

Challenges at the Beginning of the XX Century for the Albanian Nation, Literature and Culture

The Most Prominent Personalities of time in the Albanian Literature and the Critical – Aesthetic Thought

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Abstract *This study surveyed the facing challenges in the Albanian nation, at the beginning of XX century. As a result challenges accompanied definitely its shrink literature in suppressed conscience. Time as a concept had nothing to do with the chain of phenomena around. Time in itself, in this geographical and historical terrain, and in its literature, could not be in motion, became a painful stagnation detached from the light and the effects of objective time or the reflections of developments in the whole. Attempts to capture the lost time and facing with reality, would reasonably be met with the resistance and gears of real time and the difficulties which brought the confrontation with different mentalities, the general development of other nations, hence the philosophies of thought and their representative literature of their developments.*

Keywords: *Albanian literature, aesthetic thought, critical thinking, Interior Time, literary challenges, Objective Time; Anton Harapi, Ernest Koliqi, Faik Konica, Gjergj Fishta, Kolë Ashta, etc.*

1. Introduction

1.1 Problem of research

Is it raised as a problem to be solved seeing Albanian literature and his evolution of critical - esthetical thought, especially up to 40 years at the beginig XX century. How is it shown and which is his curve, if we consider its rule from the Ottoman conquerors of almost five centuries. Which is the trends that were shown through its phenomens upon finding it – here during the development of this literature and when were seen the first serious efforts in this area of critical – aesthetical thought in albanian literature. To reach here, we must walk through a path of gradual recognition of several steps in its development, to clarify the possible lines in the general framework and some of the most important approaches, to some of the personalities of this literature. Through examination of the possible and within a considerable space, through them, we can follow the flow of properly traced to this perception and its approaches to the philosophies and developments of European culture. We can follow which was the development of Albanian literature in the context of the beginning of the twentieth, which were new opportunities and trends that provided generations of intellectuals of this period until at the installation of another stagnation. Now (after years '40) a new political system, retouched and wiped colors of development and thoughts in a single and obligate literary method that of socialist realism in literature.

Time as a dimension, for the Albanian nation and the Albanian literature therefore, deviated from its normal flows compared with other nations and literatures had its own objective historical reasons. Its deviation from general mainstreams brought the narrowing of the airways of this notion - time shrinking it to its own partial translated as long interior of the nation and its literature. Objective time of forming nations and whole world phenomena in other countries was inhibited as they were cramps with longevity sometimes secular and sometimes with decades. Consequently, it should normally be objective time for the Albanian nation and its destiny, as well as the development of the Albanian literature, would bring with it the connotation of a specific subjective time of the nation.

Time dimension would contract by the Albanian phenomena. Time will merge into the general consciousness and the reality will accompany them as a result. In this vision, the development of other societies under the rhythm of objective time conveyed phenomena and realities, which would be result of historical events or incentives linked in a chain, which went a little bit more or less, influenced by one nation to another, in an expected and evolutionary reaction related to the subjective times.

Experience nearly 500 years of Ottoman rule had narrowed the possibility of breathing beyond the walls of its philosophy

and culture, leading to associate with the surrounding reality. Consequences were expected. Experience – almost, pathological. A nation locked in the dormant terrain of personal developments, with its specific time, literature pulled and hard literature. Solid foundations of an Albanian national literature were laid only in the second half of the XX century with the rise of national movement, when subjective time through the claim of Albanian intellectuals, was attempting the involvement of objective time.

Spiritual individuality of the nation witnessed his creativity popular oral poetry as evidence of precocity, originality and individuality of aesthetic taste in the art of the nation would give wing intellectuals to spouted inherence of a culture, a separate nation, with its own language and culture. In this unwritten tradition in generations was transmitted the essence of the life philosophy of the Albanian nation and individual. The pulp and the flavor were the only terrain where the nation testified its existence as human beings and culture.

By having this legal basis at the beginning of the XX century laid highest demands for art and the cultivated literature. Initially as a phenomenon, and then turned into a phenomenon such as innovation, that innovation which will come thanks to the intellectual formation of the time by the European culture.

Although efforts haven't lacked before nor data for the European parallel, the further implications of historical fate had consequences of tightly articulated labyrinths.

Node solution for overcoming from the labyrinths of stalled time and separation from the cramps accompanied the beginning of the XX century coincided with the dedication and preparation of the intellectuals of the time.

2. Discussion

2.1 Overview of Albanian literature through the centuries.

If we start in chronology, the outsets of Albanian script encountered with the documentation of Albanian humanists become visible in the aesthetic demand, initially to work Gjon Buzuku (From March 20, 1554 to January 5, 1555 he wrote a translation of the Catholic *missal* into the *Gheg* dialect of Albanian), where we can see, as it is felt the supported by *Horatian principle* of *dulce et utile*, in its foreword. Higher demand we face to Pjetër Bogdani "*Çeta e profetëve*" (*Cuneus prophetarum*). "Bogdan in "*Çeta e profetëve*" (*Cuneus prophetarum*) would be *plugged with poetics and rhetoric, generally with the figurative art language.* (Jorgaqi, N. 2000, p. 81).

