

The Influence of the Bible on Albanian Literature

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Summary

Just as the Bible has had a great influence on world literature, so too has it influenced Albanian literature. The impact of this book is evident in all literary periods throughout the history of Albanian literature. Albanian authors have taken stories, characters, motifs, and themes from the Bible and have conveyed these in a variety of artistic forms. Through biblical symbols Albanian authors have expressed ideas about themselves, society, culture, and politics and have demonstrated that these symbols have different meanings in Albanian literature. They have achieved this by giving biblical stories a unique structure, modifying them partially by adding new characters and events, etc. Therefore, as a result, biblical stories and characters in Albanian literature have a new distinctive quality as compared to those in the Bible. The purpose of this study is to demonstrate the influence that the Bible has had on principal Albanian authors, as well as the peculiarities that biblical events and characters acquire in Albanian literature. The authors have used quantitative and hermeneutic analysis to help identify biblical elements in Albanian literature.

Keywords: Bible; Albanian literature; story; communication

1. Biblical elements in medieval Albanian literature

The first issue to be discussed is: with which authors are we to begin? A certain number of scholars on Albanian literature see the beginnings of Albanian literature containing biblical elements in two works, Nicetas of Remesiana (335–414) and Eusebius Sophronius Hieronymus (342 — c.347 — 30.9.420), who are of Illyrian origin (Albanians are considered descendants of the Illyrians) (Ahmeti, 2000, 121). Their texts are written with great artistic mastery (Ahmeti, 2000, 121). The aforementioned scholars started their research with the fathers

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of Church literature and came upon these two authors. However, the majority of scholars do not agree. They claim that Albanian literature containing biblical elements began with authors who wrote in the Albanian language, and they exclude the aforementioned authors who wrote in Latin. The latter scholars are of the opinion that the first examples of Albanian literature containing biblical elements are to be found in the 16th century, when the publication of Albanian literary texts began.

The countries of the Balkans, including those inhabited by Albanians, were conquered by the Ottoman Empire at the end of the 14th century. From the 14th to the 16th centuries, a great cultural change occurred amongst the Albanian people: during this time, a large percentage of Albanians converted from the Catholic to the Muslim faith. Catholic priests consequently undertook various activities for the protection of their dwindling flock. They started publishing texts in the Albanian language containing Christian religious content for the religious education of the Catholic portion of the Albanian population. The authors are as follows: Gjon Buzuku (1555?), Lekë Matrënga (1567–1619), Pjetër Budi (1566–1622), Pjetër Bogdani (1630–1689) and Jul Variboba (1725–1788). Their first books are translations from other languages into Albanian, while their original works were published later. Their religious books were not only used for religious services in churches, but also contained literary texts with religious content: they contained poems, prose, stories and various other subgenres. The texts found in these books are artistic stylisations of biblical stories. They convey various stories on the lives of the prophets, the life of Jesus Christ, the day of judgement, punishment in hell and the final reward awaiting in heaven. These authors used biblical themes in their literary works and the history of biblical characters to express the world they lived in, their ideas and fantasies. Their aim was to fulfill the demands of the Catholic Albanian population by giving the Christian reader a knowledge of the Christian religion, telling him about God, the prophets and the rules for Christian living. Thus, these authors strived to influence the Catholic portion of the Albanian population through literature. Therefore, the Albanian literature of the Middle Ages was not pure artistic literature; rather, it was a literature with the mission to provide a religious education to the reader.

1.1. Medieval Albanian literature

Medieval Albanian literature began with translations of texts from different languages into Albanian. The first author of this period, Gjon Buzuku (1555?), translated the book *Meshari* (1555), which is a compilation of biblical excerpts in the Albanian language. This book contains several artistic elements and is therefore often called a “liturgical novel” (Canolli, 2003, 80). The best artistic texts are considered to be those of biblical Psalms and Hymns. These translations from the biblical text are not literal, rather the author leaves a space for his creative and artistic fantasy to embellish these texts as much as possible. The second author, Lekë Matrënga (1560–1619), translated the book *Dottrina Christiana* (1592) into Albanian (Matrënga, 1964). It contains the first poem in the Albanian language

