

## Limits of Reading as an Ideological Ritual (A Case of Reading Albanian Contemporary Poetry)

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### Abstract

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What causes the reading crisis in today's Albanian literature, especially in poetry? Can there be a sufficient structure of interconnected causes which might produce a possible explanatory model? We are trying to find answers using a hybrid Eco (Umberto) - Fish (Stanley) model, ranging from radical structuralism to pure phenomenology. Despite of reasonable theoretic doubts, the structural formula of Eco as the inimitable semiotic rationalization on poetic text and the structure of experience on the finished fictional text offered by Fish, as a process at a time, construct an open, liberal and less speculative instrument than usual. His exploitation has allowed us to discover a relative limit where literature leads its relationship with reading, asking the reader to decide whether there is a literary text or not. What happen with the reader and the reading this circumstances? We found that during a process, when the reader is urged to making decisions, the structure of his identity faces significant changes that critically condition his relationship with literary text. The new poetry ends usually as a counterpart of socialist realism, as an ideological act which banishes the reader and destroys the reading.

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**Keywords:** limits of reading, Eco – Fish model, experience meaning, ideological ritual, new poetry.

### Introduction

How does the modern Albanian poetry exist as a structure of experience that promotes to its readers? Can we extract and define an *Integral of a Meaning Matrix* produced by the readers of today's Albanian poetry? Lately we have asserted a thesis about a certain perspective of reading, mainly as the decline of a model that possessed Albanian literature for relatively long periods, and further its reconstruction in the new circumstances (Xhindi, 2017, February, p. 88) after the fall of socialist realism as the ideo-stylistic doctrine in Albanian literature (Xhindi, 2017, March, p. 51). But, nevertheless, we are only caught up in the fictional prose, mostly of dynamically clear authors. This time, our goal is to offer, if possible, the answer to the above questions through a determinant model of poetry, which, in any case, manages to unite some of today's inclinations. We have reviewed the work of some relatively young poets, with enduring and appreciated creativity in today's literary environment in Albanian: Romeo Çollaku, Alket Çani, Arian Leka, Gentian Çoçoli, Ermir Nika etc. The extracts we have used for these authors - the poetry of Romeo Çollaku's (Elsie, R., Albanian Authors, n.d.) *Uncertainty (Pasiguri)*, in the book *All Sun and Night (Gjithë diell e natë)* (Çollaku, R., 2003) - is not among his best poems, but marks a commonly present structure for all the aforementioned poets and not just for them.

### I. A theoretical premise

The concept of *Meaning* appears as an indisputable phenomenological matrix, being associated with the so-called "text message".

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But this "phenomenological illusion", aiming at avoiding the famous 'affective fallacy' over the meaning, has devalued the entire of reading experiences 'for the sake of judgment' especially in critical reading despite the inevitable problem this attitude brings. For example, what criterion excludes any kind of reading experience when formulating critical judgment over meaning? Apparently, the criticism on Albanian literature, with the exception of some basic descriptive contributions or historiography work on Albanian literature, has a fully hypocrisy tradition in this regard. But what the alternative can be?

Firstly, we think that any pattern that identifies the meaning with the text message is insufficient. Stanley Fish in one of his most popular essays sets a truly revolutionary support in the ethics of phenomenological interpretation on the meaning: "... the information an utterance gives, its message, is a constituent of, but certainly not to be identified with, its meaning. It is the experience of an utterance..., that is its meaning" (Tompkins, p. 77 – 78). The meaning according to Fish is described over a time pattern of analysis, supported no longer by the question: "“Whatever is persuasive and illuminating about this analyses... is the result of my substituting for one question-what does this sentence mean? – another, more operational question: what does this sentence do?”(p. 78). The model takes the entire comprehension of the reader's responses to the words in the text as they follow each other on time. Understanding is thus transformed into the content of an "event". As Fish says: "Of course such a procedure is predicated on the idea of meaning as an event, something that is happening between the words and in the reader's mind..." (p. 74).

