

SCANDERBEG - Dramaticus heros

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ABSTRACT

Literature, in our case drama, is presented as a great metaphor of an imitative vision of reality. As we will see, this was really the orientation that gave life to imitation patterns and characters that inspired dramatic Albanian literature in its streams.

So in this sense, it is also documented in the genre of drama, a literary work on the figure of Gjergj Kastrioti-Scanderbeg, from the dramatic Franciscan inspiration.

Athleta Christi, was and remains a very loving and quirky figure in the creativity of the Franciscan Minor brothers, both as an inspiration and as a contextualized model throughout their pastoral and cultural-artistic mission.

The Drama "Gjergj Kastrioti -Skanderbeg" was discovered in the data of the Central State Archive, Tirana. This fact dimensionally increases the figure and creative capacities of the Franciscan fraternity in another genre of literature and serves among others as an additional argument in the evaluation of the figure of leader, from the entire Franciscan literary school.

This publication marks another act in the dramatic genre, giving another opportunity, a self-deceitful perspective as a dynamic report, which ultimately gets life from the reader.

Key Words: Drama; Franciscan Literary School; Theatrum Mundi; Transliteration; Author-reader report

Dramatic contribution

The Franciscans bear the merit of the first dramatic script, which was built on a pastoral past, namely "Nata e Këshndellave" written by Father Leonardo De Martino, in 1880.

This is also evidenced by the chronicles of the time, we are talking about the writing in *Flamuri i Arbërit*. In Year I, no. 6 on May 30, 1884, where De Rada writes: "Father Leonardo, parson of Tarshani

wrote a sacred pastoral drama, full of truths, is the first Albanian drama, which was interpreted by the students of the folk school of the Minor Fret Church of Shkodra, Christmas Eve in 1880¹.

De Rada, through this information, gives another piece of information. Apart from defining the first work of the Albanian dramatic genre, he has also dated the historical record of the first Albanian theater performance in our country and the existence of theatrical groups. "... *Nata e Këshndellave - Nieri Hy – the True Savior of Peoples. Dram barituer, represented by the children of the folk schools, in the small fret's cape, in Shkodra, on Christmas night of 1880*².

Father Leonardo De Martino, was considered the initiator of the Franciscan literary school, his figure and activity, was highly appreciated by the personalities of our literature such as Ernest Koliqi, for whom he was the *forerunner* of that movement among our letters. Also by Philip Fishta, who considered him a great school for his students? Another consideration is expressed by Father Zef Pllumi, who is the leader of the cultural formation of the Albanian Franciscans.

It seems that the first Albanian drama marked the starting point of the literary school and of Franciscan thought, giving the attributes of the preferred gender, to initiate the aesthetic, philosophical, philological, artistic, but also religious and national principles. All in honor of the genre of drama!

To observe the interest of the Franciscan fathers and Jesuits over gender: tragedy-drama-comedy, as major dramatic categories, but also in other genres of its application, the historical, cultural, educational and social reasons, and even theories of reading and reception of the literary work, namely the dramatic work.

It is known that the drama as a genus, other than the literary life referring to its literary text, aims at theatrical, scenic life, such as bilateral representation, text-theater. From the ancient theater of the masterpieces of ancient dramatic literature, theater remains the most direct, fastest, most emotional and communicative form to express ideas and authoritative goals to decode time intentions through theatrical conventions. This has been a long-term goal in the development of dramatic gender in the Relevant literary periods, but especially during the period of classicalism, theater takes on direct ideological and psychological importance, united with dramatic authoritarian material, resulting in a common life literary-literary play.

The logic of thought was a prime place, the virtues of greatness as aesthetic concepts in the work, received generalizations, aiming catharsis even through individual emotional tensions, or social groups in drama.

Above all drama through theater, it serves as a prerequisite to promote speech and speech. With regard to the drama, as a moral institution and the theater, as its artistic logic, through the principle

¹ Flamuri i Arbërit. Year I, Nr. 6 on May 30, 1884.

