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**PHILOLOGY REREADING PLAYBACK OF NEZIM
FRAKULLA (BERATI)**

Abstract

Literature in Arabic script is again looked to the exclusion of marginalized, it left a void; in culture. It should reread to assess, without judging. By establishing a new relationship these poetic assessment code of poets, it will test that remains an open literary works poetic structure. Empirical research that has not escaped the desire teoritizim, even the need for assessment of general commitment of systematization tries to bring a modest contribution to resolving concerns that brings demand the objective quality assessment of tradition, in support of a 'literary story' absent. The choice of empirical grounding method created original approach in interpreting the evolution of poetic figures this pioneering poetry. 'Its systematic study and critical edition of certain texts would show that it represents an important part of the Albanian cultural heritage and artistic literature startup must be requested at least a hundred years earlier than it was thought until now. It would also provide the opportunity for comparative studies varied.' Now that literature define as sign language, we must recognize that the Albanian literature and poets, who began as a genre a sort of poetic import, failed to become literature Albanian prove firmly supported on rooted ethnocultural, to settle deserved it highlights E. Koliqi.

Key words: *arabic script; code of poets; empirical grounding method; rooted ethnocultural*

1. INTRODUCTION STRAIGHT ANACREONTIC CENTURY

“Speaker said more than hide”, it said in a minimalist aphorisms, and understood the difficulty when the language is created for artistic communication. Nezim Berati poem found already published, and research studies on them are not rare. It can not be called 'Land still virgins' (Pipa; 2006) waits trial evaluating not defamatory. Earlier, Albanian literature was documented by Philo-Biblical Latin alphabet, but without being able to spread widely. It literature as tribal literature before it, failed to become the national literature.

Albanian literature: a social perspective, which was published in 1975 under *Trilogia albanica* publications, was published III. Before it was published I. *Albanian Folk Verse* and II *Hieronymos De Rada*. Pipa to the publication of the essay, *Ethos and ethnos in Arbëresh literary tradition*, deals with the beginnings of Albanian literature in the first half of XVIII century. This period shows an early interest in the collection and analysis of songs and oral poetry, especially epic and holy priests Italo-Albanian. The first collection of this scientific incursion, not only ethnic and cultural, which continued over a century, was Codex of Kieuti (1773). After him, in 1836, he published *Milosau* one of the pearls of Arbëresh literature.

To essay II, *Shepherds and peasants in Albanian literature* survey on lies from its origins to the Second World War, when ends the tradition romantic and post-romantic it. Pipa finds that theme permeates the entire history of the peasantry of literature, including the diaspora. Albania's history, according to him, is a story of free peasants and shepherds ever since they emerged as a distinct group in the Balkans, to the establishment of an independent country. The essay identifies different types of peasants in various literary traditions, characterized by the assertion that 'it takes the form delta, on their own, to join at a certain point that historically represented by the League of Prizren' (1878). Of these types, some of which are peculiar to certain literary tradition, as arbëresh farmer, shepherd gegë warrior, peasant tosks drive, there is also a type that is common to all traditions and this is rustic bandit. The reason for overestimating this type should be sought, according to Pipa in poverty during the Albanian peasants. Traditional literature, according to the critic, exalts the heroism shortage that creates poverty, especially spiritually. Critic opens the way for the listing in the late stage of traditional literary epic-romantic and post-romantic Migjeni marks, her works have been highlighted. I escaped serious paper or perhaps of a certain social impact of fashionable philosophies of the time, but that alignment can add the type of makers in church, masjid or Saraj, as additional direction of the state, where the spiritual formation is not it lacked, for not saying otherwise. Trilogy does not show interest to

cultivate literature developed in parallel homeland, if not earlier, that Arbëresh literature.

XVIII century beginnings urged Albanian poets writing in Persian, Arabic and Turkish, they write verses in the language of the people. Because of this transition it was great complement individual needs to know yourself. Later, to be freed from it, no problem with the time, no space rather not, because the country was proud, but felt himself eligible nowhere, where he had lived. The facts speak for a wonderful cultural development began as a 'loan artifact', but that, over time, Albania was formatted with features and intimate lyricism opened the possibility that deep meditation proving personal sensitivity. Albanian literature in Arabic script or the poets, is called *literature of the saraj*, ..., *the masjids*, it was like Aryan cultural humus bed hereditary nobility, being formatted by the *Sufis* genres.

Although the task of criticism is: "With acclaimed tradition and to follow step by step the production time." (Pipa; 1944), so this literature evaluation has been twisted, excluding attitude depreciation official, when critics state down to the level 'of devising ideological. The cherish, ignore or hate also the literature of poets from all directions is winning: The first bear in their hearts, dytëve creates a vacuum, and the third catchy.