Only in the second half of the XIX century with the longevity politics of the Sublime Porte to prevent writings and schools in the Albanian language, stratified tectonic movements for the claims of the national origin, appeared more visible than ever before over the centuries, that followed the so-called Albanian humanist literature. At this stage, the assimilation had done its job, but the cracks had started.

East of the national movement was more sober in its demands for sustainability of Albania by the Sublime Porte, while the literature will enjoy the fruits of its arousal. This movement failed to break the rights of the Sublime Porte, which did not allow the opening of Albanian schools and script. Even the renaissance in terms of Balkan time saw the Sublime Porte, as potential protective border neighbors, especially after the Balkan War.

National Renaissance would have as its epicenter the broadcast of philosophy for a national and patriotic purpose. But the prevailing aesthetic genuine opinion for the ideal Renaissance would find support to folklore. This underlying aesthetic yarn would constitute another similarity of trends of the Albanian literature, since the humanist leaders as Marin Barleti, Gjon Buzuku, Budi, Pjetër Bogdani, Frang Bardhi, etc., with the phenomena that have accompanied and the European literatures.

Flowering of the first Renaissance phenomena appear due to the Arbëresh culture. It would be the Arbëresh culture, which would affirm the nation's recognition of the Albanian autochthony and authenticity of creativity which comes from this nation. We mention here Vinçenzo Dorsa (Vincenzo Dorsa), Jeronim De Rada (Girolamo de Rada), Dhimitër Kamarda (Demetrius Kamarda) etc., where the scholar notes *there were observed for the first time the scientific roots aesthetic thought, the history of literature, literary criticism and theory of literature* (Jorgaqi, 2000, p. 81).

Jeronim De Rada will go further, leaving the first aesthetic treatise, which by its own type of support is supportive of the kind of art and his creativity. Similarly De Rada, in the period to which belongs to the literary activity and its aesthetic impacts, which will merge its individuality. In his work "*The aesthetic works*" would be felt the effects of Madame de Stael with its "*The Moral principle*", Jean-Baptiste Vico as well as the cartesian reasoning of René Descartes. Also, we feel the trails and recognition of Immanuel Kant and Henri-Louis Bergson. But what manages to discern clearly is deradian spiritual affinity with the classical concepts of harmony, order, and grandiose in art. It is noteworthy that in this period it is shown the interest towards the literary genuine and aesthetic concepts. It should be noted as work with such requirements, that of Mikel *Markiano* (*Michele Marchiano*) "*Albania dhe works of J. De Rada*".

In this Arberesh terrain we will be near the Romanticism concepts, as an integrated element in the European time, but this happened geographically far away from reality and time of the motherhood nation. Phenomenon appears complex with a writing voice. Written Albanian Language on the Albanian terrain had not yet gained legitimacy. Exists the idea and it is designed the future but the Albanian reality and its time were remote and conflict essentially with the objective time. Experience including state-founding realities, governing systems as well as the evolved traditions and new experiments, which had taken place in the European literature had not yet touched in the Interior time as Albanian nation as independent on.

Formative nation realities of the other nations belonged to almost an arc time from centuries. Of course it was understood that the first rule to be included in the general system of integrator communications was definitely the assertion of identity with the formation of the Albanian state, a dream put on table, by renaissance since the second half of the XIX century. But the lack of a language and officially recognized the Albanian script did not meet the requirement of admission to the similar communication of states family, whose identity, had already long been enshrined in their literature.

Literature would help, that the climate of the late nineteenth century to return in favor of the Albanian assertion identity by reversing reality only theoretical of 'Renaissance' desires. To achieve this should be built a new actual and practical mentality. Thus, only the beginning of the XX century will start a concrete Albanian literature with concrete claims, a literature which would also live with the desire of a unified language already implemented through concrete works.

While, although as a critical expressed thought we have occasional performances, a genuine critical thought for the first time, already as institutionalized, we know Konica's thought and work "...with linguistic and literary specialized preparation formed at french thought school, Konica may be called as the first teacher of our critical literature" (Jorgaqi, 2000, p.13).

There didn't stand outside Konica's interest or aesthetic problems, especially those that dealt with the linguistic taste and space polycolours language of words, the characteristic property of each nation and its language. We recall here his essay on "*Natural and artificial languages*" and debates and general polemics of the time on the protection of linguistic specificities of each nation, proponent and defender of the idea which, Konica would find Guillaume Apollinaire and the support to Remy de Gourmont.

After this good konician start referred to the beginning of the XX century with a flourishing period of thought and culture of a proud Albania the names that left deep traces of representative in culture and literary thought of this period were the successful introductions from a whole world European culture.