² [De Greci] Martino, P. Leonardo de. L'arpa d'un Italo-Albanese, Venice, Tipografia dell'Ancora, 1881, f. 309-328. It should be added that the source, in question, De Rada has been taken by the author (de Martino), which reflects the following information: "Nata Keshndellave-L'Uomo Dio, Vero Salvatore de 'popoli; dramma pastorale, rappresentata da' fanciulli delle scuole popolari nella chiesa de' Frati Minori in Scutari la notte di S. Natale, 1880", *ibid.*, f. 309.

of pleasure that in the historical, social and cultural conditions were concrete priorities, the Franciscan Friars (well-educated and well-explored, sure of the laws and dramatic theories), they captured this creativity through which they reached their patriotic and religious heritage, certainly because of the passion of creation in the gender we are talking about.

Theatrum Mundi

It is commonly observed that the dramatic Catholic authors proclaim the need for organic co-operation between philosophical judgment and Christian mimetic tradition as art of human life. Starting from a cognitive and metaphysical interpretation of the Aristotelian mimesis and combining it with the doctrine of existence, the drama of the litterati et sapientes fathers was a new mimesis in function of the Christian philosophy of the principles of existence, which are described by one common from the beginning with God, to be similarly extended to all that exists.

The classical European tradition characterized by the fact that the reflection of the political order was conceived at the same time as an investigation of the moral character, was a healthy conceptual support for the Franciscan dramatic creators. In the classical tradition, the examination of the country's political and social life was inseparable from its assessment. This report has provided an early philosophical view from Plato to Machiavelli, but the foundations of Christian philosophy in general and mainly of the Roman Catholic Church remain the philosophical thought of St. Augustine³ and Tomas D'Aquini⁴.

St. Augustine in the *Contro Academicos* affirms that religion and reason are two forces that lead to the knowledge of God. "Believing to understand and understand to believe", they received the label of the Augustinian formulas, which found materialization in other successive theses of Christian doctrine. "From the depths of its own, the truth stems from it, and the reason is there," are its postulates with which the *Le Confessioni* begins.

Whereas, Tomas D'Aquini conceives the world and its function, in the form of hierarchy to the Creator, where the relative criterion of being is essential. So even for the world is the work of The Creator, who exists in the pure intangible form, as *causa efficiens* and the ultimate cause of the world, while giving the human spirit the ability to recognize and emotional. Their view of human dynamics, politics and other components of social life as such were also an attempt to predict the foundations of good and evil life as philosophical, aesthetic, and doctrinal concepts. Saint Augustine defined three possible scenes (remember the possible theater) of Christians: 1) *the spectacle of the created nature*; 2) *the mental scene of prayer and meditation - the memory of the facts - the scriptures*

³ Augustine, (Sant '). *Le confessioni (Confessioni)*, Men and Religions, Mondadori, Italy, 1984.

Augustine, (Sant '). *Contro gli Accademici, (Contra Academicos)*, Bompiani, Italy, 2005.

⁴ D'Aquino, Thomas. *La conoscenza di Dio*, Grafiche Messagero of S. Antonio, Padva, 1982.

D'Aquini, Thoma. *Summa Theologica (Integral Edition)*, Mbi Njeriun, Pleiad, 2005.

and the life of saints or martyrs; 3) the theater of Christian life, consisting of charity actions. In other words, the

Theater of Mercy considers the man an actor in the drama of salvation by following Christ, imitated by the ancient mimesis.

The brought theses are also on the basis of Catholic liturgical and apostolic thought: *Religion, Hope and Love*. Even in the appreciation of aesthetic concepts, the two great thinkers of the Church join in the aristotelian appreciation of beauty, harmonics, etc., the aesthetic concepts, which the drama has revealed in various typologies during its history, aesthetic criteria, of which have been captured by dramatic textures.

