

Means of Linguistic Expression in Frang Bardhi's 'Apology of Scanderbeg - On the Occasion of the 550th Anniversary of the Death of the National Hero

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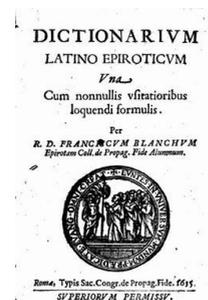
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Abstract

This article is dedicated to the work "Skenderbeu" (Apology), ¹ written in Latin by F. Bardhi in 1636 and translated into Albanian 61 years ago from the famous Latinist, Stefan Prifti. The work aims not only evoking the resistance and the wars of our people against the Ottoman Empire under the leadership of the National Hero, G. Kastrioti, but also as a reflection of some of linguistic means, which this apologetic piece was conceived 382 years ago, at that high level of argumentation and protection of Scanderbeg's nationality. As composers of this article, we are mainly based on the methods of text building with the data of disputation, mainly based on the documents and the historic truths that were inherited not only by the compatriots of F. Bardhi but from many historians and works of different genres as well, dedicated to the bravery of this great Albanian. Our discourse aims to highlight the expressive power of our language, to cover and address such major subjects, elaborated according to the laws of classical oratories, starting from the characterization of the opponent who faced F. Bardhi, from the recognition of mental and intellectual qualities and attributes, to the facing of irrefutable facts.

Keywords: apology, cleric, lexicographer, folklorist, Sare, Sarda, Mario Roques, Willy Kamsi, vocabulary, Tomku, opponent, imaging.

Introduction



After translating this fiery apology from prof. Prifti, with the above theme, concludes that deep reasoning, the alignment of historical events in the chronological order, and follow-up of the causes and consequences of the military and political

¹ Bardhi, Frang. (1636), *Georgius Castriotes Epiensis fortissimus ac invictivimus*¹ (Gjergj Kastrioti of Epirus, commonly called Scanderbeg, brave and invincible prince of the Albanians²), With the generosity of the bright and Majestic Venetian Senate – In Venice, printed by Mark Gjinami.

actions of Skanderbeg's deeds. We have brought them here by Bardhi in such a way as to convince even the most determined opponents of the Albanians of the invincible prince of Epirotes, and is also called the hero in this work. To fulfill this sacred duty to his homeland, we learn that Bardhi had strong reasons that have pushed him to tighten the pen in his hand, for he did not succumb the desire to write a work and did not embarrass his own the country. For this purpose, we have traced the linguistic appearances: from the lexicon selection, the selection of literal and figurative meaning of the words, the collection of sentence building units, such as syntagma, and the entwining of the difficult phrases, as they are thought, with different functional components. Even though there are new syntactical structures, at the Apology of Bardhi, there are also present indirect structures of phrases, which start with predicative subordinate units and are seen as opportunities for complex sentences, with some stages of subordination, such as "So that all seem clear and that we clarify each confusion, I found it important to write here all the aforementioned letters taken from "Memories" of Piu II, as these letters contain many sentences written with wisdom and special care".(p. 65) On the other hand, we have followed with care the imaging and shape of the figure of Jan Tomku – *one of the most honourable men, with an experienced judgment and knowledgeable man*¹ - by giving him a lot of merits, but without leaving behind the poignant and unrevealing irony, to be sent towards a desperate position, regarding logics and knowledge for the historical interpretation. Jan Tomku is not under the "rays" of Dalmatian shining, thus he is still desperate in "the dark corners of Bosnians". Irony and satire, comparisons and highly attributed attributes are throughout Bardhi's apologetic work, not just characterizing the opponent, but at the same time the quality of the classical style of apology, as a literary genre, written for centuries, since Greek and Roman antiquity². Along with the great old orator of old Greece, we can not fail to mention the other speaker: the Cicero of ancient Rome, who laid the foundations of rhetoric and art of public speaking. Plutarch has devoted him almost a whole book, not only for his life and political activity, but also for the foundations he threw in this field.³ In this way, we could highlight the fact that the Albanian language in the mouth of the translator Prifti comes as powerful as the language of the oratory and apology - the Latin of the prelate of the XVII century, Frang Bardhi, the first apologist in our literature and author of the first bilingual Dictionary : Latin-Albanian, in 1635.