One of the most delightful consequences of the model is the exclusion of the possibility that two different texts have the same meaning, despite the widespread belief that this is happening constantly. We think that Fish is right when he notes that "“In short the problem is simply that most methods of analysis operate at so high a level of abstraction that the basic data of the meaning experience are slighted and/or obscured” (p. 76). Literature is "kinetic art", despite the so-called objectivity of the text, the physical form it receives, which prevents us from seeing its natural essence" or "A criticism that regards "the poem itself as an object of specifically critical judgment " extends this forgetting into a principle: it transforms a temporal experience into a spatial one..." (p. 83).

This concept of meaning reevaluates all the debate about the deep structure - surface structure in the text, despite Chomsky's conviction over the non-informative and disoriented character of the surface structure. Through the relevant surface structure relief versus the deep structure, in terms of experience, the method becomes usable from the standpoint of the informed reader - according to Fish (p. 86)<sup>3</sup>. Despite its limitations - the inability to distinguish literary text from another text or lack of ability to evaluate (no better experience than another) - we think that Fish's method is a good starting point descriptive.

Experience in the Fish model is an unstructured dynamics, regardless the text that promotes experience. But if Fish accepts textual constraints that shape the reading experience, it is not impossible to define some general scheme of experience, characteristic of certain types of texts. In the Fish model can be identified a body of structured experience under some textual constraints explained in the structural model of Umberto Eco (Eco, 2006). Compared to Fish's model, in Eco's model a potential structure motivates the kinetic reading process. The latter's involvement is a kind of the interpretation of experience - it defines the dynamics of the experience in the process according to the textual projections, as well as a preliminary map of the reading experience: "and insofar as these rules are constraints on production-establishing boundaries within which utterances are labeled "normal", "deviant", "impossible" and so on – they will be also constraints on the range, and even the direction, of response..." (Tompkins, p. 84). The structure of experience, according to Eco, makes it possible to re-articulate the concept of meaning inside the Fish's model, even by solving the issue of the special structure of experience in relation to different types of texts: non-literary texts promote a structure of experience different from the literary text. The reading instrument is a cultural construct, the Possible Reader (Xhindi, E., 2017, p. 52), resulting from a hybrid Eco - Fish model (Xhindi, 2015, p. 136)<sup>4</sup>, to which can be defined a Standard Competence Register (Xhindi, February 2017, p. 91).

<sup>3</sup> "... in terms of a relationship between the unfolding, in time, of the surface structure and a continual checking of it against our projection always in terms of surface structure of what the deep structure will reveal itself to be ; and when the final discovery has been made and the deep structure is perceived, all "the mistakes" the posting, on the basis of incomplete evidence, off deep structure that failed to materialize, will not be canceled out. They have been experienced, they have existed in the mental life of the reader: they mean".

<sup>4</sup> Eco's model was chosen mainly for structural accomplishment of the text. It formulates in poetical terms what happens between the text and the reader in time.

This Possible Reader has been proven even as the cause of a Dominant Meaning Matrix for any text of a given period, at least for the texts of the fictional prose (Xhindi, March 2017, p. 51). But what is the meaning produced by the structure of experience in the case of reading today's Albanian poetry? How can the experience structure of the Possible Reader be presented in the case of poetic text, when is it known that Eco has presented its own model for narrative text?

We propose this structure of experience:

- Linear textual representation, *chora* (Kristeva, J., p. 93);
- Discourse structure (determining the determinant topic, its developing, the assigning of the discourse isotopies);
- Rhythm;
- Possible associative worlds;
- Actantial and ideological states of the subject of the script;
- Figure;

A specific feature of the aforementioned structure is its non-hierarchical character, e.g., the referential indicators of the linear representation of the text, the rhythm, the associative worlds, the actantial and the ideological states, are not subject to an hierarchical order. Additionally, the structure remains descriptive in its function.

## II. *Uncertainty*<sup>5</sup> by Romeo Çollaku - The structure of reading experience

Twilight nourishes/the blue's vague/of porches of oranges/stone rings, roots'/bracelets. In the green eyes/(of) grass that sprinkled/dead. Come out of conscience/the odor and symbolism/of dust/ /women/ from the foundations of our homes.

[alb]<sup>6</sup> - Muzgu mënd/vegullitë e kaltra/të oborreve me portokaj./unaza prej guri, byzylykë/rrënjësh. Në sytë/e blerta e barit që mbiu/i vyshkur. Dalin nga ndërgegjja/kundërmimi dhe simbolika/e pluhurit,/gratë/nga themelet e shtëpive tona.

