

**“FROM THE SYMBOL, VIA CONCEPTUAL METAPHOR, TO THE TEXT AND
BEYOND THE TEXT” (ISMAIL KADARE, WRITER OF CONCEPTUAL LITERATURE)
IDEOGRAM: IMAGE-HAND-CODE-LETTER = CONCEPTUAL TEXT
(ISMAIL KADARE; “CONCERT IN THE END OF THE SEASON”)**

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ABSTRACT

*An ideogram or ideography (from the greek *idea* ιδεόγραμμα and *εκφράζοντας μια ιδέα στο κείμενο* “to write a text” is a graphic symbol that represents an idea or concept, independent from every special language, and special words or phrases. Some ideographies are understandable only from the familiarity with the prior convent; others pass their meaning through painting similarities with a physical object and so we can refer to it as a paintogram. This paintogram or symbol is used in a system of writing to represent an idea referring a physical object, but not a special word or phrase for it; especially that concept that doesn't represent the given object, but the image or idea that the given object must suggest.*

KEYWORDS: *Physical Elements, Group of Communicators, Alphabetic Pictogram*

INTRODUCTION

Based on the above-mentioned definition we have done an analysis of the novel text of the Albanian writer Ismail Kadare; “Concert at the end of the season”, pg 175-177: Kadare, Complete Works, volume 6, Onufri, 2008). In the text that follows we suppose an ideogram with these physical elements that constitute the text: Image+Hand+Code+Letter supposing so a conceptual text that suggest an idea beyond the referred text that constitutes not only the language of communication in a group of masters including the writer+the written text+the ideal reader according to the saying “I am here” and “Stay afar” that in the context of saying gets the meaning of a communication agreement between a certain group of communicators that everyone fights from its own position. That in a group represents a group of fighters in the name of a cause that can be: existence, power, freedom etc. that according to ideogram constitutes a certain ideology or an already coded system of communication.

That's an example from Kadareja:

“Look here,-Silva interrupted”

On the corner was a group of crowded people. A photo reporter that from the attire looked like a foreigner, was photographing rapidly, bending a little.

-Is the rabbit sleeping here? –he said

The elements that will be objects of our analysis according to the theory “Writing and Difference” of Derrida’s are communication between The Albanians+ The Russians + The Chinese and the ideology that they have and represent in the XX century.

Ideograma being a thinking process in chain, first this process has to do with the brain that is a concentrated image of the physic reality with psycho-mental and cultural that in the work of the writer Ismail Kadare this concept has to do with the image, abstract, concept of a musical concept at the end of the season that we suppose is winter. The concert warns spring because music (in winter is supposed to be a long sleeping of nature) is being reborn in nature when spring comes and life is regenerated with all his shapes, forms and colors. But this natural image is controversy with the Albanians because they pretend they are out of the natural system of the open connection with different cultures and people, doing an isolated life from the other part of the world.

Referring to the conceptual text of Kadare, the ideogram that results in a foreign Stalinist ideology connected with the topic, local practice, warns a deep crisis in the life of the Albanians with the interruption of the relations with Big China. This is how the author gives the Albanian pictogram of that time: “Forty-eight hours after the removal of the Chinese, not only on the melting of iron but everywhere continues the same situation that can be stoned and frozen. Everywhere was asked the question: What will be done with the remains? Can the tower be cooled....Since in the first hours, in the office where the objects were, the students understood that the first job wasn’t for them. It was said that one from them told his friend: “Seven demons of the city”, do you know anything about these hieroglyphs? The “Seven demonic” cursed on both languages and so ended their glory as translators.” (pg. 512)

The image as a musical concert that is the highest degree of abstract concentration is an assembly of hieroglyphs that come from mixed Egyptians and Chinese antiquity, and even nowadays a line of Chinese hieroglyphs has not been resolved yet. This doesn’t mean that the Chinese dragons symbol doesn’t function as a logical metaphoric form mixed with the Egyptian pictogram of the Cobra of Kleopatra that the alphabetic system doesn’t resolve it, but beyond this vision, the author paints a pictogram that is nothing else but the image of the heavy Albanian time from the consequences of a mixed Russian-Albanian-Chinese ideology. The symbol of the cobra, the writer brings it with a symbolic tag. This symbol in a hieroglyph shape, according to Derrida’s difference, is not an alphabetic pictogram but imaged as a topic idea in the imagination of the isolated Albanians that were trying to understand in their brains the logical secret of the round Chinese faces that even as the Russians were trying to leave Albania, half-enigmatic, half-complicated in their craftsman of iron processing, which the Albanians needed so much and were known with some third world countries, but the Chinese had left on the table only the projects and the drawings of the construction of the metallurgic factory. (513)

The relation of the Albanians with the Chinese ideology was like the relation of the Albanians with marihuana where the ideology is the artificial paradise of euphoria and the enthusiasm of thousands and millions of people through word propaganda. (In Chinese: a symbol is a word like bird, tree, flower, heart etc.) that produced the moist theory of 100 flowers, like flowers that followed one-another coping artificially not growing in a wild natural condition. Albania according to the Chinese was seen as a wildflower or a wildcat that needed domesticated.