For more than 10 years, the researcher in this field has assisted the publication of Tahir Dizdari: *Glossary of Orientalism in Albanian*, Tirana, 2005, with about 4 500 words borrowed from the orient, of

which 505 are sourced from Persian, and 1 202 page. Without repeating ratings deserved on this anthology publication, suffice with *farsi`* and *farisi`* adverb, which entered into Albanian to show Persian, farsi solid speaks Turkish, Serbian, ie., knows perfect, with all the grammatical rules etc. Etymological argument making the word orientalist adds: "Persian language - Farsi - is one of the branches of Indo-European language, the relative of Sanskrit.." (Dizdari; 2005)

Vocabulary toned constitutes an important contribution to elucidate the cultural relations of the Albanian-Iranian language and an argument why this model oriental roots that go into antiquity found fertile ground among Albanian artists.

Sinani researcher who consulted with the material appears is completed and submitted back in 1972, when he stated: "Culture why not come to the Balkans by the Ottoman conquerors."

In his paper Sinani go further in recognizing that humanity is seen as a kind pers eastern Protestantism to theology. He speaks affinities surprise and, almost, strange motives *Shahnames* (Book of Kings) with traditional Albanian values, first epos of the north, but also with epe other peoples of the Balkans and European peoples . To be more precise in argumetimin bold hypothesis, he adds that parallels The similarities may have an explanation:

1. A common source of two Indo-European peoples and mentality of origin;

2. From nomocracy overall development epos in a certain degree of human mentality;

3. From the eastern motives pilgrimage to the European world and direct connection between the Albanian-Persian culture. (Sinani, 2006)

When subjected pragmatic poetics, he turned into teaching methods. The destruction of creative approach after World War II, which was converted into an ideology, had a terrible effect retroactively, and, what is worse, proactive:

Not only announced the expected canons creations, are excluded from the map values of tradition authors of works that can not enter into these canons.

Narrowing began in individual evaluation, but became totally dangerous for Albanian literature and culture, when generalizing to the level of systematization of values, to get the look of the history of literature. Methods are evolving cartoons, literature and tradition was admitted to Prokrustit bed (Hamiti; 2010).

Review of socialist realism, having for basic dominant "ideological perspective", the approval of the artistic value of our tradition, violent model implemented either / or instead of the model and / well. (Shehri, 2013) moving from one side only literature written in the Latin alphabet, in turn creativity 'Bejtexhinj' spirit 'Sufi', which must be interpreted by 'moral perspective'.

Gazmend Shpuza researcher adds the following argument:

Along with religious literature was abandoning the secular character manuscripts, philosophical, ethical and legal. Unlike Arabic and Turkish, Persian, who taught in the madrasas, was imposed as the language of culture and civilization means recognizing familiar and ancient Iranian, whose picture became poetry (Shpuza; 2004).

Interpretation would be satisfied if the determinant *Sufi* to clarify that the term *mystical Sufi* was used to the size of his philosophical rather than religious, because in principle tesavvufi (Sufism, Islamic Theosophy, Islam Esoteric etc.) Claims filing tradition ecumenical spirituality Muslim society. Creator that accepts Absolut Reality regards it as stripping heart of human relationships, abandonment of naturalistic ethics, leaving the exoteric qualities, withdrawals from a selfish egoistic efforts, capture powerful metaphysical qualities and disciplines of primordial wisdom - sophia perennis (Izet; 2004). If we accept the judgment of Gail Kligman, anthropologist excellent, who thinks that the tradition archives codified special symbols, this literature is codified between poetry as evidenced by Ervehe as the picture, the woman who leads him because only addresses only the heart and for the heart.

Albanian literature and poets soon filled three centuries, and yet still completely unpublished. The new tradition of this scientific discipline requires study 'and authors avoid ideologically. It is known by several terms as the bejtexhi alamiado or naming the

latest arrivals made by Ali Xhiku *Eastern and Muslim poetry environments* (Xhiku; 2014). It literature starts with Albanian Divan of Nezim Berati that should be added to scarce cultural monuments.

Interest in her study was prompted by scholar Johann Georg von Hahn, who published several manuscripts poems of Nezim, which was heard in Elbasan, to work his major *Albanian Studies* (1854) and wakes up when published in Bucharest in 1888 *Erveheja* of Muhamet Çami by Jani Vreto.

Recently released a document published by Majer scholar with an assessment that immanent to Nezim conveys more uncertainty. He has given several time creative writers of the time, by advocating the values of our oral literature. Mentioned the Jul Variboba, Anton Santori and considers itself as a maker of patriot Girolamo de Rada, assesses high Nezim Berati: "The most important artistic poet born in Albania is genuinely Nezim Bey Përmeti."