Thus, the paradigmatic character of drama as a genus offers even more our thesis with the dramatic creative activity of Franciscans, and especially with *Theatrum beat*, the concept of the world as theater and the concept of God in drama as a great concept metaphorical in literature, we remember the allegory and the myth of Plato's cave, or the ideas of the Baroque period. *The world is like a theatrical stage, regardless of whether there are roles cast by the Fate, as the ancients believed, or, as in Baroque times, by the Christian God. [...] occasionally, was used in drama itself: in Lope de Vega, in Shakespeare, later in the opening prologue of Faust of Goethe⁵ etc.*

Agustinian definition raises the relationship between the absolute and divine perfection and the very corruption itself, namely good as the highest act and corruption as the weakest human act. Because of nature, corruption is decomposed as deprivation of goodness, denial of positivity, thus contributing to the discovery of the origin of imperfection through the ontological dimension.

In the case of Franciscan dramatic literature, it is not difficult to see in the chosen fables, the favorite Biblical paraphrases, the drama of dramatic intrigue, but also the dramatic persons and their destinies, which also determine the dramatic solution, antagonism between law (good from the divine) and evil, corruption, attempt to corrupt the good (human evil), wearing it the universal feature. The dramatic action that lives only in a time, called *Theatrum mundi*, is an explanation of Christian philosophy, is always an actor, while the author-spectator, who sees and judges with love, is God. Discourse here comes to the man, who, seeking, acting, and participating in the reality you are seeking, is at once responsible for it. Man, hoping and trusting with will, acquires liberty as the necessity of being, according to his genesis format. From this point of view, man is not considered far from the viewpoint, but remains primal, actor, performer, which includes real individual experience, which is confirmed through action, utility, and catharsis.

The concept of image and imagination is often dealt with different perspectives, and the definitions have been perfected throughout the course of literature, history and criticism, up to modern times and even today. We bring Barthes to attention to the hermeneutical definition of imagination as a whole of images, the meaning of which must be indirectly revealed through the personal

⁵ Schulte, Philipp. The World as Stage and Representation: Notes on the *Theatrum Mundi* Metaphor. <https://periodicals.narr.de/index.php/real/article/download/1636/1615>. 2009

appropriation of cultural signs, not just literary. From imagination, imagination is seen in four dimensions: a) group of images connected to the outside world, b) expression of the human character, c) the same structure and anthropological form, d) image groups with a hidden meaning, should be discovered by the subject through his personal appropriation and hermeneutics. The visual images or representations, according to scholars, are structured in six categories: natural, visionary, mental, literary, cultural and material. In the drama, these concepts find a compressed application for its very nature as literary text and stage performance.

The three concepts, or the basic features of D'Aquin of beauty as an aesthetic category, first relate to completeness, perfection, integrity, as Danko Gërliq notes⁶, proportionality, harmony, size, as inevitable unity of beauty, such as and the feature of brightness, clarity, and light. The interpretation of beauty as clarity would be closer to Plato, while the interpretation of this category as a glitter identifies the beauty with the divine elevation, with metaphysical⁷ validity.

According to Christian philosophy, beauty, beautiful, as a concept that contains the nature of art, is not all the beauty of the shapes of things. To make the artistic work a uniqueness in the world and not part of the world, the beauty of its shape must overcome the beauty of individualized forms in nature, as shape determines the nature of things. It is evident that the three are the first and foremost of the thing: the power in it, the future to the other, and the goodness in action.⁸

The drama of the Catholic fathers embodies the principles we mentioned, which concretize the essence of the notion of *Fé*, which, of course, in the Albanian context assumed the peculiarities of the rhythms of social, educational, cultural, ethical and philosophical development, practically the approach to the *Atmé*, ethnics, whose advancement was attended to by the readiness of their elite wisdom the fathers of the time.

