

FRIEDRICH SCHILLER: A WRITER OF FREEDOM AND GERMAN IDEALISM

FRIEDRICH SCHILLER: ÖZGÜRLÜK VE ALMAN İDEALİZMİ YAZARI

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ABSTRACT: Friedrich von Schiller is one of the most prominent German writers. Along with Goethe, they create the duo of the leading German writers. In addition to this, Schiller plays an important role in world culture. F. von Schiller (1759-1805) was born and developed as a creator in an exceptionally dynamic political and cultural period for Germany and Europe. He even qualifies as one of the protagonists who influenced European dynamism in the political and cultural dimensions.

Schiller is known as a poet, historian, and philosopher, but priority is given to his identity of a playwright. The main theme of his works, starting from his first play, which will concurrently be the main subject of this paper, is freedom. Even though in his earlier plays, he protects the heart's rights from the violent policy of the princes, in his later works being a good connoisseur of history, he chooses characters from history.

Therefore, history submitted sufficient material to the playwright Schiller who always strives to present the confrontation of the *man of action* with fate, with an exemplary brilliance and tragedy. Nevertheless, as we will witness, throughout his creativity, he remains faithful to his motive, and that is the motive of freedom. It is with his last completed play, where the ideal of freedom reaches the culmination that ensures him the leading position in German culture.

Keywords: Schiller, freedom, German idealism, history, fundamentals of Albanian theatre

ÖZ: Friedrich von Schiller en ünlü Alman yazarlardan biri olup Goethe ile birlikte, önde gelen Alman yazarların ikilisini oluşturmaktadır. Ayrıca Schiller, dünya kültüründe önemli bir rol oynamaktadır. F. von Schiller (1759-1805), Almanya ve Avrupa için son derece dinamik bir siyasi ve kültürel dönemde doğmuş ve gelişmiş bir yaratıcıdır. İlaveten, Avrupa dinamizmini siyasi ve kültürel boyutta etkileyen önderlerden biri olarak nitelendirir.

Schiller, şair, tarihçi ve filozof olarak tanınsa da öncelik onun oyun yazarı kimliğine verilir. Eserlerinin ilk dramlarından başlayarak, ana teması ve çalışmamızın da odak noktası, özgürlüktür. Gençliğinde yazmış olduğu dramlarında kalbin hakkını prenslerin şiddet politikasından korumasına rağmen, devamında gelen çalışmalarında, tarih uzmanı kimliğini ortaya çıkararak, tarihten karakterler seçmiştir.

Bu nedenle, tarih, girişken insanın kader ile yüzleşmesini sahnelemeye çalışan Schiller'e yeterli malzeme sunmuştur. Ancak, çalışmamızda kanıtlayacağımız üzere, yaratıcılığı boyunca, motifine sadık kalır ve bu da özgürlük motifidir. Son tamamlanmış dramı ile özgürlük idealinin zirvesine ulaşmış ve Alman kültüründe öncü konumunu elde etmiştir.

Anahtar Kelimeler: Schiller, özgürlük, Alman idealizmi, tarih, Arnavut tiyatrosunun temelleri

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Introduction

Friedrich von Schiller is the writer who is always mentioned after Goethe, as the greatest German writer, who has furthermore taken an important place in world culture. F. Schiller (1759-1805) was born and developed as a creator in a very dynamic period, both politically and culturally. With his concepts and ideas expressed both in written works and rhetoric activities, he is considered as one of the protagonists who in the political and cultural dimensions dynamized initially Germany and later Europe. The best example of this is the great French revolution that appalled and disarranged Europe, during which the role of the creator and freedom-loving Friedrich Schiller is very precious. Danton himself signed a decree declaring Schiller honorary citizen of France. His masterful art is considered to be one of the powerful weapons of this revolution.

Ever since the years of his studies, being sent to a department which he didn't like with the duke's command, as it was required at that time, his opposition to such obligations and to absolute power was oriented to be expressed through literary art. In addition to sketches and other unsaved projects, the first work where he expresses such a revolt is the "The Robbers", written at the age of 22. This play had a startling success, and Schiller became an overnight star of the period known as *Sturm und Drang*.