Highlighting the powerful role that takes local communication between artistic creativity, he emphasizes the importance of being born in Albania Nezim, but makes his hometown Përmet, which we do not know where it is supported.

In the article *On Albanian language and literature* (Meyer; 1885) notes that little has been known of his poems, not arguing how 'managed to become an important and enjoyed great reputation among his compatriots'. Foreign reader was acquainted with the poetic works of Nezim Berati between eight poems published in

1854 by Hahn, and reinforces writing Maier announcement, with some incorrect thoughts (Ombashi; 2016). Scientific interest awakened when Hafiz Ali Korca translated *The boxes of Umar Khayyam* (1930).

Not only to Latin letters, but before Albanians in 1924 or a century later, there are two alternatives: assimilation or integration. (Anton Pappleka) linguistic regime, epigonizmi cultural, ethnic secession from humus (E. Koliqi) the first alternative help. If the soul had to add Albanian disaster in the twenty years that brought mourning after 40s, the picture appears darker.

Now that literature define as sign language, we must recognize that literature and poets, who began genre as a kind of poetic import, failed to become literature Albanian prove firmly supported on rooted ethnocultural, to settle deserved it Koliqi emphasizes in 'Albanian virtues constellation'. It helped to recognize themselves in the period after the tribe in our society:

"We need to know essence (essence) deeper tribe (race) to found the lines of the spiritual architecture that really beg an Albanian homeland ..." (Koliqi; 1960: 5-6)

We took literature of tesavvufi the form, genre or type, but gave latinitet. Nezim Frakulla is a top of our literature created in the Albanian modern history, starting with the match with the Ottoman Empire. It had its own different way from its history.

He excites his verse. His pain is, so to speak, 'catharsis'. That, she fled from the inside-out. Therefore it is liberating. It 'hefty'. Always mediated by a higher consciousness. (Papagjoni, 2013) It should be noted that Nezim Berati was deist (Tieghem, 1969) and between sacrifices discontinued, not pine for a moment with the official Sunni Islam.

The tesavvuf (have labeled as Sufism, Islamic theosophy, esoteric Islam etc.) As the poetics of contemporary writing, served Albanian makers as possible, but the tradition of oriental literature gave models poetic genres and types. The premise of ancient ethnic Albanian poet helped educate school Ottoman prove as secular poet. It aroused great interest of the masses of the people of this literature helped this become popular literature in some major cities. It is actually proven its support of patron who had executive powers. The authors of literature poets had had social origin, but had the protection of the Albanian Beys and Agas. When did it happen that these powerful administrators were themselves writers, not only sympathetic, gave fruit quality support?

The poems were heard in Elbasan. Regarding the flourishing social, religious and educational city, Evliya Çelebi left proof that the mosque had forty-six, twenty masjids, madrasas, hafiz institutes and primary schools. Because in that city it had a large number of poets and literary life developed, Elbasani at the time called 'the house of poets'. The famous traveler has been some verses that were found listed in the entrances of apartment

buildings Albanian noblemen, which means that confirms the assertion of a kind *mecenati* among these generous.

The social, economic and political conditions of Albanians were almost identical to those of other peoples 'The patient Bosphorus' who were coming to. As compensation of reality that went straight drying *galdimi* sensitivity was called as a kind of relief, (Fraj, 1990), that which rises to the level of *galdimit* is beauty, as Blake said. This creativity was accompanied by two concepts: *catharsis* and *ecstasy*, as time artistic need.

Blake's poetry define themselves as 'allegory that addresses intellectual forces', while joy is simultaneously emotional explosion. Albanian in having external world appear three to: - liability action or law; - liability thinking or fact; - liability feeling that is characteristic of all pleasure ... and the law soon escalated, as it was the fact and became more gloomy and how come the poorer feelings, imaginative world of creation took a special role:

But in the world of imagination, born a fourth force, which includes morality, beauty and truth that was never subject and rebels all their obligations.

Works of imagination presents us a vision, not personal greatness of the poet, but of something more impersonal and magnificent vision of a determined act of spiritual freedom, recreating human vision. (Fraj, 1990)

2. POETS OF ALBANIAN LITERATURE

Social conditions allowed the emergence, development and dissemination of this literature, which lasted about two centuries. It was conceived with dignity since the beginning Divan of Nezim Berati, (Hamiti, 2008) a family ancestor prominent Beys Vlora, walked in the second period with Muhammad Çami-Kyçyku (1784-1844) "the first poet who created poetry narrative, which is shaped as a precursor of the romantic narrative poem." Two of his works *Erveheja* and *The Yusuf and Zeliha*, now recognize a full edition. In his masterpiece *Erveheja* Kyçyku creates a work complete, that tested man to his moral triumph, and character of *Erveheja* is - by S. Hamiti, - "the first literary character in Albanian literature." This literature planted in childhood own and then fed poetic of Naim Frashëri, whom also has oriental influences.