During the writing of this article, the method of comparing more data from the oratory and classical apology has been used, documentary evidence has been presented to support F.Bardhi in the discourse of the national hero's defense, Gjergj Kastrioti, and is intended to point out as much the translator could have preserved the qualities and competence of the language in the receiving language, namely: Latin and Albanian, in other words, we aim at what was emphasized by the great semiotist, U.Eco, "To say almost the same thing."⁴

Bardhi and his translator of his Apology for Scanderbeg, S. Prifti

Frang Bardhi (1606-1643) was a senior Catholic clergyman, the first lexicographer of the Albanian language, folklorist, ethnographer and one of the best rapporteurs for the population of the province of Zadrime and beyond. He studied at the religious college of Loreto (Italy) and then served as bishop of Sapa (Zadrime). In 1635 he published the Latin-Albanian Dictionary, and in 1636 he drafted Apology for Skanderbeg⁵. Note that the first principal researcher of F. Bardhi's work is the French albanologist Mario Roques⁶. After him, with regard to Bardhi, we list the Albanologists E. Cabej and M. Domi,

¹Bardhi, Frang. Idem, p. 15.

²**Proza antike greke.** (1962), Shtëpia Botuese "Naim Frashëri", Tiranë, f. 179. (Collection – No author: translated by Sotir Papahristo).

³Plutarku. (1980), **Jetë paralele.** Shtëpia Botuese "Naim Frashëri", Tiranë, f. 227 – 273.

⁴Eco, Umberto. (2006) **Të thuash gati të njëjtën gjë.** Shtëpia Botuese "Diturija", Tiranë, f. 240 e v.

⁵Akademia e Shkencave e Shqipërisë, (2008) **Fjalor Enciklopedik Shqiptar-1**, Tiranë.

⁶Akademia e Shkencave e Shqipërisë, 2009. **Fjalor Enciklopedik Shqiptar-3**, Tiranë (Mario Roques, 1875-1961. After the World War I taught Albanian in the Oriental Languages School of Paris. He worked in the research and study of the texts of the old authors of Albanian literature, the results of which were presented in two works published in Paris in 1932: "Recherches sur les anciens textes Anglais" (Searches for old Albanian texts) and "Le dictionnaire Albanais de 1635" (Albanian dictionary of 1635). In his first work he gave a full description of the 17 most recent Albanian publications and manuscripts (1462-1710), some even discovered by him ... In his second work, he photographed the photocopy of F.Bardhi's Glossary, with an philology study introduction)

especially today, Bardhyl Demiraj¹, the critical publisher of the Dictionary and the young linguist Bardhyl Demiraj. And here is to be mentioned historian Willy Kamsi, who translated from French, the entry of the Dictionary, made by M. Roques.²

Stefan Prifti (1910-1975) was a lecturer in high schools, a syntax linguist and one of the most prominent Latin scholar of Albanian culture. He translated M. Barlet's work "The History of Life and Works of Skanderbeg" (1964) and F. Bardh's "Scanderbeg" apology. Stefan Prifti is the author of a textbook "Albanian Language Syntax" and author of many studies in the field of this discipline.³