In spite of the misfortunes with his poor health, with governmental obstructions and restrictions, as well as poverty, Schiller continued with his personal demand and pace "no day without a verse". As a result of such an unstoppable effort followed the works: "Fiesco's Conspiracy at Genoa", "Intrigue and Love", "Don Carlos", "Wallenstein", "Maria Stuart", "The Maid of Orleans", "The Bride of Messina", "William Tell", etc. Very frequently amid the writing of these great dramatic works, Schiller was interested in philosophy, poetry and ballads, but particularly in history. It was the French Revolution that made Schiller wonder, whether in Paris truly won the wisdom and arrived new, genuine freedom, or not? With such inquiries, Schiller began a second occupation, in addition to that of a poet, which was a philosopher of history. He became prominent in this field in the whole Europe. In the years of his publishing of the work "History of the Fall of the United Netherlands by the Spanish Government", he was the most popular author of the period. In a letter sent to a friend, he writes on the history: "History is becoming more and more valuable to me every day. This week I read a story of the Thirty Years' War and my head is still burning from this and the fact that the age of the highest misery of a nation is altogether the most luminous age of human strength! How many great names derived from this night! I wish I did not study anything other than history for ten years. I believe I would be a completely different person. Do you think I can still achieve it?" (Koopmann, 2000, p.242)

Nonetheless, he valued the poet over the philosopher and the historian. Though he was involved in philosophy and history, in his letter of 07.01.1795, to his great friend Goethe, he wrote: "It is clear, the Poet is the only true man, and the best philosopher is only a caricature compared to him". Undeniably, the poet who philosophizes is far better. It would be sufficient if we quote the verses when Wallenstein said: "The world is narrow, the brain is wide", as a philosophical formulation which offers us plenty. Concisely, it embraces a whole philosophy.

He honored the poet and was a poet himself, however, the knowledge of history helped him find the theme for his great works. Without deepening into the content, the titles of the works themselves speak of this.

Various social movements in Germany and Europe, at times, the disappointment with the course of the events, frequent changes of his health condition, and perhaps the domination of a poet over the scientist, made Friedrich Schiller return to artistic creativity without completely abandoning the history. At that point, he intensely wrote plays, mainly using the themes from history. Most of these works became part of what was called Weimar Classicism. Mutual impacts, co-operation, but first and foremost the strong friendship between Goethe and Schiller made their creativity to be considered classicism in German literature. This was especially true for the intensive cooperation period in Weimar, known as Weimar Classicism. In the phase of intense friendship and collaboration between Goethe and Schiller, owing to the cultural atmosphere created there, Weimar was called "German Athens".

Schiller, known as a writer of freedom, in his dramatic works sought things unheard thus far: "down despots" and "freedom of thoughts" in "Don Carlos"; a free republic in "Fiesco's Conspiracy at Genoa"; in the civil tragedy "Intrigue and Love" he judged hypocrisy and exploitation in duke's palaces.

Schiller, apart from being an author of poetry, of philosophical treatises, historical and creative works of a rich figurative language in plays such as "The Robbers", "Don Carlos", "The Maid of Orleans" or "William Tell", he was also a political writer of the German language who unequivocally expressed the ideals of reason, humanity, and freedom in the eighteenth century literature, or, as Schiller in his work "On the Aesthetic Education of Man", which deals with Immanuel Kant's transcendental aesthetics and the events of the French Revolution, stated himself: "construction of a true political freedom" is "the most perfect artistic work" (Schiller, 2016, p.4).

Schiller's plays and their influence in progressive world movements

Schiller's plays, mainly dominated by the idealism of freedom, exerted a strong influence, both in the further development of German play and in the supporters of the demands for political freedom (in 1815 the wars for

freedom started up). "For Heinrich Heine, Schiller was the flag-bearer of the war and of the ideas of the French revolution" (Schiller, 2004, p.20), says Skënder Luarasi, the translator of Schiller's work "William Tell" into the Albanian language. The post-revolution France proclaimed Schiller an honorary citizen for the contribution in promoting the commoner's strata in his play "The Robbers".