Literature written in Arabic script also made Shkodrans name Mulla Hysen Dobrač, Mulla Salih Pata. Mulla Hyseni excelled in the second half of the eighteenth century as a poet in the court of Bushatllinj. He is the author of satirical verses, two of which are dedicated to Kara Mahmud Pasha. This was undoubtedly contemporary poet to Kara Mahmud Pasha and the same is probably a Hysen efendi Shkodra, author of poetry dedicated to the Albanian resistance. Zef Jubani folklorist and writer (1818-1880), who published a chain of Dobrac in his book *Raccolta di canti popolari e rapsodie di poemi albanesi*, Trieste 1881 (rapsodish (Summary of Albanian folk songs and rhapsody), calls it

"Albanian Anakreon". The well-known poem by Dobraçi sings Kara Mahmud Pasha battle against Turkish forces commanded by Ahmed Pasha Kurti in Berat, 1785.

Albanian poems have left and Suleiman Pasha Elbasani (Vërlaci), and poets like Dervish Saliu, Sheh Jonuzi, Sheh Mala e Baba Meleqi (Bulo; 1998). The *minor* number of founders is not limited. We highlight some of them, seeing in their features and depth of *diplomatic*: Ismail Pasha Velabishti, Sanjak of Berati. Muslim cultural center thriving of Berati have information on some Nezim Berati contemporaries, among them Ismail Pasha Velabishti from Berat, mecen (patron) of Nezim, who was killed on August 3, 1764 in Vlora. From him we have a verse poem while he was commander of the castle in Lepanto, of expressing longing for the homeland.

Kara Mahmut Pasha Bushati (killed in 1796), Pasha of ejaleti Shkodra, which included containers of Montenegro, according to a project agreement with the queen Catherine II of Russia, pledged to take under his rule Albania and Macedonia to Bitola and Thessaloniki, paving the way for Russian troops to take Istanbul. Mahmut Pasha organized in his mansions poetry recitations, which lacked not mock, irony to satire. Here's how it portrayed the big heads stuck the gun:

*They are twisted mustache,
walking stroke on stroke,
after they put the guns back,
they are wrapped in fabric.*

or a portrait of Kadi:

*I know no other profession,
I already know the verses,
There will never be one kadi
I do not know whom to banter.*

Ethem Bey, the son of Molla Bey of Petrela, great-grandson of the founder of Tirana, which began construction of the mosque in 1794, but that ended in 1821 his son Ethem Bey, *myltezim* for nahiye to Tirana, which, after completion of the mosque that bears his name, he built the Clock Tower (1822) and a madrasah bookstore nearby simultaneously with. 35 meters high tower, which until 1970 was the tallest building of the capital, originally had a bell brought from Venice, which fell for every hour. Dome located on top gives it type architecture San Marco, giving the name that keeps today (the inscription is on the northern gate of the porch). Ethem Bey left a divan in Turkish, but where many Persian words used, indicating that there are well known oriental language poetry.

Mustafa Pasha Bushati (with setting Reshiti - Sheriff) or Shkodrali left a divan in the Turkish language, including 6-7 in Persian poetry. He, as the pasha's last dynasty Bushatllinj continued disbursement of poetry care alamiado in Shkodra. Scutari ruled from 1810-1831, being out of longer term 5 Bushatllinj that,

together, they ruled this vilajet for 73 years: Mehmed Pasha Elder, who built the Mosque Lead in 1773/1774, inspired by the great mosque by Sultan of Istanbul. Mosque, says Machiel Kiel, was built to impress her visitor and to show the power of Vezirs Bushatli; Mustafa Qorri (son); Kara Mahmud Bushati (son died 1796); Ibrahim Pasha Bushati (son). Mustafa Pasha Bushati son of Kara Mahmud Pasha and grandson Mustafa Pasha Bushati, to invoke the Mustafa II. He took over from his uncle, Ibrahim Pasha Bushati, in 1810 (only 17 years), and in 1812 become vizier. Different historiography call with the demonym Shkodrali but also entitle Reshit or Sheriff. E delivers power in 1831. After 15 years, 1846, appointed pasha of ejaleti Ankara until 1853, for 7 years. In 1853 we find the ejaleti pasha of Herzegovina, to close life as wali of Medina, where death ruled until 1860.

Even Ali Pasha Tepelena can not be excluded from this trend. Allegedly he demanded too much, until he came to meet the poet from Starja of Kolonja, including sanjaks Korca, Hasan Zyko Kamberi, who liked to ride without end. I forgave the poet and real estate, although he was not poor. Aslan Bey Puçe poet (1807-1830) was the son of Ago Myhyrdari, secretary of Ali Pasha Tepelena. He was killed twenty-three-year-old massacre of Monastir, on August 30, 1830, together with other leaders of the Albanian and nothing has yet been found of his creations.