But that this wildflower or cat to blossom it had to be cultivated in artificial conditions as an imposition of Chinese culture and tradition according to the platform of the Cultural Revolution. This revolution had in its essence the idea of Çian Çinit (A high Chinese leader): If Europe has its brains out, so it is the rest of the world. The brain of Europe

was the worst of all according to them. This typical Stalinist blow and now even Chinese had to do with brainwashing as a titanic war of destruction of typical European wisdom infecting hundred-thousands of Russians or Chinese dreams that in their history they had known even power of the emperor type. The power of an emperor ideology is based according to our thinking, in the hypnotic power of the profane, to the Holy one that has as its source the dream. The dream is presented as paintoric projectional corpus of a real drawing or surreal that supposed to exist, has existed or can exist in the future as a warning of the visual field, but that hits in the brain and leaves the sight of an ideographic projection in a long time if it is put on the wall as a pictogram of caves, pictograms of Egyptian pyramids, Chinese alphabet and writings, drawings of Da Vinci, the Holy writings, etc. Who better than the hand could do this projection but that gets shape and understanding based on a code that is a constitutive element of everything and is found everywhere like in the air, water, earth, fire at the man, fish, flower animal etc. These basic elements that have to do with the notions, symbols, hieroglyphs, first have the power of plastic and figurative expression as the exclamation of pleasure of conceptual text where it gets the shape of a conceptual shape and is received from a great number of people and so we have to do with an ideology or ideogram and consist a written document as “The Communist Manifesto”, a manifesto in art, a manifesto in language, a manifesto in politics, a manifesto in laws, a manifesto in religion etc.

The tension between the language of art and the spoken language is created from the maximal arbitration of logical refutation which in general speech recognizes it as the language of poetic rhetoric and that the politics cannot exclude it for the reason of the analogy of the psycho-emotional power that has to score since the beginning to the majority of listeners who receive it as a force of ideas of physical and mental pleasures getting further apart from the material essence that discovers a virtual pleasure such as music. The concert has to deal with the sense of harmony, with rhythm, colors, shapes, sounds, the chosen word that is converted in a comic and tragic reality in the case of ideology where it is written as a platform (manifesto), concentrated in a letter in the shape of an abstract agreement & is made property of masses in an abstract or automatic manner such as the law, a formalized shape of language, but that is accepted as such from people because it is formed everywhere and is supposed to function and serve all, but that the law belongs only to a minority of educated and specialized people that can deconstruct its code.

It is interesting to study the degree of iconization and canonization of detailed and reachable images, present and clear in the text of Kadare and supposes “a permission of poetic agreement, that allows the reader to draw closer to the being on top as sharpened pen or double-edge knife, that not only deconstruct the text but even recreates it according to the phenomenon of conceptual text that springs from the deconstruction of ideogram as totalitarian ideology.

But different from the Manifesto that is a conceptual ideological text, the conceptual text of Kadare is an ideogram that wants to reach at every cost to the ideal reader that understands all the meanings and metaphors of symbolic, not simply of the word in itself which the author overpasses multiple times through its polyvalence, but also through its morphology and syntax of its relationship building so a figurative multi-language in an idiomatic sentence and in this multi-text according to the theory not only of the speech as an acknowledgement of a lot of historical truth that the text like the grinder destroys euphoria and the esthetic efficacy of the concept, notions, symbols, metaphors that reflect an esthetic pleasure through reflection and semiotic variations.

While Kadare conceives through the heart realizing a conceptual text almost hieroglyph that produces an esthetic ideogram that develops the esthetic and logical activity of the reader. The ideology in itself (political, religious, social) is a contrivers of the art ideogram that make the reader “poor”, but enriches the ideal reader not only with a big, terminological dictionary but with formulas of thinking that according to the theory of phenomenologies of Heidegger and the theory of differences of Derriad’s, through a “golden brain” separates, unites, periodizes texts sometimes long enough such as novels, trilogies, sagas, etc. that offer epic, lyric and dramatic texts at the same time.

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