In their feeds it was conceived the literary originality and the Albanian culture, but now with deep and clean aesthetic claims, but the Albanian critical -aesthetic thought of this period would be found again in its reflections of the intersection inclusion of the frequent path, within these two terrains of thought and in some way would appear as supportive or reflective of the kind of creativity.

Thus, as feature of period it is noted the attempt to establish the authenticity and distinct literary identity away from imitation. From this originality of authors and creators are noted the names of literary, critical and analytical personalities, who can be regarded with merit as scholar of specific areas. In this beginning of the century are identifies such names, who with their critical and aesthetic thought and a distinct level of quality become evidence in the most prominent publications of the time.

We mention here, since the contributions in these areas Father Anton Xanonit SJ (1862-1915), and Father Justin Rrota (1889 – 1964), figures such as Mehdi Frashëri (1872–1963), Father Gjergj Fishta (1871 – 1940), Faik Konica (1875 – 1942), Fan Noli (1882 – 1965), Father Anton Harapi (1888- 1946), Ismet Toto (1908-1937), Tajar Zavalani (1903 - 1966), Branko Merxhani (1894 - ?), Vangjel Koça , Nebil Çika , Father Xhuzepe Valentini (1900 – 1979), Ernest Koliqi (1901 - 1975), Eqrem Çabej (1908- 1980), Mitrush Kuteli (1907 – 1967), Krist Maloki (1900-1972), ...etc.

But the Albanian critical - aesthetic thought would form its own complete arranging, with clear and deliberate treatment through the pen of Father Gjergj Fishta. Feeds of different cultures from the European schools appeared to the publications of the time. They brought thought and culture that came from the plutonian depths to continue in the Middle Ages to adjacent to the Cartesian view and beyond it. Evidences come from the Enlightenment aesthetics, which would recognize nature as the first model in art, while that art should be spokesman for time and society with high moral. But they didn't stop just here.

Protagonists of this qualitative boom of the beginning of the XX century in theoretical, critical and aesthetic Albanian thought left such traces in our culture, which we can not overlook without a thorough study of each of them. It is worth to know the cultural formative places context as it is worth to rely on the reason of the same and approximate ground typologies, such are for example, the authors of the same geographical pulp authors are known as the north

authors, centered in the city of Shkoder, who subsequently came from a common cultural tradition. "Modern literature of the late XIX and early XX century, according to the researcher Sabri Hamiti *is associated with contemporary phenomena associated surpassing the tradition to create new forms with new sensitivity. In this period of the Albanian literature which doesn't know any same literary innovations are appeared the neoromanticism, legacy of symbolism, realistic reconstruction, neoclassicism, up to the level of comparable modernity with contemporary literatures of Europe*" (Hamiti, S. 2002, p.370).

The Albanian culture of the beginning of the XX century being a noticeable qualitative phase in the terms of artistic literary and theoretical-aesthetic and critical thought will reach its zenith in the period between the two World Wars.

The specific of this art and thought, that is worth to be noted as a phenomenon, is that of "*Flood of new ideas and the highest level of regular education of intellectuals who brought an openness towards to cultural progress over a decade (30-40) of the Albanian literature and culture as never before, first in Shkoder and later in Tirana and around the country.*" (Koliqi, 1999, p.43)

This obvious result of 30 to 40 years of the Albanian literature and culture will be first recorded, from one of literary personalities of that period, as was the writer Ernest Koliqi who highlights the specific features that accompanied the development of literature and the Albanian culture.

"Between two World Wars, is loomed in the field of Albanian letters

- *a strong impulse of renovation*
 - *and perfection.*
 - *are targeted uphill ways*
 - *is felt deeper the anxiety forward*
 - *to be equated with the patterns of major Western literatures.*
 - *Opening a new era, that*
 - *should be answered to the reader's level*
 - *sensitive and seeker toward the spread of national culture and the issue of world literary movements. This was a period of happy flourishing literary*
 - *also bright by flashes of hope for a rapid development toward the progress and social increase.*
- It did not last long.* (Koliqi, 1999, f.43)

This period will also belong to the art of Ali Asllani, Lazer Shantoja, romantic colors of Father Vinçens Prendushi, lyrics of Father Benardin Palaj, the expressive magical strings of Lasgush Poradec and the qualitative writings of Branko Merxhani, Vangjel Koça, Karl Gurakuqi, Anton Logoreci, Odise Pascali, brilliant poetry and sub soils Freudian of Koliqi, who saved in entirety the transmission of art and their thought, the connection with the essence of a better tradition with national color.

To this period also it is belonged the publication of numerous magazines as "*Albania*", "*Star of the light*", "*Spark*", "*Illyr*", "*The Albanian effort*" etc.

This launched route in the Albanian culture was a tasteless attempt ago, which was accompanied by the qualitative and quantitative level in the terrain of the Albanian letters.