SCRIPTA MANENT - Transcription of dramatic texts

Founders of genetic studies have determined that "literary manuscript" means any work document produced by an author in the process of creating a literary work. In "Elements of Genetic Criticism",⁹ Almuth Grésillon sets the subject of genetic studies manuscripts as a material support, as space and place of memory of works in "statu nascendi". Louis Hay, one of the basic figures of genetic studies, defined that: *work manuscripts, their graphic aspects: drafts, author's "letters" are now considered as a specific class of objects. Its coherence comes from a common and unique function: the written processing of mind products.*¹⁰

The concept of "literary manuscript" seems to have defined the categories of authoritative artistic creation in the original, ie manuscript, presenting the artistic, poetic character in the etymological

⁶ Gërliq, Danko. Aesthetics. History of Philosophical Problems, Rilindja, Pristina, 1984, p.242-243

⁷ Also there.

⁸ Fishta [pseud. -A.], also there, p. 11.

⁹ Grésillon, Almuth.Éléments de critique génétique, Paris, PUF, 1994, p.1

¹⁰Hay, Louis.Les Manuscrits des écrivains. Paris, CNRS Éditions, 1993, p. 10-11

sense. In the case of artistic works and not only in manuscripts, with an author identified through a sign, or individual details, the process appears less complicated than in cases where the author is absent, or his work, appears in several locations and, in some cases, fragmented copies of it. *So, the problem is not to know when a sketch is written (mean our quot. work) but since it is preserved.*¹¹

In the original text it is known that the author, in addition to the representation of creative individuality, also performs other processes: changes, corrects, reduces and re-evaluates, but also denies the phrase or sentence, leaving second or more traces in the sentence or paragraph, in the case of the drama: dialogues, didascalí, acts and characters, which appear as notes on and under the writing of the text, or even in the concrete text.

The process of text transcription becomes more difficult when considering the time of stay and storage conditions, which affects reading and in some cases the clear and correct identification of the letter, especially when accompanied by diacetic signs, as in these two dramatic works.

In the case of the author's absence at the origin of his original, the role of the mediator in the work with the purpose of recognition, then from the reading of the original, transcription to the interpretation of the text remains a difficulty, the degree of which only recognizes the leaf after because the manuscript itself is presented as a potential whole, with difficulty introducing and perceiving.

The transcription process has been seen, inter alia, as an aid in reflecting and shaping a certain theory, so the researchers reflexively¹², document and affirm the theoretical positions during this process as well as during the analysis itself.¹³

Time, verbal actions, language, listening relationships, physically-oriented actions are another aspect that is considered to involve transcription¹⁴, where the way, goal, and result appear in the positioning of the analyst in reflection of form, content, and action¹⁵

Research in dramatic texts comes from the field of genetics, textual, research and critical, which differently from philology, which builds the work according to the authorial will always according to the original, explores the entire process of authoritarian creation. This is the way from the original state of writing to the published text, as a writing and a final status, to give the relevant interpretations and conclusions. *With theatrical genesis, turning to the vocabulary of a completed text is no longer part of the private sphere of the author, but presents other parameters: the needs of*

¹¹A. Grésillon, op. cit., p. 79 ; voir aussi Florence Callu, La transmission des manuscrits , in L. Hay, Les Manuscrits des écrivains, op. cit., p. 54-67 in the: Thomas, Cazentre DCB, Mémoire d'étude, mars 2008

¹² Du Bois, J. W. Transcription design principles for spoken discourse research, Pragmatics, 1(1), 1991, P. 71–106.

¹³ Mischler, G. Elliot. Representing discourse: The rhetoric of transcription. Journal of Narrative and Life History, 1991 1(4), P. 255–280.

¹⁴ Bucholtz, Mary. The politics of transcription. Journal of Pragmatics, 32 , 2000, 1439–1465 journal of elsevier. www.elsevier.nl

¹⁵ Green, J. Franquiz, M. & Dixon, C. The myth of the objective transcript: Transcribing as a Situated Act. TESOL Quarterly, 21(1), 1997. P. 172–176.