Researchers think that the Albanian Islamic literature begins with Hasan Zyko, who left the manuscript of a Mevludi and some ilahi.

In the trenches followed by Sheh Suleiman Teman, Sheh Ahmet Elbasani, Haxhi Ethem Bey Tirana, Ismail Floqi by Korca, who translated in Albanian language a Mevlud, Abdulla Konispoli, who wrote a Mevlud, but also translated two Islamic scriptures, Tahir Gjakova that left a poem in dialect Gjakova etc.

This literature takes off in sarajes and tekkes Bektashi, dominated epics *Hadikaja* of Dalip Frasheri (1842) and *Myhtarname* by Shahin Frashëri (1868), relatives and teachers of Naim and Sami Frashëri. Professor Shpuza for this type of cultural production brings its own suggestion:

Moreover, not only literature secular, non-religious character, cultivated in our country at that time in Oriental languages, but also theological literature as cultural production of that era, they must be exposed and studied from a scientific standpoint (Shpuza; 2004).

A literary tradition in the Orient is that the dictionaries in verse. The first such dictionary Albanian - Turkish, was written by Nezim Frakulla. In 1835, Shemimi Shkodra or Shemimiu from Shkodra completed a dictionary Albanian - Turkish about 1 000 entries entitled *Nytkë* (Chirp). According to the author, it was designed to serve the needs of Turkish soldiers in Albania and the Albanians did not know Turkish. Albanian dialect is that Gege, the mouths of Shkodra, mixed with elements from the mouths of Berat, Tosk dialect, a fact that makes us presume that the author lived in Berat for some time. This interest in lexicography follows in the tradition

of the eighteenth century Myslim Hoxha from the village of Levan Fier, who was the author of adaptation in Albanian *Tyfhe-i Shahidi* (Gift of Shahidiu), a dictionary Persian-Turkish drafted in 1514 by Ibrahim Shahidi Dede, from Mughla Mevlevi dervish, who died in 1550. It contained several thousand items. Latin texts in Arabic script in prose have been extremely rare. Such work, dated 1840, is a religious translation from Arabic by Mehmet Iljaz Korca. This work is a manuscript originally from Sanjak of Korca and was discovered in 1953, preserved in the Central State Archive in Tirana.

We should add here a primer of Shkodran Daut Boriçi, published in Istanbul in 1861, and Turkish-English dictionaries and English-Turkish by Hafiz Ali Ulqinaku (1897).

After ‘anacreontic century’, in the early nineteenth century, the first of this literature that followed, the sound themes religious and moral-religious, because the eagle manages to enter in saraje, masjids and mosques, marking the beginning of an Islamic literature Albanian Bektashi and literature. It included four vilayets that inhabited mainly by Albanians.

In cities and tekkes Kosovo, Montenegro and Macedonia this literature, for obvious reasons, it appears a century later.

The oldest works of this literature in these areas is *Vehbije* (gift, the gift of God), was written by Tahir Efendi Boshnjaku from Gjakova. The work is written in prose and in verse, as is tradition in Oriental literature. Just as it is common in Oriental literature,

this offense with 332 verses begins with prayer to muse in the verses (eight total dietary), follows the true text, he first metrical then in prose. This is religious-didactic work with many *hadiths* (sayings of Prophet Muhammad), teachings, moral maxims, proverbs and sayings Albanian, and Turkish proverbs translated into Albanian. Sometimes prose serves as commentary arrays. All creation, in addition to sixteen verses of prayer contains four hundred verses, add and twelve verses that the author calls *Bajramija*, who dealing with the feast of Eid.

In 1907 Ismail Haji Tahir Gjakova, perhaps the son of Tahir, has transcribed this work in English writing and published in Sofia. Transcription is weak, so the researchers were left to rely on the original manuscript. Based on Idriz Ajeti he wrote his thesis on the dialect of Gjakova.

Literary-aesthetic value of this work is not great. The disadvantage is also created by the string, which appears clumsy and does not convey impressions. Work should be studied as a linguistic document and model the impact of oriental literature in our literature.

3. THE AUTHORS MOST PROMINENT POETS

Scientific interest for literature began after World War I, but serious research and scientific study will begin after World War II. For many reasons (should emerge other works of other poets as well as those already known) studies not widened. And when

communication is lacking, especially the direct, prejudices added. The poetry of poets connected with time, the occupation, the occupier of the fact that it has its own special laws. With that being institutionally worked hard and intensively to this period of literature seen in black and white only, the aim is to explore the surface in many cases even denied the art of this period occurred.

