyphonic voices we encounter there. The voices are people who belong to different social status and do various kinds of work. They are Kosovo people who claim for their prohibited rights. They are the Albanians who always have struggled for survival, independence, freedom and human rights. The themes and motives well elaborated by the author are perceived clearly. We envisage accurately the reality in Kosovo transmitted by the sharp tongue of the author concealed in figurative language. Ontologically, he deciphers the reality and projects on us what this reality causes to the Kosovo people. In addition, he proceeds with idea of necessity to change the existing rhetoric and look for big transformation in life. From this perspective, the novel sounds optimistic and advances to the idea that resistance by all ways using all means at disposal is worth fostering and applying. Also, he envisages properly that all people demonstrate their resistance excluding those considered sinners – known in history for bad and evil commitments. This perspective illustrates the idea that author is quite selective in the choice of attitudes taken by Kosovo people in their struggle for survival. This approach to take us close to this country allows us to live in space and time of Rexhep Qose, the author of this novel. Hardly ever could be said it is an easy life for an intellectual, but Rexhep Qosja survived like all the other intellectuals and Albanians in Kosovo. Further more he wrote this novel to acquaint us with that time situated in that place; dimensions that influenced strongly his life; dimensions approaches to us figuratively although the documentary elements dominates and historic events are well interwoven.

Event in event explicitly elaborated into text in text shapes the inter-textuality of the novel and the parade of characters given in it creates the polyphonic voices determined to continue what the author has assigned them to do. Either directly, or metaphorically they speak and listen; they love and hate; they work and sleep; they remember and forget; they live and die; they enlighten their ideals and bury their feelings.

The metaphoric web made up by pillars spin forward the perception and we visually create pictures although they remain in our mind. By using the eyes of the mind we seem to be with the main character in his pilgrimage, keep up with him in his motions and actions and witness what is occurring in every chapter of the novel. It assigns the novel a particular poetics worth navigating through.

With the hope that you will find this interesting and continue in future to explore more in the literary activity of this Rexhep Qosja or the Albanian literature in general, I conclude my paper.

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