*the scene, so space, decoration, voice, audience. The end of the genetic journey is not always determined, if not by the author's death.*¹⁶

So, in its plain text, the dramatic text unlike other texts, also implies the design of the theatrical elements, "moving animation" according to the Hegelian definition, which are indispensable for the scenic life of the text and which should be embodied in it.

*Concerning a widespread biased idea that in the theater field there would be first a textual development that, like a genesis of prose or poetry, passes through the different phases of the genesis and only then it goes straight another order, which mean toward theatrical action, this disagreement cannot be held as a rule. There are many examples that illustrate the opposite ...*¹⁷

"GJERGJ KASTRIOTI - SKANDERBEG" - Classic text

It was the 28th day of the year 1443, and there was a celebration ceremony in the town of Krues, it was a glorious celebration and almost all the glory: Skanderbeg was honored as the Prince of Trash of the Door of Kastriot¹⁸

It is well known that the Albanian dramatic gender, with its major categories and genre and sub-genre, is few in number, and even fewer by the number of gendered works published compared to the other two genders of Albanian literature. Documenting the first drama at the end of the 19th century is an indication of the argument. Even the middle of the century, he counted a few dramatic works. However, beyond the conditions of its appearance, Albanian drama was also enriched by the contribution of the Franciscan and Jesuit creations in addition to other authors. Her typology took on the form of various literary schools, from pastoral drama, classical, neoclassical, to dramas with a philosophical and social accent. The classical drama and often the classical tragedy were still preferable, with the intent to live on the stage because, as it turned out, theater drama goes parallel to the history of culture, aiming to find in its texts, images, conflicts, tensions and the experience of the society where they are developed.

The drama as such gave concrete opportunity to engage in the art of speech and scenes, figures and messages for the Albanian public of the time. This election required inspiration from great national figures, models, and vital contributions to freedom, love for the homeland, or pure and high morals. Naturally, classical and neoclassical forms were embraced in dramaturgy, we can say with great success also because of the nature of drama as a gender, which, as it is well known, reflects a relationship between political life and wider organization of civic life. From there we go into study analyzes about its impact on the life of the country and political institutions, apart from its contributions as a literary and scenic goal.

¹⁶ Gresillon, Almuth. De l'écriture du texte de théâtre à la mise en scène. Cahiers de praxématique Montpellier, Nr. 26, 1996. Voir également le n. 26 de la revue Genesis, consacré à la genèse théâtrale (Paris: Jean-Michel Place, 2006).

¹⁷ Also there.

¹⁸ Fishta, Father Antonin. "Sa bindshem perpiqen dy data në historinë t'onë komtare", "Ylli Dritës", Vj. XIII, Nr. 11, Nanduer 1933, f. 551-555

The most used model in the dramatic structure of dramas in general, and in particular the Franciscans, remains the Pyramid of Freytag. In his book *Die Technik des Dramas* (Drama Technique 1863), Gustav Freytag¹⁹, described the classical structure of five acts of drama, attributing a particular function to each act.

Freytag's pyramid was schemed in: exposure (dramatic background description), complexity of action (event signaling action, as inciting incitement), action escalation (conflict creates situation and sunkness), peak of action (achieving greater tension dramatic), his fall (events occur as a result of reaching the peak) and the conclusion of dramatic action (the main character solves, proves conflict resolution).

As it is noticed, unlike the start-to-end scheme, Freytag's scheme also sets two middle stages of action, its growth and falling behind the action axis, the turning point, up to the final solution, which often ends with a happy end, or is left open by the author. In the drama, "*Gjergj Kastriot Skanderbeg*" we don't find five acts, but the third act is divided into two parts, which in terms of the composition and mode of expression of dramatic action, the approximate the five act scheme.

Gjergj Kastrioti-Skanderbeg Drama has a structure built into four acts according to this scheme:

First act ----- Duke (8) and a text song of music Father B. Palaj.

Second Act ----- First Part, Duke (10), second part-Duke (13).

