

**Title:** Ismail Kadare's Libidinous Resistance  
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Throughout his career, Ismail Kadare has used dreams (*Palace of Dreams*), myth (*Three-Arched Bridge*), a child's imagination (*Chronicle in Stone*) and other psychological processes or art forms as a way to reach a layer of reality that was inherently immune to the ideologized everyday in Hoxha's Albania. In this paper I will consider how sexuality served as yet another means of aesthetic resistance for him.

In *Agamemnon's Daughter* Kadare suggests that there is something inherently anti-ideological in sexuality and especially female sexuality. The young narrator in the story remembers the communist slogan "Let us revolutionize everything," but wonders: "How the hell can you revolutionize a woman's sex? That's where you'd have to start if you were going to tackle the basics - you had to start with the source of life." In this paper I look at three works by Kadare that transcend socialism through libidinous energies. As I will argue, while the author's other means of resistance emerged earlier in his career, the prudish censors of socialist Albania delayed Kadare's embrace of sexuality in his oeuvre, thus turning him into an authorial late bloomer. *Agamemnon's Daughter*, a work written during in the mid 1980s but only published in 2005, was the beginning of Kadare's libidinous resistance, which would come into fruition after the fall of socialism. Through an analysis of *Agamemnon's Daughter* and two of Kadare's postsocialist works: "The Albanian Writers Union as Mirrored by a Woman" (2005) and *Hindered, A Requiem for Linda B. (E Penguara)* (2009) I recreate Kadare's artistic mobilization of the powers of erotic energy, a resistance of ideology part of his aesthetic imagination all along, but which only materialized after the fall of socialism.

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