

Regarding Written Epic Tradition

Labinot Berisha

Faculty of Philology, Albanian Language and Literature Department, Univeristy of Gjakova "Fehmi Agani",
KOSOVO

labinot.berisha@uni-gjk.org

Abstract: Narrative stories about different phenomena of life, nature, and the inner world were first told orally. In this way was created oral narration of literature. With the discovery of writing, narrative stories and expression through signs - fixed text later were published. In this way, oral storytelling changed the form. Thus, the works of written literature differ from works of oral storytelling.

The tradition of written epic has given a dimension as wide as a deep one to the phenomenon of the development of epic narrative, because the main event is supplemented by a series of other events, which could not exist in that way in the creations of oral epic. This is what happened to the main character, without whom it was not possible to think of an epic or an epopee: during the creation of the characters, the authors of the written works introduced previously unknown elements into the literature that was transmitted orally.

Despite the fact that epic, oral and written poetry is based on concrete events from the past, it has also expressed an imaginative world, that is, it has proved the imagination of the singer or author who created it.

The written epic, as stated above, in its path of birth and development was based on the oral epic, which preceded them. It should be noted, that both, especially the written epic, made a marked on the works of written literature. I am mentioning here only the chivalrous novel, which preserves some peculiarities of the oral epic, which are expressed not only in the wonderful world, but also in the characters, who are of great importance for the world of the novel itself.

The written epic, with the qualities mentioned, will have its undeniable importance in the further development and enrichment of the art of speech, literature.

Key words: Written Epic, Tradition, Gjakova University, Kosovo

1. Written Epic Tradition

Narrative stories in general as well as the epic narrative story takes place in two main forms: oral and written.

Narrative stories about different phenomena of life, nature, and the inner world were first told orally. In this way was created oral narration of literature. With the discovery of writing, narrative stories and expression through signs - fixed text later were published. In this way, oral storytelling changed the form. Thus, the works of written literature differ from works of oral storytelling.

It is said that in the early stages of human existence, the narrative was used either to tell an event related to daily life or to express feelings, desires, or worries. These narrative stories were expressed in two main forms:

1. Through narrative in prose,
2. Through narration in verse, respectively through song, poetry.

Various events that happened during hunting or other concrete activities, were told to people. When the events were unusual and interesting, then the one who had heard that event would tell it to others. In this way, often relevant events became known to the wider social environment. Even different phenomena of nature, which man could not explain, prompted him to think about them and express his own opinion, whether he wondered or suffered from them.

People narrated different events in different ways, so everyone told them differently from each other and expressed their feelings differently. This happened for the reason that everyone experienced a particular event in their own way and told the story orally. Because of this different variants were made for the same event.

Some individuals were good at storytelling, they knew how to express their thoughts without missing parts, their language was chosen, words and expressions with a special and rich connotation. In this way the narrative was an important form of expression of the human world and his viewpoints, and an important way of artistic communication it became important in life and not only conveyed it over the centuries, but it affected mental and spiritual development.

In time the forms of narratives developed and branched out into different types, whether expressed in the form of folklore, legend, myth, tale, epic song, lyrical song, satirical song, or as a theatrical part.

What inspired the story was the language. Through it, it became possible not only the birth of many different stories, but also their development, perfection and transmission from one individual to another. So, language was what contained and expressed the events from everyday life and inner feelings and also the differences that were. It is an undeniable fact that the oral epic influenced the written epic over a long period of time. However, in different periods they influenced each other, taking elements, which then became common and influenced other literary genres as well.

Art characterized various storytelling and had an importance as well as playing a prominent role in the spiritual life of man.

The importance of oral literature extends even further: it served as the basis of written literature and enrichment with works of art, which were born and existed through written form. The Croatian scholar Milivoj Solar states: "We can rightly assume that the literary expression of the epic in verse is the result of the ancient tradition of literary expression, of that tradition which developed in different conditions from what contemporary written literature developed" (Solar, 1976).

For example, we can mention some of the qualities of our written epic, raised on the basis of oral epic either on the thematic or on the elaboration of expression. I remind you "Lahuta e Malcis" by Gjergj Fishta, which was published during 1905-1937, among the masterpieces of our literature expressed in the many variants of the same phenomena (Mehmeti, 1990).

Writing made a great difference in the development and spread of literature and its artistic influence on the recipient, respectively on the reader.

He witnessed tremendous opportunities for the creation of numerous forms of poetic expression. The authors of written works did not follow the previous patterns as they did in the literature that was created and transmitted orally, they were aiming to be as original as possible in the treatment of the poetic object, the poetic language, and the way of expression.

So, it was intended that their work, even for some element, be different from the works of other authors, respectively they wanted to bring something new, although it is said that the new in literature is rare or does not exist.

