

“DOLCE ED UTILE” IN VARIATION OF HISTORICAL TRUTHS AT THE “SKANDERBEG’S HISTORY” BY BARLETI

Ma. Ermira Alija (PhD candidate)¹
University of Shkodra "Luigi Gurakuqi"
ermira_alia@yahoo.com

Abastract

The article investigates the changes that Barleti may have made about historical truths associated with the figure of Skanderbeg, in his book "History of Skanderbeg" and try to argue that what made those changes function: in view of the beneficial, or sweetness (beauty). For this "history Scanderbeg" Barletius compared to "History of Scanderbeg" Noli and conclusions historical studies today. On the basis of putting in doubt the truths, as well as relying on the views of Barletius (expressed in the preface) and the general culture of European humanism, the article tries to analyze the historical novel artistic veil Barletius and function it, in today's perspective, a critical reception, but also wider when Skanderbeg work life studies have continued to be the subject of study and figure Skanderbeg remained as a symbol of the nation. Also, this study is done in the light of my PhD topic that tracks intencionale elements in the history of Albanian literature, to understand how the art of literature has served various social aspects and as himself in different periods of Albanian history. Work "Skanderbeg History" is the most famous works of Albanian humanism, and its research in this view, is a contribution to bringing new perceptions of literature, in the light of recent developments aimed aesthetic critical reassessment of the concept of letrares and with literature in general.

Entry

Over continously critical evaluations , “The History of Skëndërbeu”, it is specified as a “novelised chronicle” “². This, because this text excesses its interrelations with history and creates an inner structural entree with itself.

If we commense by what Barleti said at the introduction part, that he wrote the entire work inspired from some anger feelings about different authors ingratitude against well known men, it is obviously grown the feeling that the whole work is written with a kind of mission and passion on purpose of not allowing this brave history man being forgotten eternally; this feeling immenses in a continious reasoning of the introduction part. On the other side, despite wanting a principal truth, inside his own passion and point of view about his own work and style, Barleti allows his own indipendence reflected at this following introduction part “ ... I, within that kind of reasoning that pleases me, will not hesitate to please each other, as far as i can³...”

The mainpoint now is about how much does the work operates inside its own self, how much does it acts about itself and despite Barleti’s mission, how it is evaluated nowadays below the receptive criticism? Also, if we consider the fact that Barleti began writing the work when there had passed thirtysix years after his death and also that the entire region was occupied from

¹ Ermira Alija, Lecturer near the University of Shkodra "Luigi Gurakuqi"

² Rugova Ibrahim, Kahe dhe premisa të kritikës letrare shqiptare 1504-1983, Shtëpia Botuese: Faik Konica, Prishtinë 2005, pg 24

³ ...unë, me atë farë argumentimi, me të cilin kënaq veten time, nuk do të ngurroj të kënaq, gjithashtu, me sa më vjen ndoresh, edhe të tjerët....

osmans, this makes you think that Skenderbeus figure had started to overgrow and even had started to own a myth in his character, we should ask: Has his figure conveyed this overgrowth and myth character in the Barleti's writing? How has changed its account over history? What function do myths, alterings, embellishings convey, if they exist? How these assumptions are evaluated nowadays meanwhile studies on Skënderbeu's life and work continue being the centre of many studies and his character remained a national symbol?

Actually, Barleti himself, when he starts narrating about Skënderbeu, confesses what was prophesied about Skënderbeu's mother's dream: *...his mother gave birth to such a giant dragon that covered the whole Epire⁴...*)

Despite saying he knows that *too many people would not consider this phrase for being too similar with ancient fairytales⁵*, he continues telling it, giving this way, a kind of key to his confessions code, by which tells us that he wants to be not just a simple writer of Skënderbeus history, but also a writer of Skënderbeu's echo over people, showing his own point of view that relates the work with the reality.

This detail makes us think about the artistical outwearings sources of our work, leading us to legendary. On the other side, we seem to have interest over some other details too that may be interpreted as the work's language codes, given by Barleti himself, f.ex., the fact that Barleti chose a season tale that historians consider to be inaccurate, whereas on the literal viewpoint, having not to do with many dates, allows us to consider the tendency that Barleti had to confess history artistically.

