



Research Article

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The Study on Comparative and Intertextual Levels, as a Theoretical and Analytical Approach between the Two Novels "Leximtari", Bernard Shlink and "Lëvdatë për Njerkën", Mario Vargas Llosa

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Abstract

All texts are written depending on what has been written before, thus carrying the traces and memory of a heritage. The study focuses precisely on the way in which one text writes another text, whether referring to absence or presence. In order to conduct fair results, this study uses two selected novels such as "Leximtari" (The Reader), by B. Shlink, and "Praise for the Stepmother," written by M.V. Llosa. While considering these two novels, in this study, it's been displayed intertextuality, not as an imitation or reproduction, but as a change of one or more sign systems to another, as well as a coexistence relationship between two or more texts, or the genuine presence of one text to another. The various analogies and intertextual signs in these two novels, but also in other texts, unfold many dimensions of different cultures and cognitions that we may have in general, not only for literature but also for other arts. Thus, the working methodology is defined, which is dominated by the comparative and analytical approach, not leaving aside the interdisciplinary system.

Keywords: intertextuality, typological analogies, reminiscences, affiliations, paratext, etc

1. Introduction

As a crucial object for this study, the two most significant world works that belong to the field of comparative literature have been selected. This field of study in literature is very interesting because it allows for research not only on the basic text but also on the heritage and culture that these texts carry.

Considering that we are bringing a study from a field that may not be well known by most, we initially decided to discuss a little about the theories, definitions, studies, and research of this field in different countries and periods. Furthermore, there has been a study regarding the textbook study, referring to the whole theory, which is discussed first. This paper has gradually developed the study in order to be accessible not only to literary scholars, by analyzing, commenting, and deconstructing literary phenomena inside and outside the text.

The study is of great interest because it brings not just two literary works against each other, but also two cultures of writing and heritage against art and time.

2. Methodology

To realise a study from the field of comparative literature means deepening all the comparative and interdisciplinary levels that this field has. Then, the novels that have been selected for the object of this study carry different signs in these two novels, which lead us to a memory, as a culture of reading and universal knowledge, in different texts and phenomena. Additionally, they can create an analogy with the text that is presented before, in order to view intertextual reports. The first method of this scientific paper is meant to be a comparison, while the intertextuality, the analytical way, and the interdisciplinary approach explain even more clearly the different typological categories of these two writings.

So, typological analogies, such as reminiscences, congruences, and filiation, took us to different texts and cultures, through which the interliteracy of a text is determined: architecture, intertext, metatext, and paratext.

3. Comparative Theory

"Comparative literature is the study of literature beyond the borders of a particular country and the study of the relationship between literature and other fields of knowledge and belief, on the other hand, such as the arts (e.g., painting, sculpture, architecture, music), philosophy, history, social sciences (e.g., politics, economics, sociology), and religion. It is, in a nutshell, "the comparison of one piece of literature with another or of literature with other fields of human expression" (Frenz & Newton, 1961, pg.3). This is the definition of Henry HH Remak when referring to comparative literature, the definition and its function. So, generally, the definition of comparative literature is defined by placing it within the function of literature and, consequently, literature in front of itself and other fields.

French theorists consider Comparative Literature as a branch of the History of Literature and preserve the view that scholars of Comparative Literature should explore the literary relations between the two cultures, more specifically between French culture and other cultures. This school, which is influenced by the positivism of the nineteenth century, emphasizes the necessity of presenting historical evidence and arguments, and any comparative study conditions it by arguing the historical relationship between the two respective cultures. Yves Chevrel, in his discussion regarding schools in this field, states that *"According to the French school, the evidence of the historical relationship between literary works written in different languages is the basic and absolute condition for its introduction in the study field of Comparative Literature."* (Chevrel, 2002, p. 105). As it can be seen, comparing is just a method to achieve the purpose that aims at presenting literary interactions and exchanges between different peoples. Some of the leading representatives of the French school of comparative literature are Marius François Guyard, Jean-Marie Carre, Rene Etiemble, and Paul van Tieghem.

