

“Ars Praedicandi” Albanian Translation: From The Epistles To Literature Genre. *Saint Paul’s Letters Addressed To Corinthians And Sermons.*

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ABSTRACT:- The need of communication of the biggest human words, through the rhetorical proclamation and different forms of dialogues, during history of social, cultural and human spiritual development, has associated different forms of teaching, which host and transmit different educative, sanctified, aesthetic and artistic codes. The epistolary genre has been qualified since antiquity as the other part of the dialogue. “Saint Paul’s letter addressed to Corinthians”, as an antique epistolary genre, comes in Albanian through the Greek text, being transcribed in the Latin alphabet, while “Saint Antony of Padua proclamations”, like an ecclesiastical rhetoric and discourse, was first in Albanian language from the 8th century. This article aims the narrative, philosophical, and aesthetic analysis of these two texts in Albanian language, and the classic, discursive rapport projecting the receiver, the reader.

KEY WORDS:- Rhetorical, epistles, sermons, ars praedicandi (albanian translation), orator, public

The narrative discourse forms, in different historical and social contexts, with the common aim of the concrete receiver, through the interaction of the oral proclamation, insight, hearing, reading, exegetical explanation of the treated macro themes are considered universal assets of the preaching arts.

Witness of this spiritual world wealth since early centuries, like theological lecture and *Lectio Divina* scope, are introduced translated in Albanian, two major literature ecclesiastical acts: “Saint Paul’s letter directed to Corinthians”, commented and filed by Fr. Flavio Cavallini O.F.M. and “Saint Antony of Padua” translated by Lisandri Kola.

“The treatment of the theological lecture takes the right form and structure in the mutual interaction of communication and interaction: one is referred to the other and is limited by it. The triangle structures that linguistically easily identifies (we talk [...] - we look for [...] – we understand [...] should be integrated by referring to three main contextual factors: the word, event, communion. Prespectively, more understanding, logic, history and life”. (Mancini, I., 1974: 215)

We judge that, it is the word, event, communion, through the translation process not only the linguistic one, but also like a cultural, social and spiritual argument that brings in front of the reader these two writings in the actual Albanian context.

Back from antiquity the epistolary genre is qualified like the other part of the dialogue. As an example of this definition is Demetrius with its writing “About the Style” (Demetrius, F., 2018:13).

whereas Saint Augustine in the “Christian’s Doctrine”, (Augustine, S., 2015). writing, approaches the preaching with rhetoric, like an eloquent act, where beauty and functionality simultaneously collaborate like classic, aesthetic elements. The epistolary and preaching aim, is not only related to the declamation and performance, like *modus operandi*, but the proclamation of the idea, message, the words from the receiver and public.

Aristotle identifies three artistic ways of the public’s conviction through: ethos, pathos and logos. According to Aristotle, the speaker should have good and strong conviction abilities in front of the audience that listens, but they should have knowledge about the subject, basically the right and necessary competence.

This thesis was later retaken by Roland Barthes, by further deepening the judgement that the speaker’s attributes, are essentially elements of the imaginary and theatre psychology, (which is witnessed in dialogues),

which serve to the main idea of the speaker, which takes the attributes of the participants in the dialogue, which takes the understanding and emotive sharing.

“Briefly, as far as it speaks and develops the protocol of the logical proves, the speaker should also say over and over again: follow me (phronèsis), estimate me (arètè) and love me (eunoia)”. (Barthes, R., 2008: 395).

In this historical context Ethos is indicated like the will for the placement of the moral christian corps while *pathos can create spiritual catarstic atmosphere, through the empathy which goes through the worship of the main figure, Jesús Christ, and moreover Christology.* In the Greek aesthetic light, which divides pathos in three main observation fields: in the concret manner of the public’s thinking, in different conception of emotions in every person and in the impact that the speaker has in the emotions of the relevant public (Aristotele., 2006)

¹ “The letters...” are inherently testifying. At the very beginning was the Word (*Logos, Verbum*) and the Word was near God, and the Word was The God. It (the word) was at the very beginning with the God. All the things were done through it (the word), and without it wasn’t done anything that was done (John 1: 1-5), it seems like it gives meaning to the term logos in the “Letters...”, through which letters and then through the oral widespread, like Saint Agustin tells, is expressed that logos is the first and most important relationship. The son, means the relationship with the the Father (the God) so the word means the connection with him.(Agostino., 1984).