entitled *Soulful Song*. The theme of the poem is biblical, namely the Catholic believer who is devout, devoted to the Catholic faith, penitent, without sin and lives in hope of a reward in the next world, which is the real world. One of the most prolific authors of such literature is Pjetër Budi (1566–1622), who translated four works with biblical content: *Doktrina e kërshenë* (“The Christian Doctrine”, 1618), *Rituali roman* (“The Roman Ritual”, 1921), *Kush thotë meshë këto kafshë i duhet me shërbyem* (“Whoever says Mass must serve this thing”, 1621) and *Pasëqyra e t’rrëfyemit* (“The Mirror of the Confessor”, 1921). The texts fulfilled the religious needs of the Albanian Christian community, that is, the people learned about their Christian faith in their own language. However, artistic texts are contained therein which consist of approximately 3200 verses of poetry, mostly published in *Doctrine of the Cross* (1618). The poems deal with biblical themes. Some are narratives, written in verse, of stories from the Old Testament starting with Genesis, the life of Adam and Eve, the lives of the prophets. The remainder are narratives, written in verse, of the life of Jesus Christ. These poems are free translations by Pjetër Budi, expanded with his original texts. The original texts of this author are more evident when we bear in mind that the Albanian environment, characters, history, culture and psychology have been interwoven into the biblical stories and themes which are absent in the original texts (from which this author has made translations). *Ku janë ata pleq bujarë / Që qenë përpara ne / e ata trima sqimatar / të shpejtë si rrufe?* (“Where are those generous old men / who have come before us / and those brave Albanians / fast as lightning?”) (Budi, 1986, 85).

In this way, this author connects the universal biblical culture with the specific Albanian environment, as well as connecting biblical themes with the Albanian culture, economy, and ethno–psychology in such a way that his poetry directly affects the Albanian person — his emotionality, intelligence and fantasy.

The other author of literature of this kind is Pjetër Bogdani (1630–1689), who wrote an entirely original work entitled *Cuneus Prophetarum* (1685). This is a religious book which rewrites the Bible in a concise way — the history of the prophets and their messages (Cakolli, 2003, 97). The truly artistic element in this book is the poetry related to the sibyls, figures of pagan mythology that herald the arrival of Jesus and demonstrate his deeds. In these poems, Pjeter Bogdani proves himself to be a master, not only of artistic description and narration, but also of drama and pain in the verses that speak of the crucifixion of Christ.

Dvekun ëś’amesë mbë prehenë ja dhanë / Zemërenë tu i shituem anë e pranë (“They gave him dead into his mother’s arms / Shooting her heart from one side to the other”) (Bogdani, 1989, 491). Pjeter Bogdani, with his poetry on the life of Jesus Christ, enriched Albanian literature with a classical metric (Elsie, 1997, 43) accompanied by rhythm and lyricity, causing the biblical content to be presented at a high artistic level.

Jul Variboba (1725–1788) wrote a purely artistic book entitled *Gjella e Shën Mëris Virgjër* (“Life of Saint Mary the Virgin”, 1762). This book retells in artistic form the life of Saint Mary and Jesus Christ based on the stories of the New

Testament (Variboba, 2002). The life of Saint Mary and Jesus Christ in his book is narrated in a very original way, with Saint Mary and Jesus Christ often presented as Albanian characters living in the Albanian countryside, culture and environment (Hamiti, 2002, 62). The biblical story in this book has been clearly distanced from the original. This distancing from the original is the reason why this work has often been excluded and completely negated (Hamiti, 2002, 62), for it demystified and desecrated biblical characters. In this book, Mary the Mother of God is described rather as a woman of flesh and blood, with her forehead, eyes, ears, cheeks, and mouth depicted »as if she were the beauty of the earth, and not Mary« (Cakolli, 2003, 108). Jul Variboba gives a similar description to Jesus, who does not steal people's hearts in this work, »but steals the hearts of beautiful virgins« (Cakolli, 2003, 117). The biblical story in this work is more so artistic than religious.

2. Biblical stories in the literature of critical realism

The Bible will continue to have an influence in other periods of Albanian literature. A part of Albanian literature will always deal with biblical themes and stories.

2.1. Critical realism (1905–1948)

Albanian literature advanced during the period of Albanian modernity, both formally and thematically. In formal terms, biblical stories began to be written in different genres of literary prose, poetry and drama. If in the Albanian literature of the Middle Ages, biblical stories were told as they are in the Bible, this form will have changed in the Albanian literature of modernity. Authors now take themes, characters, and situations from the Bible, processing each of them in their original form, to give them new topics, concerns and dilemmas. Therefore, at the thematic level, biblical stories will be used to address various national, personal and social problems. Biblical stories were included in literature with a national theme in order to present allegorically the state in which the Albanian homeland was at that time, since stories can explain, better and more deeply, relationships in society, the issue of their political leader and the life of the people.