The Anglo-American School of Comparative Literature dated back to World War II with the famous lecture by Rene Wellek (1903-1995) at the Second World Congress of Comparative Literature in 1958 at the University of North Carolina. Furthermore, this school, besides studying the literary relations between different cultures, also emphasizes that Comparative Literature is closely related to other scientific fields, such as history, philosophy, religions, linguistics, psychology, sociology, cinema, music, and other arts. According to this school, comparative literature is a new philosophy and theory in literary studies, especially when we consider the fact that literature is a global and general phenomenon, parts of which, in national literatures, possess an organic and solid unity.

In a word, comparative literature is the comparison of a literary work with one or more literary works and also the comparison of literature with other fields of knowledge and art.

Another spirit of comparative literature is the "New Comparative Literature", named by the

scholar Steven Tötösy. Here, Comparative Literature is intertwined with a new field called "Cultural Studies." Therefore, and as a result, we have a new field of study, entitled "Comparative Studies of Literature and Culture," which currently occupies a crucial place in the western humanities. Young scholars of these sciences agree that since literature is one of our many cultural discourses, it should be studied in the context of sociocultural analysis, because aesthetic studies can no longer be the sole purpose of literary studies. This school does not limit the text only to written text and literature only to pure literature, as we are used to perceiving it so far, but also extends its traces to cinema, painting, popular literature, etc.

4. Interliterary System

Intertextuality as a notion has been forwarded by Julia Kristeva and has appeared in critical discussions since the 1960s. As to this theory, no text can be written independently of what has been written previously, and it will necessarily carry the traces and memory of tradition's heritage. So, intertextuality is the way through which one text writes another text, whether referring to absence or presence. The researcher Nathalie Piegay-Gross claims that *"for Kristeva, intertextuality never means the movement through which a text reproduces a previous text, either by distorting it or meaning it as an indefinite process in textual dynamics"* (Piegay-Gross, 2011, p.20). So, insisting on the fact that intertextuality is not imitation or reproduction, but rather a transformation of one or more sign systems to another, Genette considers intertextuality as a coexistence relationship between two or more texts, or the genuine presence of one text in another text, naming textual transcendence with the term transtextuality, which includes five types of relationships: paratextuality, architecture, hypertextuality, transtextuality, and metatextuality. Thus, the text cannot be considered as a derivative of its confrontation with the social context, but rather of the text with the text. *"Such a concept overturned the traditional concept of literature and initiated the search for intertextual relations in each text."* Precisely, in relation to these concepts, the Kosovar scholar Ag Apolloni states that such a concept overturned the traditional concept of literature and initiated the search for intertextual relations in each text (Apolloni, 2010, pg. 145).

According to Michael Riffaterre, the reader distinguishes the level of intertextuality, and based on this, Roland Barthes will emphasize that we also deal with the subjectivity of reading, where the reader's memory will evoke classical culture.

When discussing the system of interliteracy or typological analogies, we refer to reminiscences (hidden or allusion and those of the special type) that are related to the author's cultural system or, more broadly, to the system of his education. Motivations (impulses, influences, or impulses) are a higher form of literary action and a component that deeply includes the work as a whole, but they are also broader processes. Incentives precede impacts. Congruences (coincidences or meeting points) occur when the presence of another text is seen through a literary text and appears in the form of borrowing, imitation, and adaptation; And, filiation, which is a unique system with accessible apparatus, derived from reminiscences, impulses, congruences, and affiliations, through which the interliteracy of a text can be determined: architecture, intertext, metatext, and paratext.

5. Paratext and Text

When studying texts from a comparative point of view, the paratext and text are two very important elements. Researcher P. Gross, in relation to this phenomenon, states that paratextuality sends signals to every relationship that a text maintains with its paratext (preface, remarks and illustrations). Hence, paratextuality *refers to any relationship that a text has with its paratext (preface, remarks, illustrations)* (Piegay-Gros, 2002, p.23), thus helping the intertextual line to be more easily comprehended or even oriented. Meanwhile, the other scholar, G. Genette, considers paratext as important when talking about the five types of transtextual relationship.