Since 2008 we have published work *Nezim Frakulla and his Albanian Divan* by A. Hamiti. They expected to be released soon complete works of Hasan Zyko Kamberi. This study therefore be a cornerstone in the building of comparative studies on Latin literature that moves in time about a century conception of literature.

What were the historical and social conditions that supported literature written in Arabic script?

XVIII century brought numerous developments in that part of the Ottoman Empire which spoke mostly Albanian. The fall of imperial glory, economic and administrative power still patchy different in its separate parts. Apparently, these reasons made lindtte in Istanbul thought that the radical reforms needed to enter or accept the opposite of glory. The situation created in the country side environments multinational had and its antithesis. The weakening of the center allowed the strengthening of local administration officials who mainly was from that region. Interest but taking care of them helped and economic development, which

was followed by cultural and artistic development of peripheral areas of the Ottoman Empire.

Being a small nation, the conditions have influenced the Albanian communications with the center of the Ottoman Empire, and not only with him, were the following, frequent and efficient. The first decades of the eighteenth century provide documentary details the economic development, the growth of major cities and the awakening of a new poetry being lindtte in these lands. Cultural communication echoes the earlier launch was accompanied by a literary and artistic movement, which resulted in remarkable works of art.

"These recent works are the product of what we might call" the golden century of Islamic culture in Albania. The term 'Gold' is used for growth and Albanian literature written in the alphabet Ottoman and Islamic purposes. This time is 'Gold' and in terms of the development of architecture" (Kiel; 2012).

During the XVIII century hastened the development of Albanian towns that become important centers of culture. Studied in numerous madrassas religious disciplines, some general education subjects human and Arabic as the language of religion. Classes are held in Turkish as the language of administration, without ever becoming 'lingua franca', but also taught Persian as the language of literature. So add circle formed of wise men, which constitute the religious chiefs, feudal aristocracy, civil, military and various

craftsmens. They read works in Arabic, Persian and Turkish. Naturally, in such circles show the people, educated in those towns themselves or to Istanbul, who begin to write their works in Oriental languages and then in English. The number of locals who knew Arabic, Persian and Turkish was small, so the number of its readers has been so, especially in the countryside, where most of the population lived at the time. The largest was the number of participants in the literature, that being in the Albanian language, starts to become massive. On the other hand, the number of those who have completed lower schools, especially the religious ones, and they knew Arabic script, but not oriental languages, has been quite large. These arguments lead to the justification of why some writers who have previously written in Turkish, begin to write in Albanian language, the language of the majority of the population, among whom were able to find the number of readers or listeners them. In this condition appears in Albanian literature written in Arabic script, science known as *alamiado* literature.

Causes are the earliest. In XVII century witnessed notable activity of Islamic cultural centers, the nucleus of which were blown *mektepe sëbjan*, *idadije*, *rushtije* and *madradas*. Continuing effort to become state schools to reform.

According to *Evliya Çelebi*, outstanding traveler, the city of Bitola, from among the XVII century was an important urban center with 21 wards, 3.000 houses, 900 shops, 70 mosques and *masjids* and 1 great shopping. Until 1835 the city of Bitola performed the

function of the capital of the Vilayet of Rumelia, and after 1864 the city became the center of Vilayet outlining 5 sancaks (Bello; 2014).

Statistical Yearbook (Salnames) ottoman provides data on the demographic structure of the Sanjak. Approximately half of its population were Muslim residents because most of whom were Christians, including the Egyptian people and the Jewish community. The city of Bitola, Vilayet center, Sanjak and kaza, according to data from 1875, there were 45 mosques, 15 masjids, 2 churches and 2 synagogues. In a report about such was the structure of buildings of worship at kazaje, and Vilayet Sanjak.

When Korca kettle hanging from Sanjak of Ohrid, it emerges Voskopoja city. This important center of economic, cultural and educational institutions began to weaken after the economic downturn and administrative Ohrid. At Voskopoja were written in a small dictionary Greek-Aromanian-Albanian from Teodor Kavaljoti (1770) and a manual talks in four languages: Greek-Aromanian-Bulgarian-English by Danil Haxhiu (1802). At Zef Pllumi headline 'Voskopoja phenomenon' which became the center of Albanian enlightenment. Remote mountains of Vithkuq had originated the "great ... Albanian Naum Vithkuqari (Veqilharxhi) became the man who played the trumpet and conductor only awakening the national consciousness at that time." After the termination of the Academy of Voskopoja, a part of its inhabitants moved to Korca, who gave an outstanding contribution to the

preservation of the identity of the Albanian language and writing in Arabic script, whose origins go earlier.

