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**THE TEXT AS A REWRITE OF CITATIONS AND TEXT WITHIN TEXT IN THE  
NOVEL "WHITE PALACES" WRITTEN BY VEHBI KIKAJ**

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**Abstract:** The novel "White Palaces" ("Sarajet e bardha") by Vehbi Kikaj is one of the well-known works of contemporary Albanian children's literature. The fact that the work is dedicated to the child as a reader, underlines the importance of perception. The subject of the novel is a family drama which is experienced by the child character. The novel itself as a narrative stands between the author's word that stands out as a separated text. Without neglecting the substantive side, this paper aims to present how the phenomenon of putting the text in the text looks practically. The starting point of the study is that there is no completely pure text since the existence of literature itself. As the theory of intertextuality states, we consider that each text absorbs other works, is written on them, or is at the crossroads between textual surfaces. The primary, internal texts are in some cases separated from the new (secondary) text, but in other cases have unclear boundaries. In the analysis of this work, we rely on the positions of well-known theorists, including Renate Lachmann and Gerard Genette. By revealing the textual interferences, the paper will reveal the directions of communication that the work pinpoints. These lines have different directions such as: folklore, history, even real or vacant texts that the characters talk about. The text that plays the role of the internal text will be analyzed according to the way/technique of incorporation in the second textual material. Examples will illustrate cases of false citations and those with authorship, some of which are clearly marked. We find concrete examples of this in this work in the form of the story within the novel and the dream, which also has its own internal time and is thus separated from the other text (the novel). Clarifying these distinctions, Barthe's attitudes also are mentioned. According to him every text is created from preliminary quotations. By summarizing these features, we aim to underline the importance of this work within contemporary Albanian children's literature. Also, this approach tries to fill the gaps of studies of this nature which the tradition of studying Albanian literature for children lacks.

**Keywords:** text in text, "White palaces", children's literature, novel, citation.

## **1. INTRODUCTION**

Children's literature, unlike general literature, has a special category of readers. These readers will be considered as having limited reading experience if they are compared with the reader type of the general literature. On the other hand, writing involving well-known characters and themes is a phenomenon that in terms of time is related to the beginnings of literature. Each retelling of the previous motif, managed to give to the new text a special status and birth of new meanings. We also see these practices in children's literature. In intertextuality "the relationship that the new text establishes with other texts, questions authorship, thus breaking the referential illusion and the idea of an autonomous and original work" (Krasniqi & Krasniqi, n.d.).

Much later, this phenomenon began to be studied and it turned out to be not only old, but also much more complex than it was considered at first glance. By imitating or parodying a previous text, the new text absorbs the other; by movement of the characters, dialogues are opened between certain works. The text also communicates with the: context, history, culture, other media and other arts. This makes a literary work seen as open to communicate. These openings at certain later stages begin to be intentionally covered. Respectively, they are not marked. However, there seems to be an agreement between the reader and the writer. Perceptions are individual and memory often gives impulses to revelatory reading and in this context Lachman (Lachman, 2003) emphasizes the importance of the reader's reaction.

Children's literature, especially the one that is suitable for older age groups, manages to have such an effect of awakening the memory, because "texts can influence, derive from, parody, reference, quote, contrast with, build on, draw from, or even inspire each other. It's clear that "intertextuality produces [meaning](#)" (*What is Intertextuality?*, 2020).

In our previous studies, literary creations are analysed, in order to show how this phenomenon (intertextuality) is always present in literature (Rushidi-Rexhepi, 2019). In certain cases, even without visible signs, negative signals turn into positive ones. But what about text within text? What has been discussed regarding this phenomenon in concrete examples from Albanian children's literature and finding applicable examples in Vehbi Kikaj's novel, are the purpose of this paper and the main thing that we will try to elaborate below.

## 2. THE PHENOMENON OF THE TEXT WITHIN THE TEXT IN CHILDREN'S LITERATURE

The literary text is the textual space where countless layers are assembled. The way of conceptualizing the text, much discussed by the theory of intertextuality, gives attitudes that see it as feasible in different models. If the interposition of another text within the given text is observed, then this is identified and named. If the interposition of another text within the given text is observed, then this is identified and named. Intertext "can be used in stories, songs, novels, philosophical and academic works, as well as the visual arts" (Baldwin, 2021). However, if the signals are absent, there is a possibility that the intertext remains undetected. Also, the reader can perceive something that the creator himself is not aware of that he carried as evidence. "The intertext is therefore the pivot around which the subject, writing, place and memory are connected" (Gross, 2011).

It remains to be clarified what we are looking for within the novel selected in this paper. The search will be carried out in two directions: to be oriented towards the text that works with its internal time within the second text; as well as to underline the variants in which this phenomenon appears. Albanian literature also works within such an order of intercommunication, at certain times more than others, by using a method or two, but such a communication has certainly been continuous (Kapllanaj, 2019). Concretely, the ways they manifest are those when inside the work (among others) they enter: verses, entire expressions, fragments from other works, but also a story within a story, a dream within a story, as well as other forms that differentiate a certain part of the text.