The novel "Lëvdatë për njerken" (In Praise of the Stepmother) on the cover bears the figures of a

child and a naked woman, whose position reflects intimacy. From the beginning, the reader is given information on what the relationship between them will be like. Another paratextual element is (besides the details on the date, the publishing house, the editorial office, the dedication made to Luis Berlanga, etc.) the paragraph that stands before the first chapter, taken from "Love to Death" by Cesar Moro, bringing us towards another intertextual connection. However, the titles of the chapters are very descriptive and illustrative for attentive readers. Also, this novel has illustrations of paintings, which are explanatory of the narrative line. The Los Angeles Times review article stands as postmodern.

With "Leximtari" (The Reader), the paratext is warmer. The cover, in the original and the first edition, has a book as an illustration, which as a paratext introduces the reader to the ideological field of the novel. However, apart from details on the press and others, there are no dedication, citation, or dedication, as well as chapter titles, which would serve as guidance and explanation of details. Finally, there are some ratings of popular newspapers and magazines.

6. The Oedipus Complex

The psychoanalyst, Sigmund Freud, considers the prevailing instinct as the sexual instinct, which influences all the initial psychic processes to be ruled by the principle of pleasure, which thus makes this instinct the principle of life itself. Freud noticed the sexual desire for the mother, and consequently for what is his mother's model, from infancy, but with the intensification of these sexual desires for the mother, the father poses an obstacle to the Oedipus Complex. According to Freud, "Identification with the father already takes on a hostile tinge, turning into a desire to annihilate him, to replace him with the mother" (Freud, 1997, pg. 118), leading to an ambivalent relationship with his father, as a sign of Oedipus' positive complex.

In formulating the famous Oedipus Complex, Freud said that a boy is inevitably attracted, sexually, to his mother. At the same time, this boy also has the anxiety of castration or an inconsistent fear of the possible punishment of his father. These reasons are exactly those that push Alfonso towards such a relationship with his stepmother. First that she was in his home, in the role, position, and rights of the deceased mother, taking on the role of mother, hence also inciting romantic and sexual feelings. And secondly, he gets into an ambivalent relationship with his father, seeing him as both a competitor and a punisher. As a result of the first, he will try to play his role and imitate the behaviors, and even overcome them, in relation to the stepmother. And, the other reason is that, having the fear of the father, he will be very devilish, so that after he has enjoyed all the sexual pleasures that have helped him to explore himself, in a very devilish way, he will reveal his and his stepmother's secret, to cleanly save himself from all this dirty game. However, Llosa will further develop the intrigue because Alfonso will also give him demonic inclinations, making him unstoppable and uncontrollable in his sexual needs, which he will eventually show to the maid, but also in its malicious intent, which transcends the boundaries of sexual needs. According to Freud, "the Oedipus complex begins around the age of 12, when the sexual maturity of the child begins" (Freud, 1997, p. 119). Even though Alfonso was exactly the age of puberty, as the author says, he had just made his first communion. And, at the age of sexual maturity, was Mikael Bergu, the protagonist of "Leximtari" (The Reader). There, we are confronted with the withdrawal of Michael from an adult, whom he will obey like a child to his mother and will consider her an undisputed authority. This also clarifies sexual attraction to some degree, given that she is as old as his mother. From this relationship will come a relationship that will overcome this complex, which was the cause of its turning into addiction and love over time. However, according to Freud, while at this time the child does actions driven by fear and guilt, after sexual and mental maturity, this relationship will change, and after the Super-Unit develops, the Uni The scholar Herbert Markuse gives his personal opinion when he speaks of the unconscious part and states that:

"As a rule, I update the prints in service and at the request of the Super-Unit." But, very soon they

become unconscious, as if it were automatic, and a large part of the feeling of guilt remains unconscious
"(Marcuse, 2008, pg. 49).

The ideological reminiscence of the text also leads us to the novel "Bij dhe Dashnorë" (Sons and Lovers) by D.H. Lawrence, which is built on the idea of the Oedipus complex, where Paul Moller, the protagonist of this novel, will be the most dependent figure of a boy in all literature on his mother. Thus, she, the mother, raising the boys, will turn them into "lovers," who will become so dependent on her that when they grow up they will not be able to love, because the mother will be the greatest presence in their lives. Thus, Paul, growing up, acknowledges that his achievements are as much his own as his mother's. She, therefore, does not turn them into physical lovers but into psychic slaves.