Saint Paul talks for the Son, through which the Father is proved and appeared through the connection with the Word.

“ The Letters...” are relevance of epistolar genre (which starts and develops mainly in the 4-5 century before Christ), in our case ecclesiastical (clerical), which have as a concrete destination the Corinthas Cristians, but Paulin's epistolary discourse has expanded the temporal and human indicators, to be decoded into an ever-expanding public, as evidence of the human experience of its stages, in certain contexts, throughout history.

The Classic Epistography itself, came up with conclusions of the raised hypothesis, that “Letters of Saint Paul” were created based on this genre, which presented in those centuries 40 different typologies and instructions about him.

The letters follow the classical rule: thus the entrance, giver, taker, destination, the greeting, that is presented in the form of Jesu Christ’s praise, by replacing the greeting of the time: *Chaire-(Haire)* (Greek) and *Shalom* (Hebrew), body and conclusion.

The cassical, discursive elements are included, integrated in all epistolar genre development. In this way, we notice carefully described all the structure of the classical discourse: *inventio (self arguments)*, *dispositio* (ordering and structuring of lectures), *elocutio* (selected lecture-eloquency), *memoria* (data taken from the lecture), *pronuntiatio-actio* (proclamation and gesturing).(Fabris, R. & Romanello, S., 2009: 114).

This rhetoric argumentation of the “Lettres...”, is supported by the fact that paoline researchers have come up to the conclusion that the Apostol lectured, while his secretary testified in letters, which were given to the taker and were read in the community.

This text integrally translated from Greek in “Four Gospels” and “Apostles’ Jobs” (Roma-New York 1978), from Monsignor Zef Oroshi, but also from Monsignor Simon Filipaj, who translates texts of *Nova Vulgata of Saint Hieronim* in Latin and *The New Conventant* in Greek, it comes in the new edition faced with the translation of Monsignor Filipaj with the Greek text, where it is integrated with the translation from Father Flavio Cavallini O.F.M., a confirmed expert of greek coine, or the Greek of the Bible, and the translator Mond Marku.

The Greek text is brought in Latin alphabetic transcription. The author doesn’t deal with the phylologic analyse, this isn’t his aim, but the description of the text, through the specific analyses, which tends not to be fragmented but unified, by creating an entire biblic metatext.

By aiming the reading and understanding of the text, and then the reflectation phase and in the end the contemplative prohibition of the tasteful word, the work also provides a good preaching discourse.

"Letters ...", as a parallelling form, in a very lively language, represents the author’s dimensions, the shepherd's preacher, who is tested in philosophical - moral - doctrinal - popular treatises in ancient style, often intertwining ironic tones, such as the dialogic ones, interrogative forms, practically developing his rhetoric, the pauline one, (we note, as we quoted above, the "Letters" spread in the oral preaching, oratory from seeing, reading, listening,) style.

We find out here quite a lot of phraseological usage, originally expressed, with an intense use of literary figures: the antithesis, the dichotomies of life-death, death-resurrection, loss-salvation, body-soul, sin-justice, obedience-disobedience , bondage-release.

Apparently, the intention to bring a divulgative, utilitarian, cathartic text that follows the pauline model from the centre to the periphery makes this commentary text a very current reading guide. "Letters ..." are presented with

a variety of biographical, geographical, ethnic, cultural, physical, and psychological facts that help fill the picture of the Saint and the epistolary author, not only to the secular Christian public, but to a wide range of readers in various fields of human knowledge

The sermons of Saint Ndou of Padua, or Sermons, come for the first time in Albanian.

The title comes in the rhetorical term Sermons, as the intent of the deeper theological, exegetical and artistic presentation based on the Holy Text. The work of St. Anthony of Padua / Saint Ndou aims at a scholastic and literary interpretation of Christian, specifically Catholic, literature on the Bible.

“The interest for confession extends rapidly to other areas of theological knowledge (hermeneutic, confessional, moral, pastoral, especially in catechesis”, (L’interesse per il narrativo si estende rapidamente agli altri ambiti del sapere teologico (ermeneutico, narratologico, morale, pastorale, in particolare nella catechesi). (Lanza. S., 2000: 97).

Among other things, the arrival of this work of the 13th century is considered a literary event, in the place where the saint is rarely known, loved and evoked, while his "Sermons" have already been translated and studied for centuries.