The first word belongs to a poetics lexicon commonly used: the reader touches the monotony of a literature full of twilights. The dialecticism mënd (breastfeeding) breaks down, eliminates the aftermath of the overwhelming twilight. -Mënd- as a dialecticism leads semantically reading toward the motherhood, breastfeeding, hidden breast, the quiet, removing intimacy of the woman with her baby, somewhere in a village house. The reader feels the striving of the text to avoid the inadequate start of the verse; to avoid this inadequacy the effort of installing the rhythm also enters in play.

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Eco sees its meaning to be closed in interpretative relations text-reader, where the first's status remaining objective is, in the same time, open to the reader cooperation, who tries a number of interpretative choices, which eventhough being textually limited, still remains not exactly defined within a semantic model in the form of an encyclopedia, which fulfills the conditions for a textual pragmatism. It removes the meaning from the textual frame to offer a moving model, where meaning is not discovered, but materialized in the reader-text relation. The reader takes part in the form of using an encyclopedia, through which a possible view of the text can be build. Fish, also, explain that undoubtedly the words are meaningful or that the reader isn't free from the textual constrains. The kind of experience allowed from the text is controlled from linguistic and literary competence of the individual reader. The reader reacts in a way not in another to words because he acts supported by the same rules used by the author to generate them – at this point Fish reuses the gist of the interactive activity of the reader according to Eco. For both of them meaning isn't anymore a feature of the literary text, but a product of the reader's activity, forced and limited from the text. The question looking for an answer isn't what is the meaning of the text but how do the readers make the meaning in time? From this point of view Eco's time meaning appears as a function of the reader's competence under the constrains of the text to take interpretative decisions to construct a structure, which for Fish meaning is an order of preliminary impulses motivated by text's signals and which in Fish's practice can be interpreted. The meaning to Eco is a structural function of the text, while to Fish it is a function – if it can be defined this way – pre-structural, an immediate impulse, meaning of the first level. The models have compatibility in spite of the debate about text centrism.

<sup>5</sup> Translation in English can't necessary be in accordance with the linguistic and rhythmic dynamics of the Albanian language. There is impossible to have equivalence on discourse's units during translation.

<sup>6</sup> [alb] - abr. for Albanian language

The first verse – (muzgu mënd [alb], twilight nourishes - builds something like a spondee, a somewhat closed rhythmic premise. (Mënd [alb], Nourishes opens up the understanding of the verse - but, nourishes what?. In any case -nourishes- (mënd) belongs to an encyclopedia that is hardly activated by the reader; the further opening, however, is a consequence of the spondee built in the first verse. The reader expects to recognize the future of this rhythmic construction. The second verse begins with the - (vegullitë [alb], vague)<sup>7</sup>, again a lexical compulsion, which doesn't say anything, part of an almost asymmetric encyclopedia with - (mënd [alb], nourishes). It has a quite improper sound effect (v-g-ll) for the rhythmic future of the first verse. The reader has to stop, to understand something from the context for the - (vegullitë [alb], vague) - and this destroys the rhythm.

The - (e [alb], of) - here, the neutral node for the rhythm closes the future of the meaningless term – (vegullitë [alb], vague). The determinative - (kaltra [alb], blue) - leads further to the senselessness of - (vegullitë [alb], vague) - and temporarily flattens the rhythm. The third verse starts with – (të [alb], of) - : the sentence remains open. The reader is pointed to another word to make sense. – oborret [alb], Porches)- with this southern Albanian dialecticism, the understanding is not encouraged, nor the rhythm. The porches - (oborret [alb]) presupposes the house environment, where one is getting out in the physical sense of the word, but nevertheless remains at home. – (me [alb], of) - encourages the idea of courtship or courtyard quality with something. The reader is still awaiting: poetry has not made sense until here. The rhythm, which can also foster associations, is lacking. All the attention on the meaning and the rhythm goes to the final word in the third verse – (portokaj [alb] oranges). The waiting of the reader isn't justified: -oranges (portokaj)- after the porches brings the landscape of a southern twilight. The porches is relevant for garden (oborr – kopsht [alb]): the text brings the reader to the south, where there are porches with oranges. However, porches with oranges is somewhat vague: the porch is usually part of the house in Albania, but the house is not mentioned. A lexical restrain again reinforces the 'feeling of artificiality'.