At this level, there is also the Electra complex. So, the incestuous relationship of the girl with her father, as a result of the connection between addiction since infancy and the idealism of sexual attraction even during the age of sexual maturity, Nabokov in "Lolita" will have as a thematic treatment the sexual relationship between a minor and an adult.

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7. Typological Analogies

There are cases when the relationship that approaches or removes two texts, is established despite any genuine or not retrieval of topics, motives, and discourses, which form a cutting surface or meeting with each other because the indicators of intertextuality are different. They may be so conventional or outstanding that they constitute certain signs of intertext, but there are times when they remain to be constructed by the reader. Also, intertextuality requires an intelligent reader to know how to listen to ambiguity, but he often knows that that reader also becomes a collaborator, a partner in a game that he creates with the knowledge and memory of this reader.

"It simply came to our notice then. He was a model son, a very good student, and an obedient and loving child. He was lucky with her" (Llosa, 2015, pg. 106),"

...is Don Rigoberto's opinion about his son, shortly before the fatal discovery. The same will be true of Michael's parents when he, after a time of secret affair with Hannah, greatly improves in his lessons, and consequently, his parents will be astonished and delighted, no doubt, at his well-being. So a forbidden physical relationship and love are the best instigators of improvement in minors in this case.

Every time we read Alfonso's letters to his stepmother, a parallel is drawn with the reading of the books that Michael gave to Hannah. This intertextual relationship now, with the use of the same motive by these two authors, is created on different premises of use and different relations of characters (the exchange of letters and reading is one of the most used motifs in literature). We have "Vuajtjet e djaloshit Verter" (The Sorrows of Young Werther), by Goethe, where great love is built through letters; then "Letra dashurie të një murgeshe" (Love Letters of a Portuguese Nun, etc.). Alfonso writes letters and reads them to his stepmother in order to subdue her, while Michael reads

them because he is her slavish follower. So, from the beginning, we have minors, with different statuses. The more letters the stepmother receives, the more she becomes submissive to the little one and the more powerless and helpless she is to oppose it, giving herself to the boy more and more. Hana, on the other hand, becomes more powerful and commanding the more she encourages Michael to read books to her. In parallel, she steals the boy's heart. As a result, the two adults' current statuses in mutual relationships differ. The roles that these authors give to the protagonists differ. We have the triangle that, through epithets, would come out like this: On one hand, we have The Victim (Don Rigoberto)-The Sinner (Dona Lucrezia) and the Devil (Alfonso), while on the other hand, we have The Sinner (Hana) and the Victim (Michael), who sometimes change roles between us. So, in such cases, the closeness between the two texts is obvious, which is found on a thematic rather than linguistic level. Linguistically close to "Lëvdatë për njerikën" (In Praise of the Stepmother), we find Bukowski's "Femrat" (Women).

Also, in both juveniles, there is an awareness that they are committing a sinful act, but they are driven by lust and evil and cannot be stopped.

I knew day by day that I could not escape these sinful thoughts. And the worst thing was that, in time, I started to desire the sinful act" (Shlink, 2009, pg. 23).

This is the opinion of Hannah, which creates the relationship of compatibility with Alfonso's evil, but also of the stepmother in "Praise".

The next meeting point, closely, is created in the epithets with which they address the minors. Hana calls Mikael "Boy," referring to his young age as well as the caress that the word carries. On the other hand, the narrator will also describe the boy as "Christ, the Boy" in "Praise." The first refers only to age and the way Hannah saw and approached him. But secondly, in addition to an age marker and to the emotional color it carries, it is also a religious name, now in the inverted sense.

Miss Shmic also ironed her underwear, so I did not want to see her doing such an action, but at the same time, I could not take my eyes off her" (Shlink, 2009, pg. 16)

„which is the first element that leads to the topic, where the character, who speaks for himself first, gives the detail that warns of his unconscious withdrawal from adult Hana. In that case, Llosa will make a rotation when he starts the intrigue, in which case such a dilemma will now be experienced by Dona Lukrecia.