Luarasi further wrote: "In 1848, before March, there were demands for the bourgeois revolution that was of interest to the public. *William Tell* was the first play performed at the Karlsruhe theater during the Baden uprising. *William Tell* appeared on the 16 of January 1849, in Nuremberg, on the occasion of the Proclamation of Fundamental Rights of the German people. A newspaper wrote: "A few days ago, the world read on the walls of our Opera house the words written with chalk: *William Tell*- day after tomorrow. In the first days of the war and the uprising, people longed to find a quiet place, and at the height of the thought of the poet's freedom, to seek expression of their feelings. *William Tell*'s today's performance (23 May 1848) became a national holiday" (Schiller, 2004, p. 20).

The nineteenth-century liberal bourgeoisie in Schiller's plays saw the poetic expression of its political views. Schiller's work had even more impact in France, England, and most of all in Russia. The themes he dealt with made him rather appealing. He focused on contradictions between reality and the ideal, on human freedom and the responsibility man had for himself, as well as the issue that things should not rule over man but be ruled by him.

Even so many years after his death, Schiller remains a great promoter. Since 1841 Dostoevsky worked on a *Maria Stuart*. He also had Schiller's *Don Carlos* on his desk, hence this is the time when he created the most powerful parable, the poetry of the great invader of The Karamazov Brothers. According to Freud's testimony, his early but paradigmatic theory of instincts originated from the influence of Schiller's poem "Die Weltweisen", with the closing verses on the power of hunger and love. Also, it is raised the question, whether Brecht's epic theater would have existed without Schiller's notion and the idea of the stage as a moral institution, or Brecht's play *Mother Courage* would exist without Schiller's *Wallenstein*? I chose these examples haphazardly. The list of Schiller's influences on world literature could go to hundreds. Thanks to *William Tell*, Schiller for a long time was Switzerland's national poet.

Schiller's creativity was influenced by many circumstances and was particularly sealed by his long illness. Schiller died on May 9, 1805, at the age of 46, in Weimar. The autopsy performed on his body showed that it was odd that he had lived for so long. It must have been his mind that kept him alive.

These sentences can be an explanation for many things that happened in Schiller's life, and especially for his idealism. "Idealism is when the man with the force of the enthusiasm and of his mind, lives at least ten years

longer than his body actually permits" (Safranski, 2004, p.11), summarizes Schiller's well-known biographer, Rüdiger Safranski.

Development of the ideal of freedom in Schiller's plays

Friedrich Schiller gained worldwide fame primarily with his first play "The Robbers" and the latest "William Tell". Following the detailed analysis of these plays reveals the reasons why this may have happened.

Although it was his first play, "The Robbers" helped Schiller to achieve tremendous success and become one of Germany's greatest authors. Moreover, the peculiarities of such works constitute the essential features of the period called Sturm und Drang, in German culture. Being part of Sturm und Drang, he indeed carries the signs of a period of great transitions, precisely the Enlightenment (Aufklärung).

The Sturm und Drang era was developed as a result of Aufklärung, where the new generation was against the appropriate thinking and against the emphasis of the reason (Baumann, Oberle, 2000, p. 89). Deficiency of a culture built solely on the basis of reason, which led to strict rules, made young writers of Aufklärung concentrate on feelings. It was expected a breach of rationalism that would lead to an irrational literature. This blast was made by Sturm und Drang (Glaser, Lehmann, & Lubos, 1985, p.119). It was the first revolutionary youth movement in German literature carried by young writers of 20-30 years of age. The central theme of this literature is the genius, which characterizes a new approach that breaks all the restrictions of class and tradition. The far-reaching personality of the genius had to sum up the individuality, sensitivity, heart, reason, fantasy, and feeling within "fruitful chaos". Thus, nature, genius, power, passion, and feeling were the keywords of the poets of Sturm und Drang (Baumann & Oberle, 2000, p.91). Certainly, the Sturm und Drang movement makes a break which initiated a completely new concept for man and the world. In addition, the main representatives of this period, the young Goethe and Schiller will later become the main representatives of German literature. At the heart of the concept of a new man lies the idea of freedom, in terms of a social-political, personal, and artistic freedom. While against the despotism of the princes and the pressure of the tyrants stood the demand for equal rights and human rights (Glaser et al., 1985, p. 119).