Th. Eliot (Thoma Streans Eliot) states: "No poet, no artist of any art, alone has the full meaning. His importance, his esteem is the esteem of his relationship with deceased poets and artists" and " We gladly speak of the details of the poet's difference with his ancestors, especially from those before him; we try to find something that can be isolated in order to enjoy it. Meanwhile, if we approach a poet without this prejudice we will often notice that not only the best parts of his work but also the most individual ones may be the very ones with which his ancestors have secured their immortality in the most powerful way. "And I am not talking about the impressionist period of youth, but that of maturity" (Eliot, 1982).

This phenomenon can be concretely concretized with the epic works, which for centuries have been the life of written works, so the text of which is fixed as, "The Epic of Gilgamesh", "Iliad", "Odyssey" , "Mahabharata", "Panchatantra", "Digenis Akritas", "Roland song", "Nibelung song" (Berisha, 2013).

As the scholars of the epics say, the boundary between them and the oral epic to say does not exist. In fact, they were written either on the basis of the epic oral tradition, or belonged to it itself, as has been said of two ancient epics, the Iliad and the Odyssey, as evidenced by Milman Parry's studies (Berisha, 1998).

At the beginning of his studies, this researcher emphasized that "Iliad" and "Odyssey" were created on the basis of oral literary tradition, while later he pointed out that these two epics are of oral tradition, created through improvisation not in the sense of *ex nihilo*, but of the creative shaping of the tradition, which is expressed through formulations, themes and motives, ways of developing the event, syntactic metric models, etc. (Dukat, 1975).

At first the written epic literary works were based on the epic oral tradition, but developed and raised through three peculiarities:

- a) the object of treatment of the epic was the epic national past, which Goethe and Schiller called the "absolute past",
- b) the source of the epic was national tradition (not personal experience and free imagination) and
- c) the epic world was separated from the everyday, i.e. from the time of the singer or composer (author), (Bahtin, 1989).

As Pavao Pavličić rightly points out, epic poetry usually speaks on behalf of the whole social environment to which it belongs, it deals with the phenomena that are of great vital importance to that

society; through them the consciousness of the society is stimulated, on which it is also founded and that epic poetry is announced in some special historical circumstances and in some social situations (Pavličić, 1983).

Of course these important ingredients are preserved in many works of this nature. However, it must be said that the authors, during the compilation and elaboration of the epic works, did not completely follow the previous models, so they always made changes.

To concretize this with the works of Albanian literature, I am mentioning Fishta's epic "Lahuta e Malcís", where the author has followed many elements of the epic of tradition, oral and written, but has also made a series of changes (Berisha, 2003). This has been conditioned and made possible not only by the writing process, where the author intends to design something different from what has been created before, but also by the author's circumstances and taste towards art and his attitude towards the receiver.

The tradition of written epic has given a dimension as wide as a deep one to the phenomenon of the development of epic narrative, because the main event is supplemented by a series of other events, which could not exist in that way in the creations of oral epic. This is what happened to the main character, without whom it was not possible to think of an epic or an epopee: during the creation of the characters, the authors of the written works introduced previously unknown elements into the literature that was transmitted orally.

Despite the fact that epic, oral and written poetry is based on concrete events from the past, it has also expressed an imaginative world, that is, it has proved the imagination of the singer or author who created it.

It is the creative imagination, the possibility of moving away from the concrete historical past, that has enabled the epic narrative to take on those dimensions and qualities that distinguishes it from other types of narrative, which deal with everyday reality: "Considering the subject of poetry epic, viz. Frequent historical situations and events that are described, epic poetry mostly deviates from the truth in the sense of verifying historical facts, usually describing historical names themselves, who are their creatures, and giving historical events special mythical significance and meaning, which is in accordance with folklore or religious belief. In essence, epic poetry thus takes its subject matter mostly from mythology ... " (Solar, 1976).

So the epic work expresses the distance between absolute time and the time of the creator (or singer). About this Mihail Bahtini said: "Thanks to the epic distance, which excludes any possibility of action and change, the epic world gains the full end not only in terms of content, but also in terms of its meaning and value. The epic world is built in the area of the image of absolute distance, outside the sphere of the possibility of contact with the present that is born, which has not ended and thus can be rethought and re-evaluated (Bahtin, 1989).

The written epic, as stated above, in its path of birth and development was based on the oral epic, which preceded them. It should be noted, that both, especially the written epic, made a marked on the works of written literature. I am mentioning here only the chivalrous novel, which preserves some peculiarities of the oral epic, which are expressed not only in the wonderful world, but also in the characters, who are of great importance for the world of the novel itself (Berisha, 2006). So, the brave in that world is 'at home' (but not in the homeland); he is as wonderful as the world is: wonderful is his origin, wonderful are the circumstances of his birth, of his childhood and youth, wonderful is his physical nature, and so on. He is the core of the essence and the bone of that strange world, and its best representative (Bahtin, 1989).

The written epic, with the qualities mentioned, will have its undeniable importance in the further development and enrichment of the art of speech, literature.

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