You do not feel for others when you feel young again, physically young, appreciated by a youthful eye, when you feel what they once felt at a young age. They are a representation of female selfishness. We have such a symbol of selfishness in Bukovski, in "Femrat" (women). Where the alcoholic writer, 50-year-old Henry Kinaski, leads a very active sex life, focusing only on meeting personal needs.

Precisely for this phenomenon, N.P.Gross says:

"It is intertextual every trace that I distinguish as such, whether it be an open quotation or a vague vision" (P-Gross, 2011, pg. 27),

„which allows the memory of the reader and of the knowledgeable to enrich it, and of the ignorant enough to condemn a work. However, this definition of Riffaterre, relative, makes it possible to contrast casual and forced intertextuality.

Ideological interference and discourses are types of intertextual relations. *In other words,*

"the analogy of ideas between different texts speaks of a reminiscence of the author or even of the text" (Apolloni, 2010, pg. 153),

„which is appreciated by Apolloni, in which case ideological parallels can be drawn. However,

ideologically, these two novels do not have any possible meeting point because, while "Leximtari" (The Reader) has the main idea of illiteracy as the cause and due to which all the turns in the novel occur (deepening of the love affair between Hannah and Michael through the reading of the books by the boy; Hannah's escape from Michael without any explanation; the confession of a crime that Hannah had not actually committed; etc.), in "Lëvdatë për njerikën" (In Praise of the Stepmother), we have the idea of Satanism in the mind of a minor, which as a universal and transcendental idea tends to be evidenced through paintings with ancient motifs.

When we talk about the topic (gr. Thema), we mean that we are dealing with what the text is talking about. Despite the fact that the topic does not determine the value of the text in front of us, it nevertheless gives unity to that text.

In terms of structuring the theme, the novels have a different logic from each other. MV Llosa structures the novel on three elements, which he talks about: Don Rigoberto's love for women and purity; the sexual relationship between Alfonso and his stepmother; and paintings, which are inspired by paintings with motifs of Greek and Roman antiquity, intertwined with the events of the novel, as in the case when, by the comparison he uses, he creates analogies with the time of narration; "Like Amadis for Oriana" (Llosa, 2015, pg.59), says Rigoberto as he cleans up, thinking of his wife. B. Shlink will support the novel on two main themes: that of love and sexual intercourse between Hannah and Michael, and that of Hannah's trial after her participation in the horrors of the Holocaust.

8. "Lëvdatë për Njerikën" (In Praise of the Stepmother) in Front of Literature

Different signs in the text lead us to a memory, such as reading culture and universal cognition, in different texts and phenomena, which can create an analogy with the text we have before, to see intertextual reports at different comparative levels.

Not coincidentally, in the novel "Lëvdatë për njerikën" (In Praise of the Stepmother), the narrator will call Alfonso, by taking into consideration his attributes and the syntagm with which he qualifies them. The boy was a "Christ" in behavior, and his disguise was so professional that no adult could investigate him. Well, we find such a figure in the holy book, and then as a motive in literature. It is about Abel and Cain, who are two antipodean figures in terms of spiritual attributes. Cain, therefore, driven by jealousy and anger towards his brother, will kill him, not admitting the sin committed and at the same time, hiding behind "an angelic" garment. The intertextual line as such does not stop because two such opposing figures, namely brothers, are also Prometheus and Epimetheus, one who speaks after weighing the thought and one who thinks after speaking. Prometheus is considered the savior of the people, bringing them fire and many other good things. Eventually, he sacrifices for them. On the other hand, Epimetheus was the one who wasted all the animals that Zeus had given as a gift to the people, leaving them with nothing. Thus, he will come into conflict with Prometheus, his brother, who, in this case, is put under the protection of the people. Therefore, out of resentment towards his brother and seduction from Pandora, he will open the box of evil.