Third Act ----- Duke (13) and a text song of music Father B. Palaj.

Fourth act ----- Duke (11) and a text song of music Father B. Palaj.

The drama contains a considerable number of things, there are already 26 of them, which naturally increases the degree of difficulty of artistic creation, but in the meantime you grip the action and give color to the story through the game of characters. Theories in drama, are individualized using different techniques. In general, we can distinguish characterizations in the secondary text of the game (autochthonous work scripts), other than direct explicit and implicit characterizations. The dramatic character of appearance seems to be the author choice, not only to stick to the charts of time with familiar historical names, but also to add dynamism to the dramatic work, resulting in congestion in emotional sensation. While dramatic situations are complex, singular, recurring and interactive times, song compositions for the dramatic work dramatically increase drama values as a multi-artistic community, which is all about dramatic and scenic creativity. *Father Palaj was also a musician and songwriter. Father Zef Pllumi writes about this: Father Bernardini was playing the piano with a strange skill, and with his own grunts, rarely interpreted parts of classical operas.*²⁰

¹⁹ See: Freytag, Gustav. MacEvan, J. Elias. *Freytag's Technique of the Drama: An Exposition of Dramatic Composition and Art*, Scholarly Press, 1896, Digitized 2014

²⁰ See: Gječaj, Át Daniel. Art Gallery of Martyrdom, Works II, Franciscan Publishing, Shkodra, 2012

Another choice is the self-characterization of the ego through the dramatic language, which is displayed and modeled in the dialogues of the work. There are also occasional attempts, where dramatic language gets pragmatic functions, also encountered in real-life conversations. This phenomenon occurs when the author has had to convey information, always as an artistic choice, seen in the context of time.

The dramatic language often takes rhetorical and poetic form, with the aim of decoding historical, patriotic and trusting views, but also portraying its character and of course to give more attention to the artistic nature.

For the drama, the goal is not only the abstract and artistic imitation of the true human image, it is also the most concrete form in which we can think of human situations, in the case of Gjergj Kastrioti's image, this choice takes on multidimensional meaning. The symbolic hero-Skanderbeu (*eponymous hero*) remains the main dramatic person around which all the dramatic situations and the story itself are built.

We are in: The Districts of Pottery, where the ruins of this kind are burning where smoke and sparks continue to be here. From the far the end of the castle is seen and in the background it is heard "Kanga of Skanderbegut Rob".

Description through the didascal and song, serve as a prologue, where we get information about the historical context before the arrival of Gjergj Kastrioti in Kruja. The situation appears wretched, with systematic violence by Turkish invaders. In the verse of the song, feels the oil of the Arber's spirit prayer to the ot. *-He saw a lot of males. Everything was done by me but the slavery...! Where there is the need, of my land, of the one, the inheritance of the Fathers, and a lively one? The Lord threw the plague and plucked it, burned it to the man and he endured it. (Swipe Turn). But I saw God- blessed let's be the happy man! -Am I asleep or awake? What am I saying is like I'm in the moribund? I called myself a man and complaining about this?! (Skanderbeg, Duke I).*

God as the prelude, rest, brilliance, from which depends the fulfillment of the demand, but also as a life-metaphysical relationship, is encountered from the beginning. One of the characters that is introduced in the linear line from the beginning to the end is that of Dakut. His figure comes with all the fullness of the physical, social, and psychological dimensions: an old man, the plot, the tower, and the missing people of the enemy, who from the First Duchess appears as the Arbër figure who expects consolation in the Lord and in the war for liberation. *Yes, are there any other children fathers here in Arbria apart mewho has been left without them? For the law of the Fathers and for the Arbërs land is the drowsiness and the good, what I had under this sun, everything, I have nothing left but the breath. No, under this sky, a Man does not know what other give to his homeland, but only the breath: better go now, and this for better to be honored, for the God Sake! (Skanderbeg, Duke I).* So we experience the tragic situation, the transformation, the fall of the world of security and somehow of total happiness, to the other end of insecurity and misery as a combination of the ancient tragedy. About the dramatic person of Dakut, will act dramatically crescendo up to the act of re-enactment. This compositional choice comes staggered, creating highly emotional susceptibility.