Just so. The flatness of meaning and rhythmic of the first verses places the reader in a relationship with a contradictory entity: nourishes, the blue's vague, the porches (mënd, vegullitë e kaltra, oborret), displace this reader's competence in the extreme of the encyclopedia, detrimental to an identity that needs coherence. At the end of the third verse, the first discourse isotopic is produced on the theme of nourishing, which can involve associations of intimacy, tranquility, etc., which is not clear when applied to the: the blue's vague / of porches of oranges. If for his convenience the reader uses this isotopic during the first three verses, so on the nourishing he must decide arbitrarily, contextually, on the meaning of the blue's vague / of porches of oranges - what is like reading in a foreign language!!!<sup>8</sup>

The fourth verse begins with – (unaza [alb], rings) - following a graphic space that divides the fourth string from the third. Is the word in the plural or in the definite form? What ring? Object or shape? The reader is pushed to a new unit – (prej [alb], from<sup>9</sup>) - which promises clarity. So, either to present the material from which the ring is made or the possible ring lineage. -stone rings- (unaza prej guri [alb]). The word is in the plural. Well, is said about rings shaped of stones. The reader tends to make some associative moves.

What can be 'rocky rings' in relation to previous reference indicators? In poetry practice, often a concrete object is followed by the recapture of his converted image. What can this object be? The reader's hard associate movements are going on. The comma prepares a space to be used rhythmically and meaningfully. Poetry draws attention again elsewhere. – byzylykë [alb]), bracelets<sup>10</sup>- again an object of a certain shape, totally unrelated to any previous reference indicators. Rhythmically, the four-syllable - by-zy-ly-kë (bracelet) - gives the verse a kind of rhythmic neutrality.

Strong graphic division pushes the attention of the reader to this word, in this case because of the naturally isotopic coherence of the discourse on the Form's topic: with stone rings, towards the form-meaning of the word – bracelet (byzylykë). (rrënjësh [alb], roots<sup>9</sup>) - the associative promotion of the text to the reader is repeated. It is about a root form. Bracelets are equivalent to rings. Stone shape, root form. What has been converted to have stony ring forms or bracelet like roots? The reference indicators of the first three verses contain a few apparently capable transformable units to give meaning to the fourth verse and the half of the fifth verse. The reader is guided from the language to a very difficult end to make sense.

<sup>7</sup> See footnote 5.

<sup>8</sup> This is a common consequence of the translation experience, usually from English, in many young poets

<sup>9</sup> See footnote 5. Prej hasn't equivalent in translation, it is an item so to say *in absentia*.

<sup>10</sup> See footnote 5.

- (në) [alb], in) - directs somewhere: after the reader has stopped in the effort to find the meaning of stony forms or root forms, moves somewhere else. – (sytë) [alb], the eyes) – goes on the shift with which the reader must already be taught. This time, a kind of rhythmic coincidence is built: bracelets-eyes (byzylykë-sytë). The reader is encouraged to return to poetry. New related reference indicators are established. The text promises to open a new dimension.
- (e [alb]) the) - reader is now shifting to a promising reading horizon. – (blerta [alb], grass green)- unusual eye color. The reader stops again: it makes sense to be green, erin, but grass green rather than signifying color, signifies the condition. The reader has to decide on a blur of the eye. – (e [alb], of) – can't be but a short form in Albanian, which draws attention toward one action: according to the syntax of Albanian a verb is expected. – (barit [alb], of grass) - verse is destroyed in the syntax viewpoint. It would make sense - in the green eyes of grass, not in the green eyes (of)<sup>11</sup> grass!!!. The reader stops to correct the verse, but can't avoid the question of whether it is a deliberate construction.
- (që [alb], that) - reading goes to an explanation for the entire unit described vaguely above. - (mbiu [alb] sprinkled) - text offers a condition of the grass, a consequence of an action in the past, but the above syntactic ambiguity is crucial. – (i [alb])<sup>12</sup> - the reader does not know what to look for in terms of meaning, but also in terms of syntactic regularity. -(vdekur [alb], dead) - at the end the text offers the same meaning, the grass which sprinkled dead appears as a unit able to bring about associations. But, why dead? Even this time the text promises meaningfulness at the end of its discourse units, but fails.