Also, at this viewpoint, it is of interest Barleti's usage of the word "Gods". This word is used a couple of times in the book and taking as an example one of these cases: *".. I don't know if ever happened, meanwhile fighting Murati, any battle more beautiful and more supported by Gods: that much brilliant was the whole effort that day⁶ .."*, we notice that Barleti uses this word to approach his own style to the ancient Greek epos works; this makes us think that there is displayed again another code showing us the artistical tendency of narrating.

The literal effects within this historical work are sought at non-real or doubted truth, at some subjectivism or over episode's polyvalence. But, this has its own problematics. It is hardly possible to find the absolute truths about Skënderbeu, as it is also really difficult judging what Barleti knew and considered. This will not allow us to criticise correctly on what transformations and embellishments he might have done, because various historical givens about that time, Skënderbeu's life and work not just seem to not match and fit exactly with one another but also may refer contravensary. But, getting started with some major unchangeable known facts, we notice that researchers accept and support these embellishments, sometimes even to the legendary writing.

Anyway, let us see and compare concretely some work details by turns.

Noli, upheld on some historical documents, (supported somehow even by some lately historians as Kristo Frashëri) argues that Barleti has changed some givens about growth and education of Skënderbeu. So, he narrates that in some various documents it is said that Skënderbeu is not taken as a host together with his brothers by the Sulltan how Barleti described it and that his brothers have not been poisoned. In Barletis book, Skënderbeu is the youngest son, the most talented and the smartest among Gjon's sons that the Sulltan hosted. He, Skënderbeu,

⁴ ...mamaja e tij lindi një dragua aq të madh, saqë mbulononte gati gjithë Epirin ..., Barleti, H.S. fq 65

⁵ .. shumë veta s' do ta përfillin këtë thënie, si fort të ngjashme me përrallat e vjetra, Barleti, H.S. fq 64-65

⁶ ... Nuk e di a ka ndodhur, gjatë gjithë kohës së luftës me Muratin, ndonjë betejë më e bukur dhe më e përkrahur nga perënditë: aq fort e shkëlqyer qe përpjekja e të gjithëve atë ditë... Barleti, H.S.,

served Sulltan faithfully until his (Skënderbeu's) father died; this case, according to Barleti, the Sulltan exploited to conquer Kruja and other cities, becoming *their lord without bloodshed, as otomani can not deny the right of working to John, while he had with him all the sons ...meanwhile tyranny, by sticking his infidelity poisoned and killed firstly Skanderbeg's brothers... then ... was wondering aloud how not to leave his Empire without this man and ease himself of the burden of this question*⁷.

Actually, if we compare this part of the subject with Noli's "The History of Skënderbeu" until Skënderbeu's return, we see that in the Noli's work, the strengthening of Skënderbeu as a leader character comes gradually as a result of continuous fights and collisions, as a result of establishing conditions by the winning party, and also as a result of failures. So, according to Noli, Albanians agree to have Skënderbeu as a leader not just initiating by the idea of liberty and by some absence of the union prince, but as a result where the Ottoman intensity of danger grows every day. This resembles nearer to The Middle Ages reality. This way, we may say that the detail of being under certain provocative circumstances or the detail of the murderer of his own brothers given at the Barlet's work, are some additional compositional pushes that position Skënderbeu's character over the conflictual edge, given in purpose of bipolarization and dramatisation of the event, leading its road toward legendary. On the other side, based in a structural point of view, this construction, perhaps bounds its work with an inner bond between the conflict and the main character.

So, the famous quote Barleti put in Skënderbeu's words : *I brought you the freedom not, but I found here*⁸, takes the place of a pure literature in Barleti's work that plays the role of a connective link and leads for further composition; it is the axis that supports holding united together around Skënderbeu all the other brave men; it is the motivation that carries the whole combats within themselves and the whole work too.

But, by the other side, a question is born: What does this part of the subject, as Noli says "that has every sign of a melodrama"⁹, conduct towards us?

Perhaps, searching to find an answer being not a common repeated cliché, we may quote Barleti's own words: ... *Where are the poisons, traps, accusations of flawed weapons kings? Castriota, as .. it seemed hard to escape all these traps, decided, finally, to put the plan into action to rescue the father kingdom ... to return back home, of time for which the goods were taken strong and where the goods expected of love ... by all*¹⁰ ..