Regarding the Apology, M. Roques writes that "*Frang passed through Venice and there, during a very short stay, he made it possible to print a work, that many authors have talked about, but whose writings are rare and which was dedicated to Dogj and the senate of Venice. The work was dedicated to Scanderbeg and was assigned to publish a work finished four years before by Joannes Tomcus Marnavitius, archbishop of Bosnia, who wanted to relate Gjergj Kastriot to the Marnavić family and to Bosnia.*" (... *Frangu kaloi nëpër Venedik, dhe aty, gjatë një qëndrimi padyshim mjaft të shkurtë, bani që të shtypej njëvëpër, që shumë autorë e kanë çekë, por kësombllat e së cilës janë të rralla dhe të cilën ia kushtoi Dogjës dhe Senatit Venedikas. Vepra i kushtohet Skandërbegut dhe që caktue për me qitë poshtë botimin që kishte bërë katër vjet më parë Joannes Tomcus Marnavitius, ipeshkëv i Bosnjes, i cili kishte dashtë me e lidhë Gjergj Kastriotin me familjen Marnavić dhe me Bosnjen*).⁴

Without being separated by the French albanologist, Roques, we said that when he discovered and acquainted with the Apology of our writer, he did not pass without giving some of the linguistic features of the author he had observed during the apologetic text in Latin. He emphasizes that *the booklet of Bardhi is of great interest; of course Latin is more emphatic but it tells about details in thoughts; the author is attacking, without being aggressive, but very ironic; it is seen that some critical documentary approach and linguistic care, as for example two words in Albanian and the idea that women preserve the national language more than men, go beyond the main topic. (...libreci i Bardhitasht larg së qeni pa interesë; natyrisht latinishtja asht shumë emfatike por difton hollësi mendjeje; autori në të asht sulmues, pa qenë i vrazhdë me tepri, por shumë therës; zbulohet aty njëfarë aftësie kritike dokumentare dhe kujdesi gjuhësor, p.sh. dy të çekuna fjalësh shqipe dhe ketë oroe se gratë e ruejnë gjuhën kombtare më tepër se burrat, të cilët dalin më shumë prej vendit*).⁵ Even the protagonist of the work, S. Prifti, whom Bardh's adversary calls "the enemy of the pen", states that the language of the Apology, Latin, is pure and fluent, connected with classical rigor, a stark and stingy and merciless style, as is Bardh's mind and heart in the defense of his national hero, who loves and worships so much."⁶

From the beginning we must emphasize that any translator, in his intention, to pass through the translation, all the cultural transports that encompasses each natural language, as the creation of endless centuries of grace: from psychology, ethnography, intellectual entity, etc. it is by no means necessary to know the concept of the **semantic power** of the language from which he/she takes the text; this is why the modern linguistic language of the translation is appreciated by

¹ Demiraj, Bardhyl. (2008), Dictionarium Latino-Epiroticum (Romæ 1635) Per R.D. Franciscum Blanchum, Botime Françeskane, Shkodër.

² Idem. (Prof.B.Demiraj in p.9: *The up-to-date studies of F.Bardhi's life and intellectual-religious activity as well as his work rely heavily on the biographical material that he collected during his archival research and the French librarian and French philologist Mario Roques ... Undoubtedly this homage can make as much work as Mr. Willy Kamsi (= WK), who is always in the spotlight, to whom I take the opportunity to express my deepest gratitude that allowed me to include in this edition exactly its translated version for the first time in Bul.Inst.Dyvj. of Shkodra (1964)*

³ Akademia e Shkencave e Shqipërisë, (2009) **Fjalor Enciklopedik Shqiptar -3**, Tiranë..

⁴ Demiraj, Bardhyl.(2008), Dictionarium Latino-Epiroticum (Romæ 1635) Per R.D. Franciscum Blanchum, Botime Françeskane, Shkodër, f. 25.

⁵ Idem, p. 25-26.

⁶ Bardhi, Frang. **Skënderbeu (Apollogji)**. (1957) Translated by Latin Prof.S.I.Prifti, Ndërmarrja Shtetërore e Botimeve, Tiranë, f. 7-8.