It was built in 1496 in the village Piskopiye by Iljaz Bey Mirahori a mosque, a imarat (center charity) and a *muallimhane* (elementary school). Complex was added after a madrasah, two baths and a masjid. It is the birthplace of Koci Bey, nicknamed 'Ottoman Montesquieu', historian and author of an important essay on the reasons for the fall of the Empire in XVII century. (Kiel, 2012) In his treatise (*Risala*), he analyzes the causes of Sultan Murat IV progress and fall of the Ottoman Empire. According to some authors, the father of the governor of Egypt, Muhammad Ali, originated from this city in southeast Albania. Amina, the mother of the brothers Frashëri is the daughter of the Mirahori (Myteveli) family of this city.

The data argue why in this city in 1724 created the first verses written in Arabic script from Muci Zade or Mucizade. This poem defines this as the first author of the poets. With that sequence is poetic without title song for the coffee, the last verse of the verse and chorus: *Sir, do not leave without kahve!*, may be determined as the title. The first document of literature with Arabic alphabet has 17 stanzas rhyme AAAB with four verses, where B is the refrain.

*Lord, do not leave me without coffee
By the Honour of Fatima,
And Meyreme, do not reject, with
With a plate of salty yoghurt,*

Lord, do not leave me without coffee!

Translated by Robert Elsie

Kaza of Korca had good development of afterwards, which, after the downturn of the importance of Ioannina, begins to have a primary role in the region. In the second half of the eighteenth century, in the village Starje of Kologna, at this kaza makes Hasan Zyko Kamberi name, 'versifier abstractions in human life'. With its 70 poems become the first satirist literature, according to some researchers. The poet who suffered so much, it had to earn a living as a mercenary until the Ottoman army, addressed personal matters spiritual, social and satirical themes. *The maiden gerdek* poem with social motive, by Faik Konica called a work of prominent literature.

The literature of all the poets took place in the Albanian vilayets. Noticeable impact on oriental literature in literary forms and motives. The course taken by the Albanian reality helped increase the authenticity of this literary creativity.

Albanian literature of that time drew closer literature from religious circles. As in the Persian and Ottoman literature, which has been the basic form poetry, Latin poetry and literature is the most represented. Prose works are rare, but there are also those mixed prose and verse. It is the first artistic literature in Albanian. Possessing images of 'literary school of poets' are apostrophes of sarcasm (Hamiti; 2010).

Its main representative remains Nezim Berati or Nezim Frakulla, as he calls O. Myderrizi birthplace or his property, Frakulla village of Berat.

Full name issue comes back on the agenda when intellectual from Berat Abdulla Ferhati, published in the journal *Zani i Naltë* (1938/1) fragments from *Albanian Divan* by Nezim, copied by dervish Salih Ashiku in Tepelena, 1847 (1263 AH). His name, according to his cronogram friend Fejziu is Ibrahim Bey of Frakulla. This gives contemporary and date of death of the poet with this keyword: From prison to this life the Nezim became a resident of Paradise; 1173 (1750) (Myderrizi; 1954). In this last edition of the poet written in the form Nezim Berati. In this line is identifying who made the first poet in the anthology of the complete literature, "Albanian writers", published in 1941 under the care of Ernest Koliqi. In this book the poet identified with the name Nezim Berati. This name will accompany the poet to early 50s of the XX century.

Nezim Berati born between 1660-1665. First lessons in his hometown, where he studied at one of the five madrassas in the city to Berat. Upon completion of the madrasa he goes to Istanbul, where he stays. That time should be poems in Persian and Arabic. Berat about back in 1731 and began writing poetry in Albanian language, but in the spirit, style and form of oriental poetry, firstly that the Persian, which has served as a model Ottoman poets. In

Berat raging rivalry discussion and poetry, some of which also becomes the first author of *Divan* in Albanian:

*Let meaning you do not hear,
can not understand what they have said,
Also hang confers
How to create poetry!*

Mock the opponent, make the irony, a model of oriental literature, paved the way to be the first poet of satire in Albanian, according to Hasan Kaleshi, about half a century earlier than H. Zyko Kamberi. Around 1747 we find in Istanbul where he went to look for work. While continuing to write Albanian and Turkish see stay in different cities of Turkey. Turn overland passing through Skopje, another important center of Ottoman rule in the Balkans, Ohrid, Elbasan. Returning to his hometown, imprisoned and then exiled in Istanbul. On his death in 1760 and the foreign poet announces another alamiado (poets).