In critical realism, Albanian literature changed its approach to the homeland, namely, it began to criticise the weaknesses and vices of Albanian society, the weak leadership, bureaucratism in the administration and the archaic family structure. Biblical stories during this time became works of art criticising Albanian social, political, cultural life, etc., with the use of criticism, humour, irony and sarcasm. The characters and stories are biblical, but are given a new appearance because they are subject to the poetics of critical realism.

The authors of critical realism criticise the problems of their homeland in different ways. One group utilises direct criticism, such as Çajupi (1866–1930),

Faik Konica (1875–1942), the other group, such as Gjergj Fisha (1871–1940) and Fan Noli (1882–1965), criticise their society through biblical stories.

Gjergj Fishta (1871–1940) elaborates on biblical stories to convey allegorically some aspects of life in Albania, to speak of vices and problems. We can find biblical stories in his works *Barinjt e Betlehemit* (“Shepherds of Bethlehem”, 1905), *Juda Makabe* (“Judah Maccabee”, 1923), *Vallja e Parizit* (“Dance of Paradise”, 1925) and *Lahuta e Malcis* (“Highland Lute”, 1937). *Barinjt e Betlehemit* tells the story of the birth of Christ in the genre of melodrama. However, the biblical story is modified here: Gjergj Fishta emphasises in it moreso the message that Christ was born in a shepherds’ inn, thus addressing ordinary people of the lower social class, rather than the upper class. In this drama, the author raises the dilemma using the universal form of social rank, particularly regarding social classes in Albania. Albania at this time was led by the upper class, the aristocrats (beylers), who did not agree on the division of power between them; therefore, they divided Albania into multiple provinces, each of which was governed by an aristocrat. Fishta opposes the social order established in Albania to the heavenly order established by God, with the chaotic organism of the upper class in Albania opposing the quiet life of the lower class in the biblical story of the birth of Christ. Thus, the biblical story of the birth of Christ indirectly criticises the political chaos in which Albania finds itself, emphasising the order and tranquillity that the simple masses could bring to the homeland if they were to become its leaders. Gjergj Fishta also treats Albanian issues in the tragedy *Juda Makabe*, which tells the biblical story of Judah Maccabee, found in The First Book of the Maccabees and in The Second Book of the Maccabees. The biblical story in this tragedy is retold with a few differences: Judah Maccabee is a Jewish leader beloved of his people who fights for their freedom. Before him is Alkimi who is portrayed as a traitor to the Jews — a conspirator, a liar. At the moment when the conqueror sets out against the Jews, the Jewish people — out of fear — desert their righteous leader, Judah, in the course of the war, and they side with the treacherous commander, Alkim, who surrenders his country to the conqueror without a fight. The biblical story is used as an allegory of the Albanian nation that deserted their righteous leader and sided with a traitor. For this reason, many conversations, attitudes, and ideas in the text of this melodrama give — in general form — both concepts of the homeland as well as concepts of war and religion. The damage done by the internal traitor is defined as follows in a general way: *Shka t’a baka Nieri i jot, / Nuk ta baka vet armiku* (“How much can hurt your man / The enemy cannot do it”) (Fishta, 2000, 41).

Meanwhile, Judah Maccabee’s struggle for Israel is articulated as the general human struggle for the homeland: *Kush a djalë s’i tutet anmiku / Qi s’shkrepe synin nder shkendijat’çelikut, / T’njeshë aj’ shpatën të dale nder burra: / Zan’e naming t’i a njofo sot dheu* (“Who is a boy who is not afraid of the enemy / who does not have fear in his eyes from the spark of steel / let him take his sword and join the army / let the homeland hear his name today”) (Fishta, 2000, 21).

Evidently, Gjergj Fishta is not indifferent to his country's problems in the social, political and cultural spheres, but he wishes to treat them in the most universal way possible, which is the reason why he chooses stories from the Bible that correspond to the situation in Albania. This precisely illustrates the usefulness of biblical stories for they enable these authors to speak of the social problems of a particular moment in Albanian history. They do this by bringing to the politics of the moment a universality by means of biblical stories.