These are the elements seen in the main works of Schiller, which is also the subject of our study.

In the works of his youth, we can observe the influence of Lessing's reason, as the leading author of German enlightenment, and the impact of the strong sense of Goethe's Werther. Though not absent in other writings as well, it seems that with "The Robbers" he managed to express all the hatred he had on the tyrants. This work of young Schiller includes tremendous rage through which he reflects his disappointment in the moral

decline of society and his demand for freedom, a demand that turns into the key idea that Schiller followed throughout his creativity. That's why Goethe wrote: "He, in his life and in his creativity, adhered to the greatest ethics that was called: freedom, dignity, and greatness".

The novels with the theme of "honest robber", a type of works where the main character, with his crimes, distances from the existing laws, while concurrently emerges as a protector and helper of the poor, were very famous. These themes originally appeared in the testimonies of Robin Hood, the well-known English hero of the late Middle Ages. In the eighteenth century, the fighter for freedom and the "noble savage" (according to J.J. Rousseau) sealed and characterized the appearance of the "honest robber", who found the proper reflection in Schiller's work "The Robbers" (1781). Schiller initially called this work "The Lost Son (The Prodigal Son)" due to the motive contained in the drama, which reminds us of the biblical motive (Grawe, 2011, p.13).

In this "play of robbers", vigorously bursts Schiller's demand for freedom along with his anger and revolt against the moral decline of society. Schiller's born-dramatic instinct lived in the fierce courage, that without any regard to psychological truth, the scenes are calculated for remarkable influence, the main characters of the play become the carriers of absolute principles: *Franz Moor* is the embodiment of wickedness by the nihilistic principle, *Karl Moor* almost the archangel, revolutionary due to his disappointment in parental love. Even if many things in this play are hyperbolized, they do not cover the essence of true Schiller.

Franz Moor convinced that man is just a piece of flesh, like machinery, and that could be dominated by desire, planned to kill his father through influence on his psyche, i.e. through psychological abuse and became the master of the castle. Psychological argumentation in Franz's great monologue contains literally quoted sentences from the Schiller's work which he graduated with, as a physician at the academy. His work was entitled "On the relationship of the animal nature of man and his spirituality" (1780). The essential idea of this paper is "the strange contribution of the body to the actions of the soul", hence the influence of the qualities, of the bodily characteristics of man, over his soul and mind.

Franz Moor, the younger of the boys of the count Maximilian von Moor, who is very intelligent, nevertheless ugly, like any other character of the Friedrich Schiller's plays, is the embodiment of evil that questions the world order, moreover the suspicion of the idea that God rules over nature, as well as distrust in the strength of family ties:

No small cause have I for being dissatisfied with Dame Nature, and, by my honor, I will have amends! Why did I not crawl the first from my mother's womb? why not the only one? why has she heaped on me this burden of deformity? on me especially? ... On my word, the lady seems to have collected

from all the race of mankind whatever was loathsome into a heap and kneaded the mass into my particular person. (Shiler, 2000: 19)

Being neglected since birth, ugly and implausible of becoming the heir of count Moor's name and house, Franz Moor renounces loyalty to the family and rejects the notion of "brotherly love" and with a cold rationale plots against his father and brother. Franz's plan of becoming the master and conspiring against his father and brother is revealed in the first scene of the first act, where he utters the words:

"And shall I, too, be fooled like an infant? Up then! and to thy work manfully. I will root up from my path whatever obstructs my progress towards becoming the master. Master I must be, that I may extort by force what I cannot win by affection" (Shiler, 2000: 21).

In order to achieve his goal, he puts into action the conspiracy that initiates the drama. He steals and conceals a letter of his brother Karl and exchanges it with a fictitious report of a bailman, according to which the older genius brother, once a model of the looks, mind, and character is a thief, since:

"... having dishonored the daughter of a rich banker, whose affianced lover, a gallant youth of rank, he mortally wounded in a duel, he yesterday, in the dead of night, took the desperate resolution of absconding from the arm of justice, with seven companions whom he had corrupted to his own vicious courses." Father? for heaven's sake, father! How do you feel? (Shiler, 2000: 13).