The text preserves the features of public (believer-reader) involvement, regarding the functional conception that transcends the letter, as a referential topos, or as a comportment and report that the Albanian has irrigated in culture, but also the verb as a substance, which goes to the ears of a mixed audience as a divulging element.

The eloquent preaching acts of the Holy as a communicative and receptive substance are presented as the fruit of absolute love for the creator, the search (inventio) of absolute truth, through the dialectical and anagogical processes that inspire the Holy Text, as well as the creator himself, in order to share according to the canonical affiliation (dispositio)

This finding is in support of Pietro il Cantore's (1197 †) two centuries-old preaching of the Sermons, which sees the preaching structure as triangular. He states that: "The commentary on Scripture (lectio) is like the foundation [...]. Nature (disputatio) is like the wall in this exercise and construction [...] whereas preaching is like the roof that protects ... "(IL Cantore, P., 2003: 37).

The peculiarity of the Albanian translation is seen in the fact that although the Testaments, quoted and interpreted by Saint Ndou of Padua, come from Vulgate, in the text translated for a broader and concrete meaning, the examples taken from Nova Volgata are presented, enriching text with reference and comparative pointers, useful for deeper reading and research.

We believe, this gives a multi-literary meaning to the transposition of the message as a literary text, from the proto-text to the meta-text, by preserving the stylistic and formal authorial individuality that emerges as an added aesthetic value to the process of translation and the work itself. Wherever our translation of the Bible is done, it is marked in black, as word. v. (Zan 19, 10). “Quotations from the Bible version, translated by Father Daniel Gjeczaj, are not given in black as (Zan. 1, 1). Whereas the reference indicator preceded by one khs. [compare], as in the case (cf. Zan 19, 17-26) means that the translation was done according to the context of the author and the edition we are referring to”(Ndou,S., 2018: 3).

The text also contains quotations from the manuscripts of not only Father Daniel Gjeczaj O.F.M, but also Don Donat Kurti O.F.M. (The New Testament), and other translations such as: Kristoforidhi, Filipaj, New Diocese and English translation of Paul Spilsbury, among with references used by the latter.

It should be noted, however, that the translator also found important the memorized quotations from the Holy Orator, without opening the Vugate (from early Christians, preaching was the most preferred format in the model of Christ, remember: Go, spread the Gospel!). It seems that this initiative is aimed at the author's accurate arrival in Albanian, even accompanied by notes on biblical words and examples, which help the text to be intelligible and fluent.

Here's a concrete example:

Heb. man, greek. mána, lat. biblical manna. Subject coming from heaven from the Lord to the people of Israel while they were migrating and were near Mount Sinani. This divine meal described in the Bible comes up as a question mark: Man-hoo? i.e What is this? For more see Ex. 16, 14 and on”(Ndou,S., 2018: 135).

Socio-cultural, linguistic and religious knowledge in this respect are determinant, as the ecclesiastical terminology in translation remains within the Catholic register, with particular attention to cultural-religious lexicons, e.g fasting vs. fastening This term is used by Gjeczaj, Kurti, etc. (Old Gheg authors), from which these forms are derived: fast, keep fast, fastening, etc. in the Albanian text.

In this context, the reader also encounters such uses of words and substitutions as: hypocrites and hypocrites as used by Father Donat Kurti O.F.M., source words from the Dukagjini area, actively decoding the text, in coherence with the host cultural system.

For this reason, the lexical richness of the Great Franciscans, the Albanian friars, as a legacy, comes and is seen in the spirit, lexicon, and register of the work translation, proving the translator as a cultural mediator.

It seems that with full consciousness is left e.g. in two places the Latin Turkish word *satan* instead of devil or evil. The term devil and demon is thus differentiated, preserving the form of the early plural of *gegh boy* as well as the attribute *Manly*. The adjective of boys has almost lost in Albanian language. The most frequently used is the Italianization of being possessed, by clearly reducing the emotional weight of the word.

As being claimed by the translator, accepting theological advice from the Friars, agreed for a 'concession': it is the case of the militant church vs. pilgrimage church. Kola explains: According to the Community of Saints (*Communio Sanctorum*), the Catholic Church is made up of three branches: the triune (triumphant), the trivial (patient) and the militant (military). These three notions are also terms and meanings of the Middle Ages at the same time - when these Sermons were written.