Another type of mention we have in the formation of the phrase "Christ, the Boy", which reminds us of Homer's "Iliad" and his characteristic style in naming characters with noun groups, such as: Achilles. So two qualities are put together in a noun marker.

We have many cases of using the language of M. Vargas Llosa, which leads us to Bukovski's novel "Femrat" (Women). Both are known as authors who do not spare expressions, even the most banal, to achieve the right descriptive level, but also artistic, because they are also known as language details. Because Kinaski, the protagonist of "Femrat" (Women), leads an unbridled sex life, albeit 50 years old, and the details with which he will give all his sexual acts and experiences, because the novel is in the first person and the protagonist is the narrator himself, are very prominent, sometimes beyond the artistic level of the language. We have many cases when Llosa makes the characters narrators, especially in the chapters related to the ancient culture and tradition, when the character speaks, and the language is released from any taboo, such as. When Kandal, the king of Lydia,

describes his wife and his erotic imaginations, or when Diana, as she bathed, masturbated, knowing that the shepherd's son was looking at her from the bushes, and so on. Also, the illustrations through the paintings during the novel connect us with the author's knowledge of painting, but also of ancient art in general, because the motifs are mainly of antiquity and ancient Greek and Roman mythology, and he makes the connotation with his text intentional.

The case where Alfonso stands on the roof, watching from the hole his stepmother while bathing naked, reminds us of the case of Frankenstein, who, after being expelled from all and finally managing to take shelter in a hut near a settlement, from a hole in the roof, saw the normal life and without the preoccupations of the people near it. But while Frankenstein was doing this to improve himself, because during all this time of eavesdropping, he had managed to learn a lot as a self-taught person and, by revealing their troubles and ills, even to help them, without being noticed by them. Also, Alfonso does this to satisfy his bodily needs and, at the same time, to awaken the lusts and devils of his stepmother in order to fulfill the purpose he had. The rites of purification of Rigoberto, which he performed with so much love, devotion, and system, remind us of religious rites such as breakfast, lunch, etc., which are also performed systematically and with devotion by the religious. Once more, we refer to the opinion of the scholar Ag Apolloni, who says:

"In the theory of textuality, intratextuality marks the intertextual relations within some works of an author." Thus, intratextuality does not extend beyond a style or an author, and it is closely related to autotextuality" (Apolloni, 2010, pg. 157), and such an intratextual case is revealed by Llosa within "Lëvdatë për njerëkën" (In Praise of the Stepmother).

The seventh chapter, "Venus with love and music," stands next to it, and finally, the novel's subject and basic idea form the intratextual triangle. The painting depicts Cupid, the instrumentalist, who beats the oregano, and Venus, "the Italian, the daughter of Jupiter, the sister of the Greek Aphrodite" (Llosa, 2015, pg. 63), lying down, listening to all those sounds. Their task was to seduce Venus so that she would be ready for their master. Was Alfonso's task of seducing his stepmother similar when we know that Donna Lucrezia enjoyed sex with Don Rigoberto, her husband, much more after the relationship with her son?!

"I am love itself. Toddler, juvenile, pink, and butterfly. I am a thousand years old and I am chaste like a dragonfly" (Llosa, 2015, pg. 63).

These are the attributes of Cupid. Alfonso thinks the same thing about himself as a mischievous missionary.

When we are at this comparative level, we have in mind that we are talking about congruences, i.e., borrowing that comes out in the form of echoes. In our case, such borrowing comes from ancient paintings. In total, in the novel, we have five illustrations of ancient paintings, which are the sources of five different thematic treatments within the novel. So, in such a case, when in a literary text, the presence of another text can be seen in Llosa, the presence of a medium in another, in which case the painting is now the illustration and the text is the description. So we have the case of an intermediate relation.

Since a distinction must be made between literary borrowing, imitation, and adaptation, it is worth mentioning first that these literary interferences take place at the level of inspiration and adaptation, rather than at the level of pure citation. So the semantic plan does not change, but in the syntagmatic aspect, the sentence loses its authenticity.