It is true that Karl, after several years of rattling studies in Leipzig, full of debts and quarrels, writes a letter in which he admits his guilt, repents and apologizes to his father. The fact that the father does not doubt that it can be false, and leaves it to Franz to answer Karl, makes him miserable and childish. In the second scene of the first act, Schiller presents Karl, the beloved, but a little naïve character, revealing the conflict of the play.

Through the sudden shift of the scenes, betimes around Karl and betimes around Franz, Schiller succeeds in giving his play effective contrasts and strengthened pace. He depicts Karl as a typical character of Sturm und Drang, very talented, but undisciplined, as a rebel eager for freedom, nurturing resentment against the circumstances of the provincial German life. From the very first sentence of his appearance, he emerges as such: *CHARLES VON M. (lays the book aside). I am disgusted with this age of puny scribblers when I read of great men in my Plutarch (Shiler, 2000: 22).*

Karl writes a letter asking forgiveness hoping his father would forgive him because, as he writes: *„... and where there is sincerity there is compassion and help (Shiler, 2000, p. 28).*

Nevertheless, this does not happen. Instead of the expected letter, he receives the letter written by Franz, allegedly in the name of his father,

where it writes he will not pardon him. Both Karl and his father fall prey to Franz's intrigue.

This is the moment when Karl decides to become the leader of the gang of robbers. At the same time, he desists from everything valuable and important to him, from people, from his father, from love ...

“Away, then, with human sympathies and mercy! I no longer have a father, no longer affections; blood and death shall teach me to forget that anything was ever dear to me! Come! come! Oh, I will recreate myself with some most fearful vengeance; - 'tis resolved, I am your captain! and success to him who Shall spread fire and slaughter the widest and most savagely - I pledge myself He shall be right royally rewarded. Stand around me, all of you, and swear to me fealty and obedience unto death! Swear by this trusty right hand” (Shiler, 2000: 37).

Karl Moor surrenders to his fate, does appalling things, becomes an offender and hence loses his freedom. He is obliged to walk through his own path. Only when he sees two men like himself who would ruin the entire world of morality, and when he is willing to pay for his deeds, to surrender to the law, only then he exceeds himself and thus regains his freedom.

Charles: Oh! fool that I was, to fancy that I could amend the world by misdeeds and maintain law by lawlessness! I called it vengeance and equity. I presumed, O Providence! upon whetting out the notches of thy sword and repairing thy partialities. But, oh, vain trifling! here I stand on the brink of a fearful life, and learn, with wailing and gnashing of teeth, that two men like myself could ruin the whole edifice of the moral world. ... A victim is required - a victim to declare before all mankind how inviolable that majesty is - that victim shall be myself. I will be the death-offering!

ROBBERS: *Take his sword from him - he will kill himself.*

Charles: Fools that ye are! doomed to eternal blindness! Think ye that one mortal sin will expiate other mortal sins? Do you suppose that the harmony of the world would be promoted by such an impious discord? (Throwing his arms at their feet.) He shall have me alive. I go to deliver myself into the hands of justice (Shiler, 2000: 147).

Karl Moor, the tragic hero of the work, along with other tragic heroes of the Sturm und Drang movement, such as Goethe's *Werter's* and *Goetz's* characters, have to see that their inner momentum of changing the world in the sense of a human being and greater equality, actually fails in real life. Even Sturm und Drang itself remained a literary revolution that was not carried on the people as a revolutionary political movement. Karl's revolt is not directed against the state system, respectively the Monarchy and the princes, not even against the church as such. Nevertheless, on the other hand, his revolt is directed to their deplorable, miserable representatives.

In general, the play “The Robbers” is amongst the typical plays of Sturm und Drang, particularly because of the typical motives such as hostile brothers, father’s authority, and fierce, powerful language.

When the play appeared for the first time, the young, 22-years old playwright, sitting in the audience and overwhelmed, witnessed a strong public reaction that was deeply shaken by this author's courage who judged violence and oppression so openly. The echo and the impact of the play on the social and cultural circles were negatively manifested for the author. The young playwright would pay dearly this courage of his, with many years of effort to ensure the mere existence and overcome great shivers of his health.