Italian linguist Tullio De Mauro¹, who emphasizes that *the semantic power of a code will be called the number of meanings it marks within its noetic field.*

With Scanderbeg, in Bardhi's day, happened what the history of world art has known about the "war" that had made seven Greek city-states for the homeland of the mythical poet Homer: Athens and Sparta, Teba and Corinth, Selamina, Smirna and Mikena etc., who have been fighting for centuries to make their own the poet of Iliad ...

This is the reason, Bardhi tells the reader, for taking on the heavy burden: *to put his naked truth in his eyes, even untamed, because it does not need to be painted and adorned with beautiful and false words*², a goal that is also included in the subtitle of the work 'Gjergj Kastrioti epirotas, commonly called Scanderbeg, a valiant prince over the brave and invincible prince of Albanians, returns to his compatriots and his homeland, by Frang Bardhi'. For 15 days this apologetic* work was drafted, which is also a panegerik* (as it is understood in classical Greek literature) when the author was returning to Albania to reject the basic theses of a Bosnian bishop Jan Tomko who denied the Arber origin of Gj. Kastriot. Love for his homeland and his people, love and respect for our truth and our National Hero.

The Structure of the Apology of Bardhi focuses on Tomko and his thesis: the facts that he brings and the genealogy of Margnavic family; all, according to our author, based on a part of the diploma, but that need to be examined. Bardhi starts the high courtesy of Tomko and lists some qualities of the Bosnian man: *honorable man, with a sterling judgement and main figure in knowledge*; and immediately he declares that he would preserve the truth with respect and turns to some definitions on the counterpart, by changing register and style, such as: *the falsity of the diploma, Tomko invents with such ease, would have called himself Aphrodite's son with Ene and Zeus together with Alkesander; good at sophisms, empty assumptions, guesses in the wind, shamefully tries and deforms Tomk's fantasies, writes lies about the truth, what is the irrefutable truth of history, does not mind, then he has spared, the inability of our adversary, he shakes us up, a man of low condition, as Tomko dreams, extends abundantly, does not have any value, Tomko continues to add, filled with lies and defamation, these serve us Tomko, his fabrication, arguments ridiculous at this point Tomko sheds all his sweat, a pile of sparing words, is just a tadpole, his desire as a vapor, seeks and insists, Tomko has invented, etc.*

The selection of the lexicon used by Bardhi is always in the function of the style of apologetic defense that makes the historical figure of Gjergj Kastrioti, characterized by interesting attributes such as: The Great Prince, Gjergji brave over the brave, Lord of Kruja, Gjergj Albani ... or: sent by God, descended from heaven, who is doing so brightly and almost immortal works on the issue of Christianity. Not only that, Gjergji-Hero, whenever he communicates to other European princes, proudly states his historical background: *"I remember, in addition, that generous gesture to Romans by my famous Pirro, king of the Epirotas, when, as the armies in these areas had mercilessly overturned, he left them free as a gratuitous gift, all the captives he occupied, as a noble and kind man he was."*³

Then Bardhi chooses a heavy load of words "to show the opponent's place", or to say with figures, like: *"How scary and ugly is in this case the mistake of our adversary "; if this foundation is overthrown, then all Margnavician or Tomkian buildings will fall to the ground and be covered in its ruins. .4From the outset, one can see whether this degree is the birthplace of truth or fantasy fiction.* It is in the style of rhetoric and oratory that, in order to crush the adversary, even rhetorical questions are used, as Bardhi does: *Because nothing other than inventions can be called the ones that are served here to replenish the splendor of Margnavic's already extinct ? If these are true, as they really are true, then how do you agree with such castles, cities, camps and many other countless things of this kind with a city burned down, destroyed and almost done pillaging?* Unanswered questions are within the content of controversial and apologetic discourse. It is enough to get acquainted with the text that closes the Apology, which has sequence after ordering some units built with rhetorical

¹De Mauro, Tullio. (2008) *Lezioni di linguistica teorica*. GLF, Editori Laterza, Roma, p. 130.

²Idem., p. 14.