Nezim Berati very high opinion of himself and his poetry: 'Shair (poets) of the area of pattern overrun me' (model). Or: 'I have no friends in shair. And next:

*Shiri (verse) was my jewel
He enjoyed all worldly affairs.*

Some of its researchers, including Osman sweat, feel that the poet has left the metric system is based on oriental and folk poetry verse. Hasan Kaleshi is skeptical of this view, when access to the literature of mevlud. While the researcher points out:

"The creativity of Nezim for the first time in Albanian literature encounter poetic format, the structure of the string fixed, designated rimimit techniques. This should be added the fact that the *Divan* of Nezim is part of the oldest monuments of Albanian, Tosk dialect respectively. At the same time should also watch Turkish on his divan and had published some excerpts." (Kaleshi; 2014).

For his contemporary Suleiman Naibi (died 1760), originating also from Berat, recently trials Kristo Frashëri, who greatly appreciates (Frashëri; 2012). Surname Naibi must be poetic pseudonym (mahlas).

Another author of the second half of the eighteenth century literature alamiado is Hasan Zyko Kamberi. Guard that about fifty poems lyrical creativity and ten long autobiographical themes, social and satirical. In the poem *Safar-i Humayun* (Royal War) describes fighter Turkish-Austrian battle of 1789 in Smederevo, where more details emerge realistic. Has become very popular *Trahana* poems, rhymes *The gerdek* (the first night of marriage), *The widows* and reached a top poetic verse, perhaps the most poignant satire Albanian literature of the time.

Many of his poems have entered the folklore losing authorship. Naim in the preface of the first poem Iliad says that "poets at the forefront of Albania Hasan Zyko Kamberi was standing."

By Muhamet Cami-Kycyku, died in 1844, Albanian literature is enriched with new literary gender, narrative poem and the first character in Albanian literature. Cami is the first translator from Arabic. His poems *Revza*, known as *Erveheja*, and poems *Gurbetlijtë*, *Occupy of Misolongji* and *Bekriu*, the poet became very popular.

Another poem longest *Yusuf and Zulihaja* by M. Cami is made up of 2 430 verses. Recently it is approached in a study with work by Çajupi (Kodra; 2005).

The subject of comparative studies can and should become the epic poem: *Hadikaja* (Kindergarten), 1842 by Dalip Frashëri, of 65 000 verses and *Muhtarname* of his younger brother, Shahin, dedicated to the martyrs of Karbala.

Literature poets developed and lyric poetry, mainly mystic character. Its representative is the voice Zenel Bastari from Tirana. His creativity represents the spirit Bektashi literature.

4.CONCLUSIONS

The interest of researchers for literature resumed after World War I, but serious research and scientific study will begin after World War II. Now that we see objectively literature because "evil time"

left behind, must come to more accurate results on how this creativity with the ancient foundations failed to become the national literature.

Speaking on the occasion of receiving the award "Jerusalem Prize" Ismail Kadare stressed:

"The voices rose in vain to explain that a dictatorship did not bring nor topple novels and poems. Doing that literature is not a sin. It is no sin in any country. And in no time, no matter how evil she is."

As the French philosopher Gilles Deleuze said (1925-1995) for outstanding people, Nezim Frakulla, author of *Albanian Divan*, and all those who followed after him, to the most last prominent of this literature, must not be taken simply as an individual but as a social character and concept.

We have a duty to accept it, because it advises Roger Little: "He does not need any other monument, in addition to his poetry, one of the most powerful trees sacred forest."

Early we have a custom pledge of remembrance:

"Its systematic study and critical edition of certain texts would show that it represents an important part of the Albanian cultural heritage and artistic literature startup must be requested at least a hundred years earlier than it was thought until now. It would also provide the opportunity for comparative studies varied" (Kaleshi; 2014).

Since 2008 we have published work *Nezim Frakulla and his Albanian Divan* by A. Hamiti. Personal reading of his work convinces us that there is Nezim Frakulla poet who preaches the *Koran* in English, but a voice that sang the Albanian world this world, estimate that Mark Marku would do *Fishta*, which unlike the old Catholic writers, not preached on the *Bible* in Albanian. In many of his poems he is inspired by the ethos of *tesavvuf*, in many others is looking at him, afraid of losing the battle with impermanence exhausting, but everywhere in the book *Divani* lives the Albanian with his world.

Search let it be a stone in the building of Albanian literature comparative studies that pushes forward in time about a century conception of literature. By establishing a new relationship poetic assessment code of these poets, it will prove that literary works remains an open poetic structure.

The choice of empirical grounding method created original approach in interpreting the evolution of poetic figures this pioneering poetry.

Empirical research that has not escaped the desire *teorizim*, even the need for assessment of general commitment of systematization tries to bring a modest contribution to resolving the concerns that brings demand quality objective assessment of tradition, in support of a 'story literary' absent: "Serious problems that reflects today *History of Albanian Literature*, are not personal, but due to the strict control and of authority decisions (should not forget that

today's critics, who have not worked in that political pressure!)” (Dado;2015).

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