As it is seen, it is difficult for us to create specific means about this fragment: we might say that polarization was worth implying that rulers searched even more power day by day, (everyone that becomes an obstacle about it, is eliminated); implying that this necessity for power may be stopped only by the existence of a force, not from arranging peace and promises. But on the other side is asked: The power in the Sultans yard is much more dangerous than the power within his own nation. Why? Is Skënderbeu leaving just because he is afraid of possible traps?

⁷ ... zot i tyre pa gjakderdhje, meqë otomanit nuk mund t'i mohonin të drejtën në punët e Gjonit, gjersa i kishte me vetë të gjithë të bijtë ... kurse tirani, duke i qëndruar besnik pabesisë së tij, helmatoi dhe mbyti së pari vëllezërit e Skënderbeut... pastaj...po vriste fort mendjen se me ç'mënyrë edhe Perandorinë e tij të mos e linte pa këtë burrë, edhe veten e vet ta lehtësonte nga kjo barrë e nga ky dyshim... Barleti,H. S. fq 76-77

⁸ lirinë nuk jua solla unë, por e gjeta këtu, Barleti,H. S.

⁹ Akademia e Shkencave e RPS të Shqipërisë, Instituti i Historisë, Fan S. Noli, Vepra 4, Tiranë, 1989, fq 254

¹⁰ ... ç'u bënë helmet, kurthet, akuzat e kurdisura, armë të mbretërve? Kastriotit, meqë .. i dukej e vështirë që t'u shpëtonte gjithë këtyre kurtheve, vendosi, më në fund, ta vinte në zbatim planin për ta çliruar mbretërinë atërore...të kthehej prapë në atdhe, për të cilin prej kohe e pati marrë fort malli dhe ku pritej me mall e dashuri ... nga të gjithë.., H.S fq 80

Why Skënderbeu, according to Barleti, feels better in his own nation even though he knows that he stands against a powerful enemy?

We may say that at the above fragment, and also at many other parts of the Barleti's work it is shown a complexity of factors that find solution at Skënderbeu's character, soften concrete implies and also conduct a much more complex effect towards the reader. So, Skënderbeu's return at the Barleti's work, has not only parallelly strong motivations as his brothers death, occupation of Kruja and other places where his father ruled, uncertainty against Sulltan's attitude, etc., but also an emotional mantle expressed as longing for his nation, love toward his people, nostalgia about his past, instinct maintaining his father inheritance, instinct of not forgetting his own tradition, etc.

There are also some other changes of the historical facts that we can discuss about Barleti's chosen subject.

So, if we refer to Noli and other historians where he supported himself and we suppose to take for real the fact that Skënderbeu, when he took Kruja, he came back as a christian and killed without mercy every single man that did not agree to conjoin his actions; than we can not dismiss the fact that Barleti does not confess or even mention this happening, meanwhile when telling about the turkish prisoners of the war, Barleti narrates how Skënderbeu forgave each of them that accepted to embrace christian religion, otherwise, the ones that did not accept, he, Skënderbeu, killed them. If this fact was known by Barleti, such a presentation is a function of a bipolarity, where the murder of his own blood, his brothers complicates the event with a disfavour over dramaticity and war idealism. We don't know if Barleti knew this. Even if he did, we still don't know how conscious was Barleti about this specific selection, or perhaps it was the literary emotion and feeling to lead him here. So, this means that we can not understand if this is an expression meaning a kind of a begining consciousness, or is it just an artistical composicional intuition? "**Utile a dolce**?" (Necessary or sweet?)

On the same side, we may be able to continue mentioning some other truthful events not being narrated or confessed, as f.ex. the fact that Barleti does not tell in his own history about the fight between Lek Dukagjini and Lek Zaharinë for the beautiful Irenë at the Mamica's wedding that Noli considers to name it "a homeric battle", about Lek Dukagjini getting wounded and his revenge where he stabs Lek Zaharinë, who was getting ready to marry with Irena, and kills him on the back, about Lek Dukagjini' effort to get to have Danja, about Venetisa-a interference, about reasons over Hamza's or Moisiu's betrayal. So, according to Biemi (written by Noli, fq 161) ... *Skanderbeg grabbed Moses state, which was in Debar; afterward Moses was so angry that he took the sultan's side, who sends an army against his people, then Skanderbeg sent back word that he would have a brother and Moses ... returned again*¹¹ ...