***apology**, speech or writing in defense of oneself, of others, of a doctrine, of a belief: "The Socrates' Apology" a dialogue where Plato presents the self-defense of the philosopher in his process: beyond: the apology of a regime, the apology of a crime. From gr.apologh'a "word of defense")

*panegeric, in classical literature: a commemorative or ceremonial speech; in Christian literature: writing or speech on praise of a saint; of gr. *Panēghyrikós (logos)* - we are talking about an assembly or gathering)

³Bardhi, Frang. (1957) *Skënderbeu (Apolllogji)*. Translated from Latin by prof. S. I. Prifti, Ndërmarrja Shtetërore e Botimeve, Tiranë, f. 68-69.

⁴Idem., p. 42.

questions, which are returned once more to Tomko, who already, at the end of this panegyric discussion, has gone to the post of the unfortunate victim ! (pp. 74-75) On the other hand, when Bardhi brings the opponent in front of himself, he turns to the singular "*But if you, Tomko, desire greatness, scepter wreaths and imperial diadems,*" , the discourse reminds us of the famous Cicero oratory in front of the Roman Senate, when he addresses Katilina, against his plot to the Republic (*until when, O Katilina, will*?)! And then the "hail" of rhetorical questions!

The second part of the structure is filled with vivid historical facts and popular tales about Kastriots and Gjergji who proves what Bardhi wanted to defend, while also bringing evidence that prove the opposite of Tomku's unfounded theses and make him *blush* before historians and history, more in front of the truth, *if Tomko wants it or not!* In this part, we have to appreciate the profound historical knowledge and knowledge that our prelate is, even though he is so young when drawing up Skanderbeg's Apology. At the end of the work, the author comes back to Scanderbeg's own documents, especially in his diplomatic epistle, like the Prince of Taranto, Ragusa, or the Popes of Rome. The issue that the author calls the national hero sometimes *Kastriot*, once *Albanian*, once *Epirotas*, explains that Arbëria of that time was also called Epirus, as the kingdom of King Pirro.

In the text structure of Bardhi's Apology for Skanderbeg, apart from the close links of fact, sentence after sentence and phrase after phrase, there are also distinguished distance correlations, which arise only through phrases and paragraphs, which keep these sequences in continuity. This phenomenon, in our time, is studied by the linguistics of the saying, which is mainly related to the French language and the name of AntuanKyloliiah¹. This linguistics begins after the programmed ideas of Emil Benvenist and Roman Jakobson by the end of the 1950s of the last century. According to the Albanian linguist at Paris -7 University, Prof.R. Përnaska, *today, there is almost no linguistic phenomenon that is not treated by the language of the phrase, but this treatment does not intend to be final but is an attempt to come as close as possible to the linguistic truth, observing the strongest implementation of special language systems ...*²

Let us follow the logics of Bardhi's apology in different sequences³ of paragraphs, where he brings a series of facts, which "nail" the opponents within his own "arguments". Our author is convinced that he is going towards the defeat of Tomku, who is away from the truth and builds the text with two views: the series of phrases and facts from many experienced historians and says: "Thus, based on many experiences and well-known authors, I will prove that the opponent will blush in front of eminent historians"; thus, it is an undeniable testimony towards the Bosnian one:

That, as with all these honours, titles and privileges, we acknowledge as special and old ones to the family we are considering...

That we do not have the purpose, because of this claim, declaration and decision, to create and to allow any right for the aforementioned great earl Tomko...

That it does not, in any part, fall in discrepancy and disagreement with declarative papers we mentioned above...

Because, even though Tomku says it out loud, by saying that this town was under the rule of Haunis Marganoviç, he was included then under the rule of the Republic of Venice...