Although for the Albanian society, the political and economic life in Albania in the early years of 20-was quite tricky, but in this period there will happen the "transgressions" departures from the marvelous and romantic spirit of the Renaissance. "Transgressions" were marked by Konica, whom it was belonged to the merit of overcoming toward mentality, the exit of subjective time.

Claims of the Albanian intellectuals launched with literary artistic creativity which adds to its aesthetic requirements. Accepting the psychological impact of the art to people, it is entered the well known binomial, that there can be an art without its people, no nation can exist without its art. Thus, the Albanian individual as a representative of the Albanian nation, had once been the protagonist of art created by his inherited values of itself and time, it should be receiver of the new values, which came from the veins of his new blood.

In the artistic creativity, claims shall be postponed until the areas of philosophical demands and such problems for choice, also parallel paved with the taste of time in the controversy spirit and up to a contemporary literary proper criticism. Dimension of specific time was entered in the Albanian literature. Materialized national interiority in the work was demanding for the combination with concrete space-time of the beginning of the XX century concrete in its first steps through fishtian epopee and further in works with qualities of the modern art. The Albanian art through fishtian epic sought for the link through transmission of the Albanian spirit and historical moments that accompanied its concrete time. The Albanian consciousness and time remained stuck in an unfamiliar depth with the epic language translated into

Albanian many meanings for the Albanian time of time.

The fishtian art actually translated made time to speak interior deepness, translated as a phenomenon, was the great explosion, which can realize a language and all that had established no longer possible to break out until then.

The fractures after the Balkan War finally announced the independence in Albania increasing the accountability for the recognition of the new Albanian state. In relation to the stabilized calendar time, Albanian nation time didn't coincide with the right mentality to match it necessarily with the protruding from the roots and the open confrontation with history and reality constituted the tagged obligation.

In Albania the beginning of XX century, although associated with poverty cramps and a weak economy had started the first signs in the silk industry, soap, fabrics, rugs, production and their processing with the tools acquired in Italy, from the first families in Shkodra, Tirana, Korça. But this perk did not continue for long, because the inherent severity of poverty did not give a chance to the proper development. Another reason for no walking before in the first steps was also the drop from the bureaucracy post to that time, that still lived nostalgia and their dream, making resistance to the new mentality development and intellectuals of the time, who wanted the change and the catch of specific time.

2.2 Fishta as dominated voice of time

Proper voice to shake the unreal delirium of time and the Albanian poverty became epic voice, rather, the language in deepness of original fishtian sizes and his sturdy opinion *Hylli i Dritës* ("Star of light") that accompanied the full life creation of this poem.

Basically the poem was realized as the full stature in parallel (and timed) with awareness of the Albanians for the recognition of concrete specific time. This would be pursued as such through publicist and oratory activity of Fishta as a diplomatic representative.

In the historic territory of events and phenomena that accompanied the "Albanian national requirements at that time attracted the nation of foreign consular representative in Albania. In *"Promemoria on Albania from 1901 to 1905", drafted in Vienna by Carl, was stated that "The Albanians, more than other Balkan people, wanted the implementation reforms in their backward country," that "they opposed those sizes, which according to their obedience, purpose the denationalization, dismemberment of weakening of their race "and that would" tighten their national soil, "The Albanian demand for the opening of Albanian schools, said in this document, except the importance of the Albanian national awakening, is a conditio sine qua for any serious reform, which really aims the progress of Albania "* (The Academy of Albanian Science, 2002, f.310)

The terms of inclusion in the overall system of specific time communication, the assertion of identity, the formation of the Albanian state sought the re-dimension, the rehabilitation and the dignity arguments. Theoretical reality of wishes should be finalized in this phase. Literature would have a builder mission in this new formative state-identity formation. Being the beginning of the XX century in political, economic life and cultural level in Albania would start from a kind of chaos, this reality required care and proper strategy of mature thought to capture the most possible and necessary time. With the authors of this period this beginning of the XX century was designed a new stage, essentially the Albanian coalesce, as innovation with its cardinal steps to the literature of a nation and its existence, launched from the consequences of an alphabet with Latin characters (which again will dominate the opinion of Father Gjergj Fishta and the "Union" Society to which he belonged).

The contemporary concept would emerge as the commensurable notion with time problems for the Albanian reality as literary approach innovations coming from the European cultures. Reality of time began with the creation of tie bridges between the ages through Fishta's works. Let's say with Fishta and his art related to the time and concrete problems of Albanians nation, as with Koliqi and a moderate way of tradition rejection in mentality and his new way of communication such as text, or even with Konica, who confronts the new mentality and style as a critique for many other authors of this Plead, literature and the Albanian contemporary inherited art essentially innovation as art in relation to what centuries had crossed and the lack of breathing that had inherited.