This shows that he simplifies the subject to the essence of the conflict, but these may also be explains with the possibility that Barleti does not want to confess and narrate about the details that according to the traditional principle of the weakness *are worthless for the history and indecent for the reader (H.S. IX, 471/ 252)*. So what is indecent for the readers at this case? Not being united as one agains the enemy, the barbarians. That is how the relationship between a "dolce" et "utile" plots toward each other , but in this case, advantaging the "utile" concept, that supposes a united join based in a common ideal overcoming personal interests, being this an endlessly repeated idea at the Renaissance Literature.

¹¹ ..Skënderbeu i rrëmbeu Moisiut shtetin e tij, që ish në Dibrë; pas kësaj Moisiu i zëmëruar u hoth nga ana e sulltanit, i cili e dërgon me një ushtëri kundër tij, ahëre Skënderbeu i dërgoi fjalë që të kthehej se do ta kishte si vëlla; dhe Moisiu ... u kthye prapë ...

Remembering that the conflict born between Lek Zaharia and Lek Dukagjini (as a motiv) is the starting point of the subject at “Kënga e sprasme e Balës”, and by ascertaining that alteration of flowing events from Gavril Dara Junior is done as it should happen based in national ideals and not as it happens inside real human reasoning and ambitions, (when Lek Dukagjini, after he was defeated by Lek Zaharia, got his revenge by stabbing him in the back), we comply that the intentional character of the Renaissance Literature increases in purpose of development of a national consciousness and that this consciousness’s sparkles inculcate from the Barleti’s work.

Also, even some other not written details in Barleti’s work that show a non complete support from Venedik in the war of Skënderbeu against turkish, about the other detail, that Skënderbeu’s brother, Stanish-i, got married with a turkish lady and Hamza was an inheritance of this marriage, introduce pre feelings that Barleti does not like telling truth compromises that might ruin or simply fade his bipolarity.

If we would refer to Dh. Shuteriqi, even he confesses that even Barleti, and Dh. Frëngu *have omitted to mention things not without significance of Skanderbeg disputes with the various Albanian feudal lords, up with his grandchildren, over the feudal particularism*¹².

It is obvious that Barleti creates strong artistic polarized realities: by one side we (he usually uses this pronoun), and by the other side the barbarians.

It is also interesting the confrontation between two different realities told by Barleti and Noli about the loss of Stefigradi’s battle. Noli, starting from turkish chronicle writers confesses that Turks had found the pipe that fed with water that one single well used by the whole castle and they, Turks, bared the way leaving everyone inside the castle without water, meanwhile Barleti confesses that the pipe was cheated and was poisoned. Barleti’s work seems like having much more of a legendary character, but what matters is: was this legendary narration the single fountain for Barleti’s reality, or he wanted and used this variant to give a message about pain and the tragedy of betrayal, or does this happen simply because Barleti likes serving a much more artistic subject giving this subject upper spheres drama emotions? Again, it is not easy to determine these couples of solutions if the lead toward a necessity literature (utile) or they simply serve the artistic, sweet literature (dolce)?

On the first side, adding or even multiplying killed turkish and reducing albanian loss, praising Skënderbeu’s victories meanwhile not even mentioning his calamities, Barleti strengthens the invincible hero. Barleti only starts this strengthening that continues to grow its legendary character over continuous literature.

On the other side, the reasoning around this work creates a contradict with the legendary character. Furthermore, Barleti’s reasoning at some special moments, put in Skënderbeu’s sayings, feels as “a macchiaveli like” argumentation, as f.ex.: *... showing why he so giddy, that believed to work harder than its enemy and fight to change the plans of peace given the fate of others rather than his own fate? ... In both cases peace had to be tightly ugly nor can the words that Murad was not to understand the fear and suspicion that they had in their hearts. Let's were therefore convinced that Murad would stay only for a little quiet time, while the rest of slaughter noise Hungarian ... During this time Epirotes will enjoy their peace as to return then all of his powers to operate the entire war on them and crush them, and will complain in vain for violating the covenant*¹³.