Inability lies in the attempt to link isotopically this broken syntactic unity within itself, and to some extent with verses 1, 2, 3, 4, and half of verse 5. An isotopie of the highest level, which we call of the situation (a kind of minimal narrative) should establish hierarchy among these discourse isotopies on respective topics:

- (i) of the nourishing (mënd [alb]), keeping in bosom of a piece of landscape;
- (II) of shapes that represent an transformed object from the landscape. We note that the isotopie between the first two units is more a consequence of the reading experience than isotopie clearly produced by the text.
- (III) of location of the shapes.

In a higher isotopic order, after the realization of the first three discourse units, the isotopie of the situation is that of describing the landscape and figurative transformation of any object from it, a difficult rationalization in reading, equal to a tiring reading. Actantial and ideological states of the subject of writing or of the alter ego of the reader relate more or less to this reflective and transformative relationship of the lyric hero with a turbulent landscape of blue's vague / of porches of oranges.

The text in the meantime has installed a trend: it intends to say something important at the end of its own discourse units. A kind of survival instinct for the text. Let's look at the last discourse unit, half of verse 7, verses 8, 9, 10, 11.

- (Dalin [alb], came out) - the sentence starts with a verb. It is action in the present that gains momentum, not any longer the description of a present or past state. - (nga [alb], of) – the attention moves toward the action object. – (Ndërgjegjja [alb], the consciousness) - continues the establishment of new reference indicators, in fact of new topics, which stimulate the attention of the reader to a new level. - (Kundërmimi [alb], odor)<sup>13</sup> - Conscience issues an object with odor. Reading is moved through an isotopie driven by the topic of sensory experience on an object of conscience. What is this? Sentence goes on by not answering the question about this object. The answer, as always in the experience of this text, is postponed.
- (Dhe [alb], and) - warns the arrival of a homogeneous unit with odor or another sentence, which leads to the reader's relative expectation. The text chooses a homogeneous unit – (simbolika [alb] the symbolism - the sensory experience on an object is accompanied by aesthetic experience.

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<sup>11</sup> Of is added in translation by me to help the reading. The equivalent in English for the Albanian: sytë e blerta e barit would be: in the green eyes grass!!!

<sup>12</sup> In Albanian [i vdekur] is equivalent with dead. [i] doesn't have a respective form in English

<sup>13</sup> [the] is added in translation

The actions of the reader accompany the text through a troublesome sequence of abstraction. – (e [alb], of) the text promises again the final data: - (pluhurit [alb], dust) -, that is, the object that produces the experience. But what are the previous reference indicators linked to the dust? The reader needs to stop to see what's next. The dominant topic until now is that of the sensory and abstract experience of the dust. After the comma, there is a graphic space that separates completely the first three verses of this discourse unit. The previous reading experience pushes the reader to believe in the final information. Despite the flatness of the text, the text gains the attention of the reader. - (Gratë [alb], women) – begin the explanation. The verse breaks down by giving independence to the reader. This is also the last rhythmic signal of poetry, a signal that warns the final discovery of what has been prepared in a completely fragmented manner up to here. – (Gratë [alb] – women) - becomes the new reference indicator, structured in itself, the only true indicator so far in the poetry.

With a somewhat uncertain belief that women are the odor and symbolism of dust, the reader comes to the final verse of poetry. The ambiguity rules. Poetry promises to say, but it is not known where and when to say it.

- (Nga [alb], from) - The reader is as usual carried to a more complete, but ambiguous meaning: background or location? - (Themelet [alb], foundations) - finally an association can be produced, a mediation between the background and location, but should be expected. - (Gratë nga themelet [alb], women from foundations: what? Masonry? There is a kind of cultural repression: - women on the foundations - is the ritual<sup>14</sup>. - (nga [alb], from) – induce subversion. There is a design of a standard cultural state – (nga themelet [alb], from the foundation - towards a new state, equivalent to - Come out of conscience the odor and symbolism of dust.

- (e [alb], of) - the reader goes to the foundations. Whose? To a fortress? - Shtëpive [alb], homes) - finally is produced a clear cultural association, i.e., the ritual of masonry..