Myths called at this point of time, as was the beginning of the XX century to figurate the fund of literary art of the nation, with a missing model-type to reset spotlight the dignity, man, and deepness of the Albanian interior time. Communication way in art with epic art at the beginning of the XX century overcomes the anxiety that provided events that occurred, or those expected to occur. The poem took over in an independent way to connect interiority of nation time with real time. For epic and Fishta epic language was important the time, exactly the time in which it should be created, time in which word should be said, the actual time in function of the objective space - time and the future that this poem called in its text. Ultimately, the model itself, presented amenably the force of creation from human mind, as that of Fishta's enabling capacitating tagged of this race, this nation overcame to silent. This would be the way of corresponding

of the individual voice with the spirit of all compatriots. The selected area for the creation of the epic poems are the mountains, like center of the mythical world, as sacred places where communication with God is possible, and calls to Him. This, thanks to the quality of their height.

On the stage, in which was found the mentality in Albania, it was asked the powdery not only of history. This story dated to the roots of myths culture and Fishta's one who tended to the principle "*storia maestra di vita*" is often cited by him from Cesare Cantù (1804 –1895), the uniqueness of times in the concrete time.

Fishta brought from the hidden silent deepness in the glow of the sun, the feelings of un-oriented people, he turned in his confidence and leaned in the necessity of language, not as epic essentially, as original essentially, the model of *Quid Unicum* of linguistic and the global literary. The Albanian time and Fishta inside being Albanians, broke the sound of resumption of an Albanian era, unheard before with such force, as in Germany and romanticism of Johann Wolfgang von Goethe and Johann Christoph Friedrich von Schiller would rise in value the history with German idealism of faith and art. To adapt to the Albanian conditions, mentality level of development, Gjergj Fishta will seek a deal and new relationships with life in the Albanian context. From classics and classical models would absorb the aim to educate characters but also the claim of overlap essentially of every culture and civilization. Change claim essentially as state and concept, which had involved Europe, was felt and extended as a necessity in Albania too, but here despite of historical conditions, the intellectual aimed gradual adjustment to interior time, which grows its first steps to be associated with concrete time.

In the terrain of Albanian literature, centuries weighed negatively on the history, also aggravated on the level of culture, mentality and its developments, so the connection to a single time had to justify all stages of unnaturally overcome. "Homogeneous time"¹ (Hersh, Tirane, 1995, p. 281) in culture and nation civilization should coincide with the Albanian culture and mentality. This is, that a "revolution" in itself, in the Albanian context, a qualitative requirement that opens its contemporary.

This "revolution" required finding of suitable modus for capturing possible time for the nation, within a specific time. This concern is felt in Fishta when he thinks, that we find in Him the merger of philosophies, income thought and knowledge from the deepness of Plato until the concrete historical time, left as a document in the writing of journals and notebooks of the time.

We feel and find at Fishta, the nation's interior time and knowledge in deepness of the objective time. Interior time of the nation gets its concrete performance, such as mergers, and then, as a presentation to the number of his works. The multiplicity of fishtian works justifies the lack of nation voice gathered at the time. It is this fact, which expresses the necessity of broke nation voice through his voice. The multiplicity of Fishta's works justifies the thirsty of a language to move in his bed, and the ability to be taught already as official, its ability to create the kind of epic genre giving then a whole literature, with qualitative authors' dignity.

Quantity and quality of the writings of this period, measured in deeds, is the proof of the successful overcoming to interior time to approach homogenous time.

We can say that at this period happens the visible changing essentially as a state and as a concept on the Albanian soil. The arrival of the literature in this period by authors of the time, essentially, came as a unique creative burst, as a *quid Unicum* of the Albanian world, like philosophy, art, but national identity as well as .

With Gjergj Fishta was opened an era in the Albanian literature, not simply a stage of the Albanian literature. It might be called the Albanian era of the Albanian literature, for the fact that with the philosophy of thought and his work, he managed to connect at a single time all its stages, unnaturally avoided by the natural, linguistic, literary, cultural, geomorphologic identity. Time for Fishta, in this context provided the condition of building of a new solid vision, for the Albanian in relation to the tradition, for the future of Albania, starting from culture foundations and not by innate ideas that attempted "*the overcoming of locust*".

Exactly, and maybe just for this, Fishta and his concept to realize a national epic at the beginning of the XX century can be called contemporary of his time, for his ideas, for epics languages use as a union of times with a clear vision in the function and beyond the objectives of concrete time and real problems of time for Albanian nation.

This epic art in this sense, such as type, manages to synthesize and integrate the courage as communication code of the interior time of a nation with homogeneous time. This is exactly the courage to communicate through gender without asking for the genres of time to communicate with an epic language. Through the epic language, Father Gjergj Fishta

* "*Homogenous time*", concept of Henri Bergson. Is precisely the fact of being homogeneous in all its points, which characterized the area. And when the ego gives itself an external display, it unfolds at a time when he still imagines as homogeneous. In contrast, in real time, in deep course of time, there are no similar moment's philosophical.

beats a comprehensive subject with specific myths, stories and international concrete historical events that demonstrate the Albanian roots, individuality and to express the necessity to know and to hear them.