2.2 *The critical realism of Fan Noli*

Reflecting reality through biblical stories is done in a particular manner by each author of critical realism. Fan Noli (1882–1965) is one of the authors who presented the same period in Albanian history — that of the beginning of the 20th century — in a special form with special biblical stories, special biblical characters, and a special modification of biblical stories. Fan Noli played an active role in the politics of Albania, whereby he held various political functions, even the office of Prime Minister of Albania from 1920 to 1925. Therefore, Christ in Noli's poetry »has an autobiographical character« (Zajmi, 2015, 183). His poetry speaks of some parts of Christ's life which correspond to parts of the author's political life. Fan Noli had to modify certain parts of Christ's life so as to develop parallelism with his own life — in order for it to resemble his own life. For this reason, in his poems we often see a Christ who has new characteristics as compared to those in the Bible. He has characteristics taken from the Albanian political, economic and social context of the 20th century. In identifying himself with Christ, Noli idealised his own political and economic actions when he was Prime Minister of Albania, symbolically identifying the peace that Christ brought through religion with the peace that Fan Noli brought through his politics as Prime Minister. At the same time, by criticising the opponents of Christ, he criticises his political opponents during his term as Prime Minister of Albania in the 20th century.

Parallelisms between his life and the life of Christ will be the subject of poems which Noli published in *Albumi* ("Album", 1948). The poem *March of Christ* (Noli, 1990, 39) presents Christ as the leader of his homeland; thus, Christ could be identified with Noli as Prime Minister of Albania. Christ here is *kryetrim, që lëfton, triumfon për atdhe* ("brave, who fights and triumphs for the homeland") (Noli, 1990, 39). The poem is a hymn to Christ as the leader, with the author indirectly glorifying his own deeds as leader of Albania. Meanwhile, the poems *Marshi I kryqëzimit* ("March of the Crucifixion") (Noli, 1990, 48) and *Kryqësimi* ("Crucifixion") (Noli, 1990, 53) give us the biblical scene of the crucifixion of Christ, the drama of such a story, the tragedy, and the pain, where the masses haunted by sin do not appreciate the good that Christ has brought them; on the contrary, they crucify him. The poem figuratively criticises the intellectual, moral and cultural backwardness of Albanian society in the 1920's, which had no appreciation of Noli as Prime Minister; contrariwise, after six months in power, they removed him from office. In other poems Noli treats variations of the subject of

poor morals in society during his time. The poem *Marshi i Barabajt* (“March of Barabas”) (Noli, 1990, 46) tells the biblical story of the crowd wanting the criminal Bar–Abba and hating Christ, a severe situation that inverts human values in a society that hates the good (Christ/Noli) and loves the bad (Bar–Abba/Noli’s enemy).

Fan Noli also criticises that part of society which remained neutral toward him as leader, i.e. Prime Minister. The poem *Kinerari* represents the indifferent masses who were neither on the side of Christ nor on the side of his opponents: *Je i pir’ e s’mban dot anë / Për çlironjës a tiranë* (“You’re taking no sides / For liberators or tyrants”) (Noli, 1990, 50). Noli here criticises the Albanian population that remained indifferent and did not protect Noli from his enemies when he was Prime Minister of Albania. Noli’s criticism is so sharp that he often criticises himself as leader, especially his characteristic mildness. He finds the model of his gentle leadership in the gentle leadership of Christ. His poem *Krishti me kamçikun* (“Christ with a Whip”) significantly modifies the life of Christ so that his story resembles that of Noli. Christ here fights for the homeland as he steps on the throne with a whip and removes from the throne the exploiters of the homeland: *Me kamçik e me fshikull sarafët i dboj, Dhe nga larot gjakpirës atdhen’ e shpëtoj* (“He beat the enemy with a whip / And I save the homeland from the bloodsuckers”) (Noli, 1990, 41–42). Thereafter, Christ, being as gentle as he is, discards the whip, and his opponents take him and crucify him. Christ here is Noli, who becomes a political leader through violence and revolution but leads the country with gentleness, for which reason his enemies quickly overthrow him. It is known that Christ did not use violence, but Noli did; therefore, Christ here is completely original, not the Christ of the Bible, but rather a Christ with characteristics suited to the Albanian politics of 1920–1925.