¹² Shuteriqi S. Dhimitwr, Mbi Barletin dhe shkrime tw tjera, Sh.B. “Naim Frashwri”, Tiranw 1979, fq 84

¹³ ... përse të tregohej ai aq mendjehhtë, sa që t’i besonte më fort armikut sesa punëve të veta dhe t’i ndryshonte planet e luftës e të paqes duke u nisur nga fati i të tjerëve e jo nga fati i vet? ... Në të dy rastet paqja kishte për të qenë fort e shëmtuar e as që mund të bëhej fjalë që Murati të mos ua kuptonte frikën dhe dyshimin që kishin në

We, at the above part, thought about altering details, if this was a sign for some kind of Barleti's consciousness. Consciousness about what? We can not confess talking about some national consciousness, but I think we may be able to reason about some intuitive consciousness towards a belonging hero and towards a belonging party that carried within itself some important role and also intuitive consciousness about the reality around tough battles and steady war. We use "intuitive consciousness" because, meanwhile following the war's purpose over the time, we face some realities, that seem to not stick within a pure homogeneity.

Reasoning about war's intentions in Barleti's work, handles a complexity. There are some non rare cases that quotes thrown by Barleti between Skënderbeu's words conduct the religion ideal of the war. This seems like even an origin where Skënderbeu, at Lezha's Assembly, commences his word saying:

*Fathers and greatly honored princes,
pushofshin god forbid our believing Christians and finally some disgust us away mbajttë in Ottoman faith or, more correctly, far more than their unfaithfulness Cartagena ...*

Question your ... Christianity and I have not missed even to night and day, never, however, and with this desire of my soul can be measured bravery and glory of the works to be done, surely which will be measured with care and confidence and will pass¹⁴ ...

On the other side, reading the book, we seem to establish the idea that within his own background, religion means more than just a cultural matter. This idea consolidates while reading Skënderbeu's expressions around turks when he calls them barbarians, coming from a distant unknown land, that have nothing to do with christianity:

Nothing less than they used to live only with grab hajdutëri have grown so much today, that dare to threaten Christianity, putting in a great danger. (From continuing Skanderbeg speech at the Shrine of Lezha¹⁵)

Illuminating this argument might come useful the fact that Barleti does not seem to have interest on mentioning the Pope's threat that Noli mentions (Pope's letter sent to Durres primates and Bar in February 1461's, through which it makes known that Dukagjini, Spain and their wealthy will excommunication, if not break relations with Turks, pg 570).

Despite the historiographs' opinions that Noli has overevaluated christian church's role and has not considered the influence of the orthodox east church, although we are not sure if Barleti was aware of this fact, and without getting deeper into specific details, we notice that apart from the fact that in various occasions, religious war is reminded, it conveys less significance than the war about freedom, a claptrap that carries the main importance in the book. Freedom is

zemër të tyre. Le të ishin të bindur, pra se Murati do të qëndronte i qetë vetëm për pakëz kohë, gjersa të pushonte zhurma e kërdisë hungareze... Gjatë kësaj kohe epirotët do ta gëzonin paqen e tyre sa t'u kthehej pastaj me tërë fuqitë e tij e ta drejtonte krejt luftën mbi ta dhe t'i shtypte, ndërsa do t'i ankoheshin më kot për besëlidhjen e dhunuar... H.S. fq 169

¹⁴ Etër dhe princër fort të nderuar,

dhëntë zoti e pushofshin të krishterët tanë së besuari dhe më në fund një farë neverie na mbajttë ne larg besës otomane ose, më drejt, larg pabesisë së tyre më se kartagenase... (Barleti, Historia e Skënderbeut, fq 122).

...Çështjes suaj e të krishterimit unë s'kam për t'i munguar as ditë, as natë, asnjëherë, dhe sado që me këtë dëshirë të shpirtit tim s'mund të matet trimëria dhe lavdia e veprave që duhen bërë, me siguri që me të do të matet kujdesi dhe besimi edhe do t'ia kalojnë... (Barleti, Historia e Skënderbeut, fq 125)

¹⁵ S'ka gjë më të ulët se ata: të mësuar të jetojnë vetëm me hajdutëri e me të rrëmbyer, janë rritur aq shumë sot, sa që të guxojnë t'i kanosen krishterimit, duke e vënë në një rrezik të madh. (nga vazhdimi i fjalimit të Skënderbeut në Faltoren e Lezhës, Barleti, Historia e Skënderbeut, fq 126)

the centre fable of the entire work, thematics, main character and even people's. It is the leader of history, nation, religion and even the leader of tradition.