The play “The Robbers”, which Schiller himself said, had paid with “family of the homeland”, is still kept alive in the theater. Unlike the works of his youth, where he protects the heart's rights from the violent politics of the princes, in the later plays, respectively Classics, such as “Don Carlos”; “Wallenstein”; “Maria Stuart”; “The Maid of Orleans” and “William Tell”, he forms giant materials of history.

Schiller's experience in other fields, such as philosophy and history, as well as dealing with the Canton, made his work change. Schiller, in his culminating period as an author, deals with major historical themes. Nevertheless, as mentioned above, throughout his creativity he remains faithful to his motive, and that is the motive of freedom. What he deals with in his first play “The Robbers” as a hectic young man, he turns to later, now as a great poet, with his greatest play “William Tell”. With this work, which is also his last completed play, he ranks himself in the leading position in German culture beside Goethe.

Schiller, being a good acquaintance of history, for his own classic play, chooses characters from history. He perceives the dramatic figures as “symbolic beings” which must represent and express the integrity of mankind. In this sense, Classicism means symbolic, linguistic, rhetorical, allegorical, metric and dramatic densification of human history. “William Tell” became a popular play of dignity and freedom of a suppressed nation. Nevertheless, the play as such cannot be considered as an *embodiment of the nature of the people and freedom of the people, but as the aesthetic realization of man, according to Schiller, who from the existential pure freedom withdraws into the misery and blame of reality* (Martini, 2003, p.292).

Therefore, history submitted sufficient material to the playwright Schiller, who always strives to present the confrontation of *the man of action* with the fate, with an exemplary brilliance and tragedy. Schiller's Plays: “Wallenstein”; “Maria Stuart” and “The Maid of Orleans” have historical figures and events as themes. Unlike the firsts, “William Tell” deals with a story which is held for real historical event since the fifteenth century. However, this work does not reflect the victory of the devastating force of history on the man but raises a politically and morally justified uprising,

which is, in the same breath, rebellion against tyranny and arbitrary rule that ends well. The most famous scene of the play, that of apple shooting, is the scene of violation of Tells humanity, as it brings him to the murder of his son. Thus, in *Tell we do not only deal with the moral problem but the problem of simple existential freedom* (Martini, 2003, p.293).

“William Tell” is Schiller’s only play, which is envisioned as such according to poethological rules. It is true that Schiller called it a *drama*, when “The Robbers”, was first published. Soon this title seemed inadequate, so in the second edition which was published the same year, he called “The Robbers” a *tragedy*. As for “William Tell”, the death of *Gesler*, the emperor’s administrator, who is the embodiment of this evil authority, is not a tragic event and none of the direct participants in the event have any cause to mourn for him. Moreover, with his death, the people are released from the shackles of a violent authority. This play again, as well as his first play “The Robbers”, is about the man’s problem who takes the initiative, but who in that case does not break the rule and order. On the contrary, with his intervention, he unfolds the story as something useful. The idyll that appears in the introductory scene:

“The smile-dimpled lake woo’d to bathe in its deep

A boy on its green shore had laid him to sleep” (Shiler, 2004: 27).

is harsh and dramatically affected by the interference of historical reality, in this case, political violence. Conrad Baumgarten, a Schwyzer, is fleeing Habsburg horsemen after killing the administrator, who wanted to rape his wife. Since bad weather was approaching, Ruod, a fisherman refuses to carry Baumgarten across the lake. Then Tell appears and utters:

“What man is he that here implores of aid?” (Shiler, 2004: 35).

with this stance he helps fugitives pass across the lake while to those who are left behind, the horsemen destroy their huts and scatter their herds:

“Righteous Heaven! Oh, when will come

Deliverance to this doom-devoted land?” (Shiler, 2004: 39).

Through the oppression of freedom, Austrian foreign rulers provoke the self-defense of the inhabitants of Schwyz, Uri, and Unterwalden, whose naive-idyllic existence was left in the hands of the shifting force of:

“For as their Alps through each succeeding year

Yield the same roots,—their streams flow ever on

In the same channels,—nay, the clouds and winds

The selfsame course unalterably pursue,

So have old customs there, from sire to son,

*Been handed down, unchanging and unchanged;
Nor will they brook to swerve or turn aside
From the fixed even tenor of their life"* (Shiler, 2004: 85).