Fan Noli built the drama *Israelites and Philistines* (1907) on the biblical story of Samson and Delilah. The drama presents the story of Samson and his conflict with the Palestinians by pointing out the vices of the people, such as betrayal, intrigue, and the low level of social morality. The drama as a basic theme features the dilemma: should Samson persuade the people by using his great power, or should he persuade them through argumentation. This is one of Albania’s great social and political dilemmas of the beginning of the 20th century, so the biblical story of this drama refers to Albanian issues in the years when the drama was written.

3. *Biblical stories in modern Albanian literature*

Following the period of critical realism, Albanian literature began to be written with pure artistic intent. If the purpose of Albanian literature was previously to have an impact on the reader, firstly in a religious sense (medieval literature) and then to have a national impact (Romanticism) and, thereafter, a social and societal impact (critical realism), literature in the Modern period will be

written simply for artistic purposes, for the aesthetic effect, that is, biblical stories, biblical themes, and characters will be used simply to construct an artistic text.

Mitrush Kuteli (1907–1967) was one of the first Albanian authors to use a biblical text to build his new artistic text. The author of the novel *E madhe është gjëma e mëkatit* (“Great is the calamity of sin”) treats the theme of love between a priest and his wife, using the biblical text Song of Songs to give expression to these two characters (Kuteli, 2006). In fact, the biblical text Song of Songs is found in the first part of this novel, because the novel continues with a long intrigue: the priest’s wife dies, he sins with another woman, and God punishes him with immortality, forcing him to wander around the world indefinitely as an immortal. Here the biblical text Song of Songs has simply ignited the author’s fantasy about the consequences that great love can bring. Thus, the biblical text from the Song of Songs enters into an intrigue that expands and grows. The great love for a woman as seen in the biblical text Song of Songs puts man’s love for God in crisis, which then makes the event fantastical by condemning the character to immortality. Ymer Shkreli (1945) also used biblical stories for artistic effect in his drama *Zekai Zi udhëton për në Babilon* (“Black Zeka travels to Babylon”) (Shkreli, 1984). The drama is based on the biblical myth of the Tower of Babel. In fact, the drama tells about an event that occurred later, namely the conquest of Babylon by the Persians, however, it tells the story of the construction of the Tower of Babylon through the memories of the characters. The drama moves with two stories parallelly: in the foreground is the story of the conquest of Babylon by the Persians, while in the background — conveyed through the characters’ memories — is the story of the Tower of Babylon.

Until modern times, we had many authors who would narrate biblical stories in different forms, sometimes presenting them as they are, sometimes expanding them with new details, sometimes modifying them in different ways to suit new conditions and adapt to the ideas and motifs of new literary periods, and sometimes by telling biblical stories by means of new artistic techniques. They would achieve this by not talking directly about stories from the Bible, but by constructing a story from reality that resembles a biblical story. If until now the biblical story had been used to allegorically represent life in the present, the opposite now occurs, with current history being the same as biblical history, present-day characters being the same as biblical characters, the themes, and motifs of present-day life being the same as biblical themes and motifs. Communication with the biblical text is evident this time as well. Authors now — through real life — examine biblical stories, the social and cultural problems encountered in biblical stories, their characters, and societies. This is what Ismail Kadare (1938) does, who is the most famous Albanian author in the world. The author in his novel *Darka e gabuar* (“The Wrong Dinner”) tells a contemporary story which is the same as the biblical story of Christ’s Last Supper, known in the Bible as the “Lord’s Supper” (Matthew 26:14–30) (Kadare, 2008). In this novel, we have a dinner that is set in contemporary times, but with the same structure as that of the Lord’s Supper found in the Bible: we have the doctor of the people — Gura-

meto (like Christ in the Bible); an adversary who comes to dinner — Fritz Van Schwabe (as with Judas in the Bible); the masses of people who are saved (as were the apostles in the Bible); the hero who suffers (like Christ in the Bible); and the communist government executing the hero (as Pontius Pilate’s army crucified Christ in the Bible). From this, we can see that although the story is set in modern times, it is the same as the story of the “Lord’s Supper” in the Bible, with the characters and theme being very similar. Kadare seems to have preferred to talk about biblical society through his analysis of contemporary society. Ismail Kadar does the same thing in the novel *Nata me hënë* (“Night with the Moon”, 1985). The story of this novel is the story of the biblical Mary but set in modern times: the heroine of this novel, Mariana, has the characteristics of Saint Mary, the Mother of Christ; she is accused of immorality, is cleared of the charge, and decides to endure without opposing the accusations. It is the biblical story of Saint Mary — set in modern times — which confronts the morality of the individual with the morality of society, and the purity of the individual with the immorality of society, giving us a very original form of the biblical story of Mary that has not been previously encountered, now embodied in contemporary life (Kadare, 2009).