- (Tona [alb], our) - includes all that has been said, associations, allegations, difficult ties of meaning, a reality worthy of all, but only discovered?! from the author. So it is also spoken on behalf of the reader. But how does this cultural element – women from the foundations – is linked to odor and symbolism of dust?

The last discourse isotopie is developed on the topic of significance in the consciousness of the figure of dust, the discovery and realization of this figure on the experience of women in the foundations of houses. However, an unclear discourse isotopie. The isotopie of situation, including the last discourse isotopie, appears as a study of the landscape and artistic associations induced by it, an investigation of the poetic sublimation of the experience. Poetry promotes clumsy associative worlds. During the first discourse isotopie, it is simply visualizing a piece of landscape: (Mënd [alb], nourishing) - is a term with fewer meaningful components, it belongs to a poor cultural context in significance.

Figure. The poetry is a dry reality for the reader. He must perform two or three associative movements driven by the landscape study, and then associate the abstraction on the elements of the cultural regime with his creative world. Poetry is a kind of creative pre-act, an introduction in the laboratory, not a pure creative act. To the reader is clumsily explained the process of building a figure, the labyrinth of subconsciousness, cause rather than the consequence.

The pre creative act described here as much as gives place for associative actions, similarly discourages them, as far as dealing with the subconsciousness. So what is the value of the consciousness if it allows subconsciousness to say what it likes? The inability to create a coherent body of associative perceptions makes it difficult to construct the image: the unstructured and turbulent pre creative act is the figure of this poem. The possibility of creating a poem replaces poetry itself.

### III. The meaning of the structured experience

What is the meaning of this unit that we take as the sample of the new trends in Albanian poetry? Does this meaning appear as structured, text-led experience? What is its meaning? Fish's "camera" method is undoubtedly descriptive, but the concept of structured experience can serve the evaluation judgment. Despite the understandable uncertainties about the way of existence of this structure, for example, in the gender plan, the description of complexity, coherence, and associative property can be a relative indicator of value. Chora in poetry appears to be very rich: although expressed in few units, the poetry contains of large number of reference indicators.

<sup>14</sup> Rozafati legend, an old Albanian legend of masonry

Indicators do not build a reference network. The text invokes the reader in culture and abandons him without giving direction. As the reader "squirm" to create a reference network, sometimes addressing the encyclopedia or otherwise intuition, the text is just a witness. Interconnecting nodes of discourse units do not originate from the text, but from the reader. Discourse isotopies hardly interact with each other. The reader must perform extremely difficult structural actions on the toward rhythmic organization. In order to have a rhythmic structure, the reader has to overcome the graphic representation of poetry i.e., to maintain the rhythmic equilibrium between the first and second discourse (isotopic) units, the reader should avoid, helped also by the punctuation the rhythmic apposition of – në sytë [alb] in the eyes - during the 5<sup>th</sup> verse. But the graphic width between verses 4 and 5 delays in time the word "rrënjësh" (roots), by promoting, on the contrary, the equal relationship between –“byzylykë - rrënjësh” (bracelets – roots) and “byzylykë-sytë” (bracelets-eyes), by blurring the equilibrium impact of –“ rrënjësh” (root’s) – in help of “byzylykë” (bracelets), by adding “unaza prej guri” (ring stones).

The graphical width between verses 4 and 5 does the work of an active punctuation interruption, so disorienting the second discourse unit, even flattening rhythmically and semantically the beginning of verse 6: while the graphic space "separate" - “rrënjësh” (root’s) – from “byzylykë” (bracelets), the beginning of the third discourse unit with rhythmic artifice – “në sytë” (in the eyes) - turns back to the “byzylykë” (bracelets) - what separates it from the rhythmic and semantic sequence of verse 6. – “rrënjësh” (Root’s) - then almost deafened.

The reader must wander, to get back, to carry an almost unattractive picture – “byzylykë në sytë” (bracelets in the eyes). Despite the useless chaos of the graphic space between verses 4 and 5, the sense of rhythmic coincidence somehow revives the poetry. Verses 6, 7, 8, 9, are quite flat rhythmically and semantically in relation to the retrieval of the graphic space between verses 9 -10. After a turbulent shuttle at the beginning, the text encourages monotony and ambiguity.