This natural balance of life is now ruined and Tell remains to lead the people out of a lost idyll to a new one. The delegates meet at night in a field and make the so-called Rütli's Oath, without Tell:

*By this fair light which greeteth us, before
Those other nations, that, beneath us far,
In noisome cities pent, draw painful breath,
Swear we the oath of our confederacy!
A band of brothers true we swear to be,
Never to part in danger or in death!
We swear we will be free as were our sires,
And sooner die than live in slavery!
We swear, to put our trust in God Most High,
And not to quail before the might of man!* (Shiler, 2004: 105).

But Tell could not maintain his own autonomy. When he doesn't pay the necessary obeisance to the hat of the ruler Herman Gessler in Altdorf, he is forced to shoot the apple on his son's head in the well-known apple scene, risking the life of his son to save himself and his son. Now all of Tell's ambition is directed towards the murder of the administrator. Before the action comes the reflection. In a monologue, he thinks of the plan, which he legitimizes as a defensive act. Tell kills the tyrant. The motives of this action are not personal insults, but the salvation of all who, like Tell, through Gessler's wrongdoings, lose all opportunities for a normal life in harmony with themselves and nature:

*"Quiet and harmless was the life I led,
My bow was bent on forest game alone;
No thoughts of murder rested on my soul.
But thou hast scared me from my dream of peace;
The milk of human kindness thou hast turn'd
To rankling poison in my breast; and made
Appalling deeds familiar to my soul.
He who could make his own child's head his mark,*

Can speed his arrow to his foeman's heart.

My boys, poor innocents, my loyal wife,

Must be protected, tyrant, from thy rage!" (Shiler, 2004: 171).

Things that happen, shooting of the apple, the imprisonment of Tell and Berta von Bruneck, push the followers to act quickly. The suppressors are followed. Meanwhile, the news of King Albrecht's murder came. He was killed by Duke Johann von Schwaben ("Parricida"). This news arouses the hope of choosing a king from another rich lord family. Tell's stance is legitimized again at the end of the play, at the meeting with Johannes Parricida, the Duke of Schwabia, who, for subjective reasons, becomes a murderer of his father and emperor. By doing the comparison between Tell's action as a moral action based on self-defense and the murders that himself does, namely the viewpoint of the guilt, he gives Tell the possibility of redemption. Insofar as Tell gains the possibility of reflection and speech in the dramatic process, thus much the Swiss are opened the dimensions of individual freedom and spontaneous action. The apple scene makes their decision inactive and pushes them to act according to the situation. With rejoice Tell is honored as a *protector and rescuer*. Even the aristocratic feudal Ulrich von Rudenz renounces his privileges:

"And from this moment all my serfs are free!" (Schiller, 2004: 212).

With this *Tell* became Schiller's only play in which utopian thoughts of his philosophical history and his aesthetics became a theatrical event and not only a regulatory idea upon which the tragic conclusion triumphs. But Schiller, *instead of the tragedy, finds a 'harmonious' solution in the victory of the freedom of the people over tyranny that profanities the natural, humane and divine order* (Martini, 2003, p.293). There were reasons to be satisfied with the success this work secured for him. While the play "Demetrius", which remains unfinished, is another testimony to this great writer's dramatic life, albeit with great fame, but with such a short life.

Schiller is among the first authors of world literature that infuses into the Albanian culture as well. While other writers enter the Albanian literature initially with translations of their poetry in the journals, Schiller *chooses to come* with his specialty, that is, dramatic works and theatre. There are two plays, "The Robbers" and "William Tell" that brings Schiller close to the Albanian audience. Schiller's masterpiece, "William Tell", in selected parts, appeared among the Albanians for the first time on 29 October 1909 and reappears many times in the years to follow. The "The Robbers", for the first time appeared on stage in Tirana in 1929.

With the death of Schiller in 1805, the period of Classicism in German literature ends. Goethe in a letter to Zelter on June 1, 1805, a few days after

Schiller's death, writes: "... and I lost a friend and along with him half of my being" (Richter, 2000, p.275).

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