Here is how Barleti describes the moment when Kruja is surrounded by the Turkish army led by Murat Sultan: ... *Barbarians ... surrounded the crowning city, ... This view could shake the soul any captain or soldier, and that the bravest ... I look to leave a country, hearth gods, religion and honor everything*¹⁶.

We may be able to say that in this book freedom discovers its own metaphysics over life dimensions, human dignity, his manhood:

*.. Irresistibility of people, which ... when is the case for freedom, snatched the tame myself blind*¹⁷ ..

In Barleti's work freedom is logic (utile): *go in peace through war, - says Skanderbeg* and transcendence (dolce): Barleti confesses in the introduction part that after being defeated in a war you may not be able to find *not even a place, a body, not a breath, not even a free voice*.

Based on some different terms, an Albanian critic implies that Barleti treats freedom in an absolute value point of view.

So, if there exist something holding together this work's homogeneity, but that also incarnates a unity between "dolce et utile", this is the freedom based in its multidimensionality.

Another discussable argument referring and supporting the function between "utile" or "dolce" at this work is the fact based on the length of the sentences Barleti uses.

It is a fact that this length at Barleti's work overcomes its allowed boundary determined by historiographers. By this we mean that this sentence issue is what connects nearest fantasy in Barleti. This is a possibility that allows us to reconcept about interferences, whose function do they belong to, but still this is not quite simple because firstly, the whole story narration is connected to the author's single complex logic, and secondly there is much more logic than artistic individuality expressions thrown between Skanderbeg's words, as they serve to motivate war and the function of logic and motivation of well-reasoned.

Nevertheless, despite the artistic importance of some special moments, it may be said that throughout these speeches, Barleti's humanism is easily noticed as he even though implies religion, (*...fate, not to say the Lord's hand has to do many things even bigger*¹⁸..) still emphasizes feelings toward wisdom and virtue, not meaning some solid stroked ideas, but appraising his own will and absolute necessity based in logic; that's how, often, even the words themselves thrown in Skanderbeg's sayings overcome pragmatism boundaries and express faith over human's strong mind and soul: ... *I pledge to guard against people who suspect something, because the future does not look any site and its end is hidden. Regarding the mind and human judgment but I can tell you that they are a safe tool for all jobs*¹⁹ ...

Throughout these speeches, instants, when the inner fluency overcomes the silly human reasonings, are the most artistic moments of the book, either said, cosmopolitanism and

¹⁶ Barbarët ... rrethuan qytetin në formë kurore ... Kjo pamje do të mund t'ia trondiste shpirtin cilitdo kapedani apo ushtari, edhe atij më trimit ... po t'u lëshonte një vështrim atdheut, përëndive të vatrës, fesë dhe çdo gjëje të nderuar. (Barleti, Historia e Skënderbeut, fq 329)

¹⁷ papërbajtshmëria e njerëzve, e cila ..., kur është rasti për lirinë, rrëmbehet e s'bëhet dot zap... (Barleti, Historia e Skënderbeut, fq 94)

¹⁸ ...fati, që të mos them Zotit, e ka në dorë të bëjë shumë gjëra të tjera edhe më të mëdha... (Barleti, Historia e Skënderbeut, fq 336)

¹⁹ ... unë ruhem t'u zotohem diçka njerëzve që dyshojnë, sepse e ardhmja nuk duket sheshit dhe çdo përfundim i saj qëndron i fshehur. Për sa i përket veç mendjes dhe gjykimit njerëzor, unë mund ta tregoj se ato janë një mjet i sigurt për të gjitha punët ... (Barleti, Historia e Skënderbeut, fq 128)

metaphysics help Barleti structure below a universal point of view whereas his transcendence pushes his narration towards artistics.

Humanism is considered to be the first shape built on bourgeois illumination. We think that also Barleti's humanism planted some illumination sparkles that spread out over our national Renaissance too: at Barleti's they are expressed as a full declamation that stands in function of confessing the human opportunity, vigour and solemnity, as an embellished declamation of the language over the functional concept "utile". Within Barleti's words we discover a practical reasoning, intellectual style and arguing method, being these illumination's sparkles that will be reconsidered at the Renaissance Literature's epoque. As f.ex., Ja, p.sh., Skënderbeu's last words told to his men: ... *Hate delights tightly, depart from too much because of them more valiant men fail. Avoid excessive penalty well and cruelty, which becomes the only beasts. Be patient in tribulation and fearless in danger. Change and instability bravely confront the works of wisdom*²⁰.