"It constitutes the first Albanian-language contribution to world literature. The Fishta-dominated Scutarine Catholic school of letters entered a golden age in the early decades of the twentieth century and much credit for this blossoming of Geg culture goes to him. Franciscan poets and scholars like Pashko Bardhi, Marin Sirdani, Anton Harapi, Justin Rrota, Donat Kurti, Gjon Shllaku, and indeed virtually all other Albanian intellectuals who spent their productive years in Shkodra during the first four decades of the century, were influenced in one way or another by the imposing figure of Father Gjergj Fishta (Elsie R. 2007).

But, if we want to start from our origin of documenting on ethno-culture, we have to pass through the centuries and the names, which left traces and proper contributions in this important base of the culture of the nation.

In the 16th and 17th century and on, where the sources of this kind are the most, we notice that in the reports of the Apostolic visitors, sent to Vatican, but also in their epistolary, it has a wide material in which there are described different ethnological phenomena for the region of the Medium and Upper Albania, by including in here the regions from Tivar, in Kosovo, Nish and to Shkup. There are lot of data for the population of these regions, for the social organization of the countryside unity, for customs and different folk traditions for rites and beliefs of the pagans.

To mention for more data of this nature, the writers: Marin Bici, Gjergj Bardhi, Pjetër Budi, Frang Bardhi, Mark Skura, Shjefën Gaspri, Vinçenc Zmajeviq.

From the priests there are given lots of rites and beliefs of the deaths in different countryside. Mourning (screaming) of the men and the mourning of the women in the death is described by the catholic missionaries in many cases, since the 15th century and on; then they have done comparisons with the customs of the same content in different populations of the antiquity in the Old Testament where the old patriarch dies, who is mourned for 70 days. (Tirta, Tiranë, 16-19 Nëntor 1999, p.553)

The cult of the epopee, would take place in Albania, particularly during the period of the National Renaissance. *The great writers of the renaissance looked themselves as responsible to the national epopee. From this responsibility came important works from the great Albanian writers, to start with De Rada e Naimi and to Fishta. (Sinani, 2006, p. 52). Naimi wrote the long epic poem "Istori e Skënderbeut", while De Rada collected and published "Rapsodi të një poemi arbëresh". A kind of epopee in its own style is "Qerbelaja" as well. Whereas "Lahutën e Malcís" some studiues (M. Lambertz) is considered as "the great epopee" of the Albanians, by comparing it with the cycle of the Kreshnikeve, as "a little epopee". (Sinani, 2006, p. 52).*

During the National Renaissance and particularly during the Independence span some *explorers, researchers of the national cultural treasures were distinguished, so in the ethnological and folkloric domain. Their range is very long and we are mentioning some of them: Shjefën Gjeçovi, Zef Valentini, Bernardin Palaj, Donat Kurti, Nikollë Kimëza, Nikollë Gazulli, Ndre Zadëja, Gjon Karma, Marin Sirdani, Marian Prela, Ndoc Suma, Lazër Mjedja, Nikollë Ashta, Anton Harapi, Benedikt Dema, Zef M. Harapi. (Tirta, 1999, p.553)*

In the stream of the general breath and of the voluminous work, that was being developed at the beginning of the 20th century for the collection of the ethno-cultural wealth, for almost 40 years, would be the scholars of the Franciscan order those, who lay the way through a systematic and constant work in the folkloric, ethno-cultural domain and the codification of the inherited treasury.

2.3 Time and context of time in compare

Meanwhile, in the European terrain and contemporary concepts of the beginning of the XX century, novelty as essential feature of modernity was declared repulsive time and to affirm itself, will be pressed into essentially word in its unknown deepness, even sometimes unspoken. He would deny coincidence with tradition in form and substance, speaking of the new language with the language of revolution, technology, world wars and initiatives.

Art and word at this time will be carried a restless sensibility, a profound deliberate secret in poetry, often with tempted and nervous grades, including the flourishing of criticism, controversy, sarcastic doses.

But these occurrences and phenomena in the type of critical writings would be noted in the Albanian literature. In this context of the Albanian literature the innovation would be a blast of fishtian language as a model of a made language in order to avoid deviations of variations of the "mule language" as an expected degeneration. For this reason, we will have from him critical brilliant writings, with sharp and sarcastic notes through the magazine "Star of the light"

Forms of expression in the most prominent magazines of the time, like "Star of the light", "Albania" "Spark" etc. ..., will be shifted apart the explosive grades and controversy language, the philosophy of co-transmission of the times, tastes, cultures came from everywhere by intellectuals and the European schools from which they came prepared,

melted into the originality ultimately based on the tradition of the Albanian language and motherhood, creating a new precious tradition for the legacy that would leave all generations.

The essence of their common purpose, we can say without fear, was a novelty in concept, taste, substance, mentality, to bridge the created gap with the specific time, with the claim to a common integrated mode with other nation's surroundings.