Starting from the judgment, that we are dealing with a classic text, with elements apparent from the ancient tragedy, we can also say that the text of the drama represents the textual, extraterritorial and contextual spaces. Time markers are nearly calendar, due to our knowledge of the historical context of one of the most prominent periods of our common history, but even though the author has preferred to do so in the process of mimesis, giving drama, reflection historical tones.

From the Freytag Pyramid scheme, time markers can be decomposed into: 1. the starting point (Kruja, the ruins), 2. The text-fabula- (the action of Araniti, the gathering and the decision to call Skanderbeg to lead the country), 3 Conclusion-Conclusion (return of Gjergj Kastrioti in Kruja). This presentation lists the most important time elements, which also apply to denote the basic line of dramatic action. The drama through the Acts also brings a relationship between the country and the fission space. Acts are indicative not only of action development as a whole, but give the coordinates that the reader decodes through reading, create a syntagmatic conjunction, marking continuity. *In the dramaturgy of acts, the elements of tension are obviously clearer, at the end of the act is not only given temporary solution, but with all the strength is also the question in which the answer is expected*²¹.

In Skanderbeg's drama, in the textual discursive space, discourse focuses on the figurative creation of verbal exchanges between characters, in dialogues and monologues. It happens during the course of the conflict that this discourse becomes more poetic, loaded with figures and phraseological expressions. However, this space helps to concretize other reading spaces, which gives the opportunity to imagine scenic, scenographic and gestational spaces, and especially tries to answer the pirandelian question: What will happen then?!

An obviously emotional element in drama is the choir, which is not named as such, but takes its functions. In authoritative didactics, as the actresses determine the dramatic acting actors, the author also marks *the initial* didascalical definition, so the previous acting characters, who later in the dramatic action are named *All*, namely, the choir itself.

The function of the choir, derived from antique drama, guided by the choir (here the main character of each Duke a Act), takes on importance because of the unison presentation, or unity and homogeneity, the unique character of a desire to judge what is meant and acted the same, or that the expectation is the same, and that a given action or justification is approved. The drama of the drama in this case is expressed in common and simultaneous calls, imagined by the author's logic that he induces through reading, to sing the lyrics of the works. The rhythm compensated for the lack or the darkness of logical fragments, making up the true link that held together the rationale and poetic images, giving everyone a meaningful and fulfilled meaning.²²

In the Drama Discovered, In Aristotle's logic, dramatic authoritative arguments are revealed by the discourse of characters, of the ego / self. They are followed by readers with empathy and other

²¹ Ubersfeld, Anne. Reading theatre, University of Toronto Press, Toronto, 1999

²² Molinari, Cesare. Lo spazio della tragedia: la scena ateniese nel V secolo a.C, introduzione a Il teatro greco nell'età di Pericle, Il Mulino, Bologna, 1994, f. 45.

emotional burdens, special through the announcement of relevant ideas (pathos), and by authorship through the discourse of characters to prove the idea and to persuade the recipient that Arbëria's freedom is the will of God, but also the sacrifices of the willful on earth.

While Heidegger, the relationship between speech and discourse, especially the poetic one sees it as the home of being, which according to him decides whether to wake up at certain ages, Derrida judges that between being as such and the language of speech exists "différance", Being differentiated in language, is mediating, but leaves language, becomes present, but absent at the same time, becomes a sign, becomes a trace. Truth turns into a trace, while writing, the language sign reflects the truth between the rows, in what is not said in the text, but in which the text itself is a sign, thus moving the process of destruction of the text itself, where the very being has left a trace. Let the word, let him talk about himself, which she can only do in writing.²³

Myth or Hero?!