"Based on the advice and suggestion of Father Vitor Demaj and Father Mirash Marinaj (who also had other friars on this case), we have left the pilgrimage church for the militant church, a term that responds to a more contemporary Catholic worldview" (Ndou, S., 2018: 16).

In the linguistic aspect, we find out words used and activated such as: *parcel*, for example. we quote: "The *parcel* (*aiuola*) is the shrub of the garden (*aia*), and denotes the humility of the mind, the humility which enables the aromas, i.e the virtues." in the Seven cows, the seven ears, and the seven years of famine.

In both works "Epistles ..." and "Sermons ..." the rhythm and pace of the structure in Albanian are distinguished, because these discourses are designed and have been in special contact with the recipients. It is understood that the orator-public relation naturally encompasses the categories of dramatic communication, discursive time spaces, textual gesture, and the creation of textual situations, as dramatic subjects through parables that promote imagination and increase suspense, from which the cathartic elements are derived. Seen from this angle, it seems that anthropological discourse defines a noetic (intellectual) frame of reference, in which being is no longer thought on the horizon of creation, but becomes audible in the inhuman depth of life experience (Lanza, Sergio., 2000).

Therefore, the dialogic dimension in it is not accessory or optional, but original and constitutive where the reconstruction of the capacity for dialogue occurs primarily in listening (Ndou, S., 2018).

To continue the argument, Heidegger (Heidegger, M., 1976), breaking down the relation between speech and discourse, sees the second as the home of being, which, according to him, decides whether to wake up in certain periods, while Derrida judges that between being as such, language and speech, there is a "difference". The Being is differentiated in language, it is mediating, but it departs from language, becomes present but absent at the same time, becomes a sign, becomes a trace, considering the text as bearer of meaning and witnesses of an event. Truth becomes a trace, while writing, the linguistic sign, reflects the truth between the lines, in what is not stated in the text, but in which the text itself is a sign, thus by going through the process of destroying the text, where the being itself has left a mark.. "Leave the word, let it speak for herself, which it can only do in writing" (Derrida, J., 1978).

Both works preserve the doctrinal vision and terminological coherence through which the starting situations are created, the text as action, the final situations, which are presented among other things as dramatic plots.

This scheme constructs the ratio of the nuclei and catalysis sequences, which in the field of dramatic-theatrical texts (where the two works best live), separate the essential from the secondary, and that lead to the information - indicator catalysis - catalysis. Each catalyst is informative and initial, brings information and functions simultaneously as an indicator over the rest of the text (narrative diegesis), but if we proceed further we find that each sequence has at least one of Jacobson's functions and the indicators enter the realm of the referential function, that is, [...] physical contact, emotional (expressive) and poetic contact, through the projection of paradigm into syntagma. (Ibersfeld, A., Theatre and time, *Theatrolgy, Drama, Directing and Acting*, Bud, 2006: 315).

And here we are at the center of the preaching topical, in front of the public (reader-viewer-listener), as well as in the paradigmatic liturgical and exegetical bed. All examples in the two works are functional under this scheme and refer to the qualitative moral-amoral, sanctifying-nonsensical differences projected by the writer / speaker aimed at the public and time as theological representation.

As in the work "Epistles ..." and "Sermons ..." the rhythm and pace of the structure in Albanian can be distinguished; it is understood that the orator-public relation includes the categories of dramatic communication, discursive time spans, gestures and the creation of textual situations as dramatic subjects, through parables that promote imagination and increase suspense, from which the cathartic elements are derived.

This observed fact, is also supported by the thesis (Herder, Habermas) that man is a dialogic being, in which the dialogic structure is a constituent of the communicative language, where the Word has its source in the intra-Trinitarian dialogue.

Therefore, the dialogical dimension in it is not accessory or optional, but original and constitutive, where the reconstruction of the capacity for dialogue occurs primarily in listening. To continue the argument, Heidegger, breaking down the relation between speech and discourse, sees the second as the home of being, which, according to him, decides whether to wake up in certain periods, while Derrida judges that between being as such and language, speech, there exist a "difference". The Being is differentiated in language, it is mediating, but it departs from language, becomes present but absent at the same time, becomes a sign, becomes a trace, considering the text as bearer of meaning and witnesses an event.

These discursive narrative forms, as fabulous, didactic, legal, sapiential, prophetic narratives, built largely on the logic of the four dimensions of Scripture: literary and spiritual (allegorical, moral and anagogical), as universal spiritual wealth, are now also a valuable asset added in Albanian Language.

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