The linguistic logics of the author goes beyond, by connecting the above causes, otherwise: phrases which start with the connecting conjunction⁴ "**se**" (sepse – English: because) with the final claim, thought and expressed with one rhetorical question⁵, to the Bosnian Tomku, which is also shown here in a scheme: "Now, I cannot see what answer can Tomku give to them." ("Tani, se ç'përgjigje mund t'u japë Tomku këtyre, unë nuk e shoh.")⁶

In the further cases, the phrases of the author have a continuity, because the argument is such that can not be included within a paragraph or a single statement and they can not be understood without one another. This happens when Bardhi refers not only to the archives of Venice, but especially, to those of Ragusam, a town in which the Kastriots have had stable relationships. And hereto, the author (at the same time the translator) has to express this in longer and more complex

¹Culioli, A. (1985) *Notes du séminaire D.E.A* (1983-1984), Poitiers, f. 113.

²Përnaska, R. (2015) *Gjuhësi.....gjuhësore- 1*, Maluka, Tiranë, f. 139.

³Seriani, L. – Della Valle, V. – Patota, G. (1993) *La norma e l'uso della lingua*, Archimede, p. 64.

⁴Mëniku, L. (2014) *Konektorët e tekstit në gjuhën shqipe*, Monografi, Albas, Tiranë, f. 198 e v.

⁵ASHSH, (1997) *Instituti i Gjuhësisë dhe i Letërsisë, Gramatika e gjuhës shqipe- 2*, Tiranë, f. 136.

⁶Bardhi, Frang. (1957) *Skenderbeu* (Aplogji), Tiranë, f. 50.

sentences (phrases), often with an overlap of units in brackets, to base the found facts and this serves to him to defend the whole process. He writes: "*Other arguments on the thought and many assumptions, not unimportant, are left aside; but I will speak in favour of this opinion the extraordinary importance of Annals of Ragusa, which should be praised by anyone who works on the field and knows the special care of Ragusians under the study of Orient issues*"¹

Of a special linguistic interest (not only as the job of the translator with the Albanian syntax from Latin) it is seen also the phenomenon of phrase fragmentation, as a structural display which meets the continuity of the phrase, for which our acclaimed linguist Prof. Mahir Domi, many years ago said: "Fragmentation is one of the main means of the interruptive style of writing. This way of organizing the phrase can be found in the spoken language, with an added value, taken from what is previously said. However, nowadays, in the literary language it is already a syntactical and stylistic means, used randomly."²

In the example cited above from the Apology of Scanderbeg, the closed phrase at the number of footnote, the author-translator, has also added the phrase, passing to the above-phrase unit, which we are partly showing as follows: "*Because Ragusians (so that I can not speak about the other parts of the world, because it is known that they have penetrated to India and regions of Ethiopia, from which they bring to Europe incredible amounts of wealth), go all over the world and visit the loneliest shores of the East, Arabia, Egypt and other places and when they return, they have the greatest security and with ships loaded with goods.*"

At a glance, we are dealing with two phrases, but, for the syntax of our author, is only an expanded phrase, where the second unit, through the phenomenon of fragmentation, comes out on its own graphically but not on the semantic logic, because it can not stand without the first unit.

Even in French there are the same phrases for such units, which can not stand structurally and semantically without one another.³

Although in a short time of generating the work, Bardhi is based not only on as many historians, but here also comes to us as a good connoisseur of the popular folk tradition, to prove the Skanderbeg's Albanian, since his emir was made of a part of the life of all his people, remembered as "*Kuçedra (monster) e Arbërit*", or the *Dragon of Epirus* or even the *Athlete of Christ*. In larger discourse measures, such as phrases or overlapping units, we say that the translator Prifti, as a proficiency in Latin, has remained true to the original, since periods with many predicate components with different syntax functions, and this is not the only one because of the structure of the source language, but for the simple reason that the style of the argument requires such a thing, such as: the construction of the divisional units with some scale of predicate structures, with direct and indirect constructions, with the intermediation of sentences that enter each other's tissue, and retrieve different references whenever it feels necessary through logical understanding. In addition, we observe that a general characteristic of apologetic prose is particularly evident with the phenomenon of the homogeneity of the syntax component of the phrase, with the occurrence of the strings of functional homogeneous parts, or even with the word verse and intermediate class. As we read the phrase below, we find that the structure does not conform to the nature of our language, it is coinciding with Latin, as well as saying that we are acquainted with a text in the field of oratory and apology, for example, in the phrase below, the scheme of which clearly shows the structure of argumentative, polemic and apologetic thinking, where the cause and effect are coming in degrees, also being transmitted from one unit to another, as it appears in QOS II (Syntax Organization Center):