The researcher Sabri Hamiti finds that the reader of children's literature is reliable. This status is acquired by reading without overload, identifying with the world of the text. Such readers would have been loved by any work, since it is the ideal and is created in potential later readers (Hamiti, 2002). It also emphasizes that the contract between the reader and the writer realizes communication with literature.

The difference of the borders, of the intertext from the second text, varies with the reader, time, taste, ways of reading, individual impressions, perceptions. Lotman (2003) sees language as: "a closed system which is capable of creating the open multiplicity of texts which are endlessly added". We can say that texts should also be viewed in terms of culture, history because "...some intertexts gain meaning precisely on a historical level" (Gros, 2011).

## 3. TEXT WITHIN TEXT IN THE NOVEL "WHITE PALACES"

The novel that is the object of analysis in this paper is part of the corpus of children's literature. This reader is a facilitating circumstance for the researcher whose focus is the degree of identification of textual connections, based on his/her experience as a reader. Correspondingly, it is now clear that the challenge lies in the identification of the prototext or the intertextual text on the children's experience as a reader. Regarding the structure of the novel, we can say that before and after the interweaving of the action, there is a narrative part in the first person. Between these frames there is the narration in the third person: "And so the story was born, which you have in your hand" (Kikaj, 1999, p. 10).

The narrative-perception perspective itself distinguishes the setting, the self, and the shade of the text as separated part. In the text narrated in the third person, the space in which the drama of a family takes place, we get the impression that the effect of slowing down the action is achieved precisely through the intervention of the other text. This material, which we call "other", consists of the departure from the main axis of the novel in other lines. Meanwhile, these lines have been completed with the departure of the main character Mirushe from the city, changing the environment to the countryside and the coast. The first environment is the one where we find the dialogue interspersed with folklore, while as for the separate text within the frame text, we find Mirushe's dream. This inner text, the dream, becomes the reason for finding Mirushe in the second environment, the coast, where the meeting with the Arab follows, who has the role of the narrator of a story. The conversation between the children and the Arab opens communication with the history of migrations, namely the fate of the Arbëreshë.

What is most important for this paper is the narrative within the narrative that creates the impression of layering textual spaces. We emphasized that we see the frames of the novel as an authorial narration (in the first person) and we find the second narration in the third person. However, within the second story we find the third story that Mirushe hears on the coast. Thus the second text appears itself as frame text and simultaneously as text within a larger frame circle. This role, in addition to the narration, is also played by letters, dreams, inscriptions, songs, which we find in the novel. For example:

"At the door of the ship, people saw a sign written in capital letters:

THOSE WITH A WHITE HEART CAN BOARD" (Kikaj, 1999, p. 51)

The novel often communicates with history and folklore without setting clear boundaries. In some cases, this communication is presented precisely through the conversations of the characters, as well as the songs included in the novel. For example: "There used to be a high tower here," said the student. "There used to be the tower of that terrible Gjergj Balsha" (Kikaj, 1999, p. 62).

It is rightly said that in the novel: "the play and pastoral life of children will be portrayed, with full layers of signs and clothes that have ethnographic cultural values in those parts..." (Hamiti, 2002, p. 239). An example of the text in the text, of the complete quote, with real reference and architectural signals, is also the fragment as follows: "It's Aga Ymeri," added the other and laughed. "For nine years, he said, a busy slave, he continued to sing the old ballad" (Kikaj, 1999, p. 34).

The attitude of the novel towards tradition is affirmative, since: "In the village, the author knows Mirushe with a spirit and a lifestyle, which is in a state of loss, and this is best observed with the heroine's surprise in contact with this life, because you see from the perspective of a child growing up in the city..." (Hamiti, 2002). The novel also touches the issue of heroism, revenge, and prisoners of war. The relations between the textual surfaces are also visible in the free interpretation of the tradition: "Then the new song begins and the children fly away in their minds, in the world of heroes" (Kikaj, 1999, p. 32). In addition, the novel does not lack the example of the circulation of the character from other authorial works. An example of a complete marked text is also the fragment that talks about the well-known novel: "He took out of the net, where he kept his clothes, "Robinson Crusoe" and began to read (Kikaj, 1999, p. 62).

#### 4. CONCLUSION

What if the connection of a text with other texts is not pointed out? It remains for the reading of the frame text to be the basis on which a future intertext will be discovered. By taking a textual material, new life is given to the new context with different meaning. In the novel, placing the text in the text and identifying it is closely related to the role and position assigned to the characters. The confrontation of the main character (among others) with folk songs and the cycle of the Kreshniks, relates to the affirmative attitude towards the literature of the tradition. Rituals, habits, are those that open a relationship. This is made possible by fragments of songs with folk motifs. The techniques used in the novel, in order to identify the inner text, are often instructive and they stimulate the reading, they wake us up, but there are also examples that require a prepared reader. What is clear remains that the novel is heterogeneous. The novel illustrates the impossibility of isolation, boundaries and closure, despite the fact that it is a creation of children's literature.

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