Truly, the general taste of the beginning of the XX century in Europe denied the classical ideals, but the derelict invasion against classical in the Albanian language did not come over as a cross over it. It was felt a new and critical spirit, but still it did not dispute the "model" of the beauty that transmitted large literature and classical authors. In this way, the spirit and imagination were offered to centuries through connection with the development of culture and general current knowledge.

Representatives of this Plead sought the new forms of expression and soul, but with national face and enriched background certainly by the great classics.

Fishtian's authority would leave documents of critical controversial writings, and above all, stories that tended toward courage, as only his pen knew.

Thus, the beginning of the XX century came in Albanian literature with worthy mellow dough, for a European level. Meanwhile, all the movements of opinion in Europe would be product of the great technological and ideological revolutions. All these revolutions include aesthetic principles of art in general and literature in particular. Speed, cars, metropolis, industrial complexes, fashion, were the word, features and new value. The started project in this way, about 60 -70 years of the XX century was punctured on its foundation as a building which was built on utopia.

His own radical novelty of aggressive deviation toward tradition became the cause of his further failure where existed a weak economy with arduous effort to be changed, thought and the development of letters and the Albanian thought were evident for steps aiming the security and evident walking in its context, without Pindaric and utopian overcoming in relation to the tradition. All this, happened not to risk further loss in relation to the consequences.

Investigation object to monitor the level of the Albanian letters can take the writings and works of some of the authors of this period in the field of critical aesthetic thought. They are almost always at the epicenter of thought and art of the time. Among them arises the problem of creation as a process from where, each of them seems to have accepted it as a prerequisite, the existence of ancestors, thoughts, but not final opened them again.

2.4 Some personalities of critical - aesthetic thought in Albanian literature

The Albanian literature of the beginning of the XX century together with Gjergj Fishta, Faik Konica, Ernest Koliqi, and Anton Harapi etc., gives importance not only to their time but also to the foundation of the Albanian art, culture, intellectual thought of the time.

Thus, Faik Konica will be recognized as the genuine initiator of the critical thought at the beginning of the XX century. Konician's writing also Fishta's one find purely its place and disengaged name, thanks to authenticity. Through the writings of each of them, by the way how they transmitted the thought and expressed their own personality, we may include and distinguish them as the most typical, in saying "*Style is the man*". In the name of Faik Konitza immediately bring us to mind his advice and the observations of thinking and critical type of writing. According to him they are observation, judgment and criticism in the impressionism.

His way of thinking and his reasonable system on literary work and criticism is exactly what the Impressionist criticism born in France from the late of XIX century manifested, based on impression and impressionism that literary works left. With Faik Konitza we are near the right source to the impact of this model of impressionist criticism, French culture and criticism of type impressionistic that accompanied his opinion. They would be part of his life, time and the cultural environment in which it was developed and framed as such phenomenon, reflecting these in the spirit of writings and criticism that he left.

His way of thinking and writing will give a parallel to the taste of time. Father Konica, we will find from with polemical spirit, to a literary genuine criticism. The "modern" term, now in Faik Konitza and his criticism lies in the overall of the typical general spirit of modernity in Europe. Konitza is shown to us in the Albanian literature at the beginning of the XX century as the first thinker with current with contemporary aesthetic ideas and as the first Albanian theorist of the literary criticism through the writing "*Time of the Albanian letters*". However, part of Konica aesthetic thought is still unknown and in the shade. He appears as a thinker and conductor of contemporary aesthetic ideas, giving a great contribution to Albanian culture. For this level of konician heritage we can mention: "*Outline of a method to be applauded from the bourgeois*" (1903), "*Essay on the natural and artificial languages*" (1904), dhe "*The great mystification in the history of the human gender*." (1904).

Konitza comes through his writings and personality, as polemicist, esthete to aristocratic type in art, not really professional as a writer, but as Nice says, "will (to Konica, in our case) for the truth that devours everything ugly" (Hersh, 1995, pg. 315.), while his final goal was correct design and without the retouching of international mentality, objective and task time, that is it spread to country and compatriots. Konitza will be displayed through his legacy as with expressed ideas and aesthetic opinion. Although we can say this much, resulting unconsciously come. We may say, Konitza starts this way based on enthusiast and enthusiastic after Guillaume Apollinaire's thought "the differences of expressions" and "national and ethnic differences." From Apollinaire's thought, Faik Konitza sought to achieve in the assertion of national peculiarities of language and indirectly, in acceptance of the culture and language of every nation, as specified in its own unique type. This drive would make Konica to be the first, who felt the necessity of phenomena separation and aesthetic facts as "such" by *conglomerate of heterogeneous phenomena* (Plasari, 1999, pg. 17)