The situation in poetry is a consequence of the reader's difficult actions: he must interpret the key isotopic (2) to create an isotopic order between units (1), (2) and (3) at the level of the structure. Even more difficult is the attempt to place the isotopic between these units and the unit (4). Unit (4) doesn't make a meaning itself. Understanding the situation is just like running a "non-Olympic" hurdle outside of the reader's encyclopedia. This kind of poetry, among other things, also encourages the illusion of reconstructing the encyclopedia, so to reject the possibility of text destruction or abandonment of reading. The reader should clarify the author's ideological and actantial state of mind, fully involved in the irrational states of the latter: the contemplation, the associations of the objects, the image-building process, as it is seen, a psychoanalytic procedure.

In terms of the structure of experience, the text does not encourage any experience, consequently any coherent meaning. The reader should organize non-coherent discourse units, to produce rhythm when the text is semantically and graphically against the rhythm, decide on situation when reference indicators are missing.

#### **IV. The ‘aggressive influence’**

Poetry was used as an example to show a widespread understanding of meaning. We don't dare to say that this is a dominant model. Mostly, this is a pattern that is spreading. But what conclusions come from his analysis? We note that all that we say below is worth recapturing in a more complete context than the narrow context of this article.

Reading this poetry is a tough business. The text contradicts the reader, pushes him off the boundaries of the encyclopedia, promises structure, meaning, rhythm, and almost never commits himself. The reader should use a system of new codes and subcodes, sometimes extremely elaborated, so as not to give up reading: the text, paradoxically, does not seem to need a reader, wants to "expel" him to ‘satisfy’ itself, an unknowable aesthetic narcissism.

If this applies to a piece of poetry written today, then: the audience for this poetry, while the latter is emerging as a cerebral structure, tends to be sectarian. More and more poetry is addressed to ever-smaller, special readership groups. The unpronounced need for "freedom from readers" is in essence a manifestation of artistic insecurity, matter of value, of the still unclear identity of today Albanian poetry.

A considering part of today's poetry encourages incoherent experiences in reading. It is often the language, the graphic edifice, the fabricated rhythmic features that "make" poetry and place the reader in the difficult role of the one who has to decide about the limits of the existence of poetry. The reader should review his encyclopedia, whenever "investigated" by a poetic text, which makes reading a troublesome process of cultural learning.

The processes that promote today's poetry relate to the deep subconsciousness, to the transversal design of this subconsciousness in an intimate dimension of knowledge and deception of the world, to the extent that the text squeezes links to the reading. Today's poetry more often with the reading it encourages, is going toward the spiritual, mental and esthetical asceticism of the reader. If, in our opinion, this "asceticism" is a form of moral reflection of literature, which in prose seems rare, the question arises: can poetry reflect morally by following the tradition of aggressive influence on the reader, alike the other extreme, the literature of socialist realism?!!!

## V. Conclusion

On a broader plane: what is the meaning of this structure in relation to the dominant meaning matrix of the period? Does the reader get what he wants? To what extent? The reader performs what he wants, The Matrix: 'the initiation of a kind of initial situation of institutions, the fulfillment of basic needs of life', but the reading reaches the limit by destroying the text. The reader should also decide on the literary existence of the text.

Paradoxically, the matrix of meaning is realized with high intensity through the annihilation of poetry, by rejecting it as a structural meaning or as a suggestion for a different reading to construct another hypothetical structure. But in the state the text is offered, the only structure or anti-structure that the reader can perform is the Matrix. He doesn't need precisely this: to make The Matrix out of a structure or a Matrix without structure. In other cases is the structure that produces meaning; now is its absence. The text has assimilated so much The Matrix as to be self-destroyed. In an ideological act, the poetry is identified with the factors outside of it, so disappearing.

This is the last reading limit - The Matrix is an anti reading limit that eliminates reading. But the reader needs literature as an alternative. The text is aggressive in relation to reading: it leads the reading to the limit (the structure's disappearance) to force it to move towards the re-establishment of competence, and by being self converted it becomes institutionally engaged.

What comes next? There will be no reading - the text breaks its links with the reading, he expects that reading, come to him, while its processes occur in the absence of reading. The only reading of text is made by the authors. In time, readers will also arrive there, but until then, reading will be an ideological ritual.

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