Various speech, made up or simply embellished serve not only Skënderbeu's legendary character but also everything else that he represents, everything participating at his own victory. So, in David's words, the Raguzian writer that made a speech in front of his men, Skënderbeu and also his soldiers when they arrived to Ragusa, Barleti throws somewhere within these sayings: ... *Neither your Alexander of Epirus, Pyrrhus neither he, the king of Epirotans lightning and master of wars, not returned victorious from Italy as it will return home happy and triumphant, O mighty king of generous*²¹...

Like this, also between king Ferdinand's words, Barleti throws this sayings: ... *I now saw myself with my eyes and tried, in progress, more and more of what they say and by ç'tregojnë usually for you .. and it is no wonder, when you have the great-grandparents originated from such a place, as is certainly the mainland or Arberia undefeated, once called Macedonia*²²... As it is seen, by putting his own words at other different character's thought, Barleti not only uplifts Skënderbeu's figure giving him even some superhuman character, but also, lists up his homeland's history and even his people feeding albanian ethics and their pride. (utile)

Despite the fact that Barleti uses a commendative style that is mostly spread over the character's language, by the way he treats the historical subject and so on, he tries to not act hastily over emotion, otherwise he would become unbelievable, as he confesses himself at the introduction part. Potentially, Skënderbeu, his time and surrounding characters were somehow essential nodes reflecting real complex problems of the albanians. Trying to be faithful to the truth within its base, Barleti left his work to his people, a deep reflectioning piece of work.

Its huge influence should be found within that deep reflection.

That is why we think that his work overcame Barleti's purpose. It did not just made Skënderbeu's character eternal, but also leaded an opportunity toward other writers, albanian or

²⁰ Ëndjet urreji fort, teprive lartogju, sepse prej tyre edhe burrat më trima e më të fuqishëm qullen e zburrrnohen. Lartogju gjithashtu edhe rreptësisë së tepruar dhe egërsisë, e cila u ka hije vetëm bishave. Ji i duruar në mundime dhe i patrembur në rreziqe. Ndryshimin dhe paqëndrueshmërinë e punëve përballoje me trimëri e urtësi. (Barleti, Historia e Skënderbeut, fq 654)

²¹ As Aleksandri yt epirotas, as ai Pirroja, mbreti rrufe i epirotëve dhe mjeshtri i luftërave, nuk u kthye fitimtar nga Italia, ashtu siç do të kthehesh në atdhe i lumtur dhe fitimtar ti, o mbret i fuqishëm e bujar.... (Barleti, Historia e Skënderbeut, fq 528)

²² ... unë pashë tani vetë me sytë e mi dhe provova, në punë e sipër, më shumë dhe më tepër nga ç'thonë dhe nga ç'tregojnë zakonisht për ty .. e s'është çudi, kur ti e ke zanafillën nga stërgjyshër e nga një vend i tillë, siç është sigurisht Epiri i pamposhtur apo Arbëria, e quajtur dikur Maqedoni ... (Barleti, Historia e Skënderbeut, fq 554)

not, to speculate even more that character, and even sing unbridled about him. About this, an indisputable merit owns metaphysics that lies within the essence of his work, because a piece without its essence of metaphysics, does not live and Barleti's work metaphysics is a metaphysics about freedom, human and homeland.

This metaphysics inside the creativity is the non intentional part, it is the flowing transcendence that gave it a long life.

It is difficult to say if the artistical work's outwear is simply a function over the utile concept. Barleti stands faithfully for the humanism concept where everything is necessary and beautiful. Necessary and beautiful, according to Barleti lies in heroism and human strength, and this is exactly the starting point where Barleti got inspired to overcome every single obstacle and successfully realise a masterpiece in such dimensions that gave birth a national, multifunctional myth.

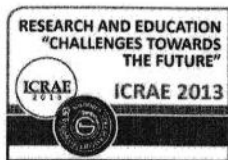
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Corresponding author: **Ermira Alija**

Affiliation address: **L: "Q.Stafa", Rr "B. Sykja", P 1124, Shkodër, Albania**

E-mail: **ermira_alia@yahoo.com**

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Nr	Name Surname of Co-authors	E -mail	Phone
1	Ermira Alija	ermira_alia@yahoo.com	+355 69 86 84 501
2			
3			
4			
5			
6			
7			

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