Unlike Konica, we see Gjergj Fishta with full awareness, to testify concrete trials in the treatment of the aesthetic thought, as goal in it. Fishta is conscientious, that aesthetic issues to be addressed from which "...the feather of bone is shaken in the hand of one Platon, Aristotle, and Akvinat." (Fishta Gj, 1999, f.35). "*The aesthetic theoretical thought of Fishta gives problems which can be caught with intuitive, for which we didn't give name. His choices walk through the culture-historical trace, through which it continuous to send the European modern culture*". (Plasari, 1999, p. 10)

Fishta's aesthetic theoretical thought is one his strongest evidence to dissociate this thinker in the field of letters. His legacy comes with the epic language "Lute of Highland" (for which he worked during 37 years of his life) with the language of drama, tragedy, satire, poetry, lyrics, criticism of his grave speech, through "Star of the light" magazine and recently proves to deal seriously with aesthetic-theoretical thought with "*Aesthetic notes*", where his potential of deep philosophical and aesthetic knowledge emerges through the ideals and judgments that realizes the level of a theory in itself, and his theory of "Two globes" real and ideal ones, respectively at the "*Star of Light*", 1933/1, 2.

Another figure of this period would be Ernest Koliqi (Shkoder 1903– Rome 1975). With Koliqi and his aesthetic and critical thought we can acquaint through his *Autodafé* which conforms to the spirit goes that bears the Aristotle's statement: *Not to be sadden when something is asked is absurdity*.

Koliqi aesthetic parameters come through this autodafé which expresses his attitude toward ignorance and mediocre writers and elements of Freudist language which are observed in "*The mirrors of Narciz*". "*The mirrors of Narciz*" come through the typical symbols which indicate to us the sizes of a contemporary culture of an artistic production that conveys a specific type organism. For Ernest Koliqi are art sinners and vassals of matter on one side and the transmission of life on the other side, as well as symbolic hermetic colors that come through these writings realized in a brilliant lexicon. Koliqi treads with his art a microcosm of seven spirit mirrors and through them organically the philosophy of life is a functional and related to the other as a component element of unicity.

Father Anton Harapi (1888-1946) we will know more, with the face of a decent analyst, who thoroughly breaks down the psychological and ethical codes of his nation, after he stratified in his knowledge a precious depth of thought and philosophical knowledge, which will be scratched with his oratorical language, perfectly into the cycle of conferences, already summarized, under the title "*Spiritual value*" (1936), and in his prose type psycho-philosophical "*Wave on wave*" (1939), etc. This figure of the Albanian culture we will know through writings, inclined by the motto: "*The man is reasonable being*". This motto would accompany any analysis to be undertaken to clearly ethical and psychological concepts of his nation, but in his critical writings, where are shown the elements of his aesthetic thought, as in "*Calls for culture*".

It would be exactly the reason according to Harapi, that it will decide the balance between ethical and aesthetic concepts (good and goodly), as well as relations between the recipient of the message (the reader) and its transmitter (the author). A. Harapi will be put in the line of discussion of that problem that had long sought solution of art relations with moral, report, and balance between them. Cognitive of Platon, Horac and German culture (he studied in Austria) through the request for a balance that must exist between reason and nature in art being concludes for the kind of art, which according to him fulfils the conditions of beautiful art, but meanwhile useful too. Harapi comes as a systematic cognitive of philosophical and aesthetic ideas in their diachronic and as a declined of intellectual argument. We find his unrepeatable and commensurable aesthetic arguments for literary art with Horace's concept for art "Dolce et util".

One of the Albanian intellectuals, who closed the cultural trigger of the period between two wars, is the name of already known lexicology Kolë Ashta. In the field of critical-aesthetic thought will be appeared with valuable writings during 40-44 years in "*Spark*" or "*Star of light*".

Type of his writings is an argumentative test of culture taken as laureate for Literature, in the University of Rome. He is appeared as such, when he becomes analyzer and taster as a critic - artist art of neoclassicism author Ndre Mjeda. Through his writings we find Kolë Ashta as a critical scholar who prefers potency and classical taste in art. K. Ashta involves us with unhesitatingly arguments with critical - aesthetic thought of Benedetto Croce advocating his view, for

which except to judge, must feel.

3. Conclusions

From the Albanian literature plead of the beginning of the XX century, in which this literature recognizes its zenith of glory in literature and intellectual thought, and from where we refer to only some of its figures

- the most potent figures who dominated with vitality and its heritage in the national cultures, will remain the largest Franciscan figure Father Gjergj Fishta.
- Can not be left without mentioning critical thought of Faik Konitza, psycho-philosophical writer and psychological and social deeply analyst Father Anton Harapi and much others, from north to south of Albania and from albanian literature of this period.

Adding to the multitude of important time personalities and serious scholars here and abroad at the time in which he lived we increase the opinion of the Albanolog scholar of our days Robert Elsie is: *"The Franciscan Father Gjergj Fishta (1871-1940) more than another author gave artistic expresses to the demanding spirit if the new Albanian state"* (Elsie, 1997, f.283);

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