"E di //se do të dëshironje// **që** unë në këtë vepër të jem shpesh më i rreptë dhe më i mprehtë, // **që** herë të flas më shkurtër dhe herë më zgjatur, // **që** herë të jem më i ashpër e herë më i butë, diku më i rrjedhshëm e më vërshonjës e dikur më i prerë e më i kursyer në fjalët, //por, //po të marrësh parasysh kohën e shkurtër, preokupimet, tronditjet dhe ngatërresat e tjera të panumurta, // **në të cilat** unë isha i mpleksur, //kur po shkruanja këto radhë, //atëherë do t'i durosh të gjitha me qetësi." (Bardhi, Aplogji, f. 14)

In English it is as follows: I know // **that** you would like// **from** me in this work to be more strict and vigorous, // **that** sometimes I speak short and sometimes I speak longer, // **that** sometimes I am rougher and sometimes I am softer,

¹Idem, p. 70.

²Domi, M. (4/1984) Studime Filologjike, , f. 61.

³Cohen, M. 1956. Matériaux pour une sociologie du langage, Paris, (Cited according to R.Përnaska, p. 151).

somewhere fluent and somewhere more saving in words, // **but**, // **if** you consider the short time, the issues, troubles and other innumerable problems, // **in which** I was involved, // **when** I was writing these sentences, // then you would bare everything calmly. (Bardhi, Apology, p. 14)

Conclusions

From this glimpse of one of the outstanding writers of the seventeenth century, Frang Bardhi, we emphasize that he was the first lexicographer of the Albanian language, author of a model apology, in Latin, for our National Hero,

Gj. Kastrioti-Skënderbeu (Scanderbeg); folklorist, ethnographer and rapporteur with the Holy See, among the best known, about the social, demographic and religious status of a part of the population of our country.

- Apology dedicated to the historical figure of Gj. Kastrioti, proves that Bardhi was for his time an intellectual so formed with the knowledge of time, to be compared with historians, and scholars of various European-level fields.

- Bardhi, too, with this work for Skanderbeg's Albanian aspect, appears as a prominent cleric patriot who worked diligently and passionately, devotedly and selflessly to the preservation of the Albanian language, the traditions and the identity of his compatriots.

- Bardhi's activity, as a linguist and collector of folklore, to the extent that he could, shows that he went to Loreto's College of Propaganda Fide, with an initial education and there he received a profound educational, philosophical, philological

and relational formation, lived with the vital requirements that his people had, not only as a spiritual guard but also by promoting them for knowledge and freedom.

- Such works, such as Latin - Albanian Dictionary and Apology for National Hero, Gj. Kastriot, were not compiled or even published in all Balkan peoples, but our author equated them to the European cultural levels.

- Barlet and Bardhi's translator, prof. Stefan Prifti, as a first-time Latinist, an Albanian linguist, especially in the field of the Albanian Syntax, has been able to bring us with his translations a language work

with such a culture and knowledge as has proved that Albania does not lack wealth and style in the face of the most used European languages, such as Latin.

- Not only our prominent translator as a Latinist, but any intellectual who can translate native or foreign language materials should know the semantics power of the language; even for our case, it is well-known that the noetic and Latin powers are far superior to the many long spoken European languages.

- A considerate reader and scholar understands that in some of the indications, such as: in lexicon and phraseology, our language has vast riches and synonyms, but in no few models of phrases and structures, Albanian comes simpler than other languages, not just classic ones.

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