9. "Leximtiri" (The Reader) Ahead of Literature

The Holocaust in its dimensions of destruction has been curved by various authors around the world. In fact, the novel "Leximtiri" (The Reader), although as a marker in the title, has the phenomenon of "reading" in the context of knowledge and in the text's illiteracy, the main theme is that of the

Holocaust. Thus, "Leximtari" (The Reader) takes us to comparative levels outside of the basic text, with other works and authors. And, such an intertextual line is drawn with Elie Wiesel's "Night".

First of all, it should be mentioned that Schlink had read all his predecessors who had written about the Holocaust. This fact also appears in the form of a quote in the novel: concentration camps, which now takes us directly to another comparative level: incentives. However, to what extent Shlink has influenced the treatment of this topic in his novel by these authors should be seen in the following points, which appear in the form of borrowing, imitation, adaptation, or even paraphrase. However, Shlink chooses to be innovative when talking about the Holocaust because he does not introduce the topic of this horror directly into the text, dealing more with the topics that have arisen as a result of it than with the phenomenon itself as a historical framework. So, shifting the focus more to illiteracy, through which details, images, and events of the Holocaust emerge. So, what brings these "Readers" and "Night" closer is the idea of persecution and disappearance of people in these camps, because the way this horror comes out, the appearance and the characters as victims or perpetrators are very different. Hana is the persecutor, who postponed the longevity of the victims depending on her personal taste, taking them to her office to read them until it was time for execution. And the horror of these camps is nothing like "Night" because the victims are chosen for subjective reasons rather than to be executed. And the horror of these camps is nothing like "Night," because the victims are chosen for subjective reasons rather than to be executed. However, a deliberate new perspective is given by Shlink, through which the picture of these horrors is created. On the other hand, "Night" is very subjective and is constructed from the perspective of the victim, who experiences the horrors of survival, leading to denial of God and self-denial. When we talk about this topic, our memory leads us to many other novels, such as: "The Gulag Archipelago" by Alexander Solzhenitsyn; "Is he a man..." by Primo Levi, etc., where the horrors of various camps and the shocking evidence of their survival by inhumanity are also given, based on personal experience or even from the angle of the listener. For example, in "Nata," Elie Wiesel's biography itself serves as a kind of paratext, given that he himself was a victim of the horrors of the Auschwitz camp as a 15-year-old. The same goes for Primo Levin, who was also a Holocaust survivor, and the angle from which he writes is that of the experiencer and the witness. Here, we are talking about the congruences between these texts, but not in the sense of the presence of a literary text in another text, but in the sense of elaborating the same topic and the way it comes to us from different authors. Consequently, this creates the idea of the presence of one text in another, which comes to the reader as a reference when confronting these texts with each other.

Also, the great love that Michael feels for Hannah is the theme that carries us to many other creations. In Michael's powerful declaration of love, after his girlfriend left,

"I swore I would not love anyone so strongly that, even if I lost him, I would not feel so much pain"
(Shlink, 2009, pg.86),

„which reminds us of Werther's ardent love for Charlotte in "Vuajtjet e djaloshit Verter" (The Sorrows of Young Werther), Johan V. Goethe, Thomas Mann's novel "Death in Venice", etc.

Suicide, as the unpreparedness to face the real world once again, as the reluctance to get out of the shell where it was inserted, is the weapon that Hana chooses to end her life. Suicide, driven by rejection and non-realization, is also committed by Verter, in "Vuajtjet e djaloshit Verter" (The Sorrows of Young Werther).

10. Conclusion

A literary study always leaves room for readers and writers to go back to it once again, for the purpose of adding, removing, or changing something. This is due to the fact that literature provides many opportunities for interpretation and exploration.

After all that we discussed above, in conclusion, it can be stated that these two works cannot be

considered only in a comparative dimension, as erotic texts, but also at a multidisciplinary level (the reader has already been brought into the screened version, as film). This is because their realization, even in visual form, provides opportunities for other comparative and linguistic interpretations. Moreover, in a future study, the interest will be to dwell on a linguistic analysis, not of the author's language, but of other linguistic levels related to the figuration, the art of speaking, and the personalization that is done to the characters through what they say. Thus, it would be considered a complete work in two study dimensions.

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