The author of this novel chooses to tell the story through others’ accounts of Mariana. Through the words about Mariana spoken by this circle of people, the author reveals what torments a society which weaves an intrigue for the girl: it is a society full of immorality, jealousy, corruption and complexes regarding its past filled with betrayal, lies, hypocrisy and other vices. The author thus analysing the current event reveals the two-facedness of society which 2000 years ago accused Mary, the Mother of Christ, of immorality. In these cases, the analysis of stories from reality is the analysis of biblical stories, with the analysis of real-life characters being the analysis of biblical characters. It is the spiritualisation of biblical characters, a breakdown of their character, concerns, attitudes and judgements.

Conclusion

The Bible, in addition to the religious role that it has played, has also had a great artistic role in Albanian literature. Here we can find biblical stories, characters, and figures which have been elaborated in a variety of artistic forms, depending on the authors, literary periods, or aesthetic or ideological goals that the authors have wished to achieve in their texts.

The authors of medieval Albanian literature (Budi, Bogdani, Variboba) in their literary texts narrate events from the Bible. Their fiction is more of an artistic retelling of the biblical text that includes the prophets of the Old Testament and the Christ of the New Testament.

During the period of Romanticism, De Rada built literature with his idealized homeland. According to him, the ideal homeland was the Christian homeland, when it was in line with the requirements of the Christian faith.

Critical realism came about when the Albanian state was formed. The authors of such literature, Gjergj Fishta (1871–1940) and Fan Noli (1882–1965), tried to regulate Albanian social life through literature, removing its flaws and vices by emphasizing the harm done to Albanian society. The texts of biblical stories were adapted to the Albanian environment in order to give readers a survey of it but also took elements from its social, cultural, educational and, in particular, political circumstances. Stories were used to draw attention to life in this environment.

Biblical stories are also encountered in contemporary Albanian literature, albeit in a more elaborate artistic form. Mitrush Kuteli concretizes the biblical text from the “Song of Songs” in two characters, building a love story and the guilt involved therein. Ymer Shkreli (1945) in his drama *Zeka i Zi udhëton për në Babilon* (1984) recounts through the memories of the characters the biblical myth of the Tower of Babel as a fragmented story and in retrospective form. Meanwhile, Ismail Kadare constructs the history of Mary in modern times to show that human history repeats itself, with biblical histories being the same as contemporary histories.

Albanian literature, both when it had a mission (religious, national, social) and when it did not, has found artistic salvation in biblical stories, through which it has raised concrete Albanian themes to artistic themes, and universal themes as problems of humanity in general. Regardless of when it was written, literature containing biblical stories continues to be read to this day and to arouse the aesthetic interest of readers.

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Utjecaj Biblije na albansku književnost

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Sažetak

Biblija je imala velik utjecaj na svjetsku književnost, a utjecaj Biblije prisutan je i u albanskoj književnosti. Utjecaj te knjige može se vidjeti u svim razdobljima albanske književnosti. Albanski su autori priče, likove, motive i teme preuzimali iz Biblije, koje su pripovijedali u različitim umjetničkim oblicima. Putem biblijskih znakova albanski su autori izrazili ideje o sebi, društvu, kulturi i politici, pokazujući da biblijski znakovi imaju različita značenja u albanskoj književnosti. Albanski su autori to postigli konstruirajući biblijske priče u posebnom obliku u svojim umjetničkim tekstovima, djelomično modificirajući biblijske priče, dodajući nove likove i događaje unutar njih i sl. Stoga, kao rezultat, biblijske priče i likovi unutar albanske književnosti imaju novi izgled u usporedbi s onim što imaju u Bibliji. Svrha je ove studije prikazati utjecaj koji je Biblija imala na albansku književnost, kao i osobitosti koje biblijski događaji i likovi dobivaju unutar te književnosti. U analizi ove studije koristili smo se kvantnom i hermeneutičkom analizom, kroz koje smo sagledali biblijske elemente unutar albanske književnosti.

Ključne riječi: Biblija; albanska književnost; povijest; komunikacija

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