If we will notice this dramatic text through myth, taking into account myth as a fantastic confession covered with holiness, depicting the origin of cultures, peoples, phenomena, existing realities and the world itself; and also showing its present characteristics, we see that the "holiness" of myth consists in the fact that all the discourse is attributed to a mystical meaning. By becoming an integral part of the mystical sphere of a people or a culture - virtually his love and affection for the Lord, and his freedom or lack thereof as happiness. As Scanderbeg appears as a hero known to actresses, the story of his past life is known; is a person who breathes and is active, communicating with his compatriots, but who naturally carries the mastery of military and ethical human skills.

Based on the concepts of Holy Phenomenology, but also supported by Jung (Atman-God), the myths of the universal *arce type* of the human spirit have been seen as a product of a people's memory and an element of identification. This thesis defends the idea that myth is not taken as a pure fabric, but as a whole of a certain understanding that holds together the supernatural and human, through *theogony* (origin and existence of gods), *cosmogony* (origin and existence of the cosmos) and *anthropogony* (birth and determination of humanity).

The work adheres to the strictly monotheistic formation according to which the Lord is the King ("In the beginning God created the heavens and the earth" *Genesis*), so his dramatic hero Gjergj Kastrioti-Skanderbeg, is the greatest figure in this work, in his dimensions as a leader, *the warrior of the rebellious*, with high moral, national, military and human qualities, in the human dimension.

²³ Shih: Derrida, Jacques. *Writing and Difference*, Routledge, Taylor & Francis Group, London and New York, 1978

(Re) Reading of Classics

The significance of the discovery, recognition, reading and re-reading of Albanian literature has put our scholars in our literature quiet and fairly rightly. The history of civilization cannot be complete without the identification of cultural facts of development, namely art and literature. In this way it is hoped that the modern reader, who inevitably approaches this subject with some prejudice as a "book" should look and be read, can be helped to form an idea of some fundamental differences between antiquity and modern literary culture, and thus achieve a clearer evaluation of books.²⁴

This dramatic text, in gegal dialect, we believe contribute to the recognition and reading of literature, in Albanian contexts, in the recognition of our literary heritage and the creation of active reports with it.

According to Louise Cowan, in his book *Invitation for Classics*, classical author's exhibit remarkable style, fine workmanship and intense intellect, create minds of imagination and thought, portraying life as complex. This goal is accomplished by the classics by describing the negative and positive aspects of the human character in the process of discovering and testing the virtues that are sustainable. Classical books have a transformational effect on the reader's self-understanding, as well as inviting and surviving frequent readings. Classics fit in different times and places and provide a sense of common life for humankind, while their appeal lasts long.²⁵

Classical dramatic literature remains an invitation to understand the essence of our existence and civilization through inspiration and literary passion. *National classics are read in difficult times. Times are repeated, resembling each other, no matter the circumstances, even the classics in their works exhibit the fundamental features of the nation, characterizing situations that are not just a matter of time. The fundamental ideas of their works are continually repeated, whether they are praise or criticism for the nation*²⁶.

The history of Albanian drama and theater remains a study challenge, despite the great documentary contributions so far, from its scholars. The discovery, recognition, and publication of other works, still sleeping in archival funds, will be another attempt to enrich the Albanian dramatic history, the trinomial language-imitation-public, which require profound observation of social development in the concrete period historical, infrastructure and theater structures, dramatic production review, and publishing, reading and re-reading dramatic texts of the time.

²⁴ The Cambridge History Of Classical Literature, Online Histories © Cambridge University Press, 2008, p.3-4

²⁵ See: Cowan, Louise. *Invitation to the Classics*, A guide to books you've read to read, Baker Books, Michigan, 1998

²⁶ Hamiti, Sabri. *Modern Albanian Literature*, Second Edition, UET Press, Tirana, 2013

These were our efforts, which with modesty and extraordinary gratitude to the contributors of this genre to our beloved, we present it to the reader.

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