

Teaching Methods and Tools in Professional Translation in Higher Education

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Abstract

The main objective of this study is to show how translation is a necessary act in literary and cultural exchanges. In literary communication between readers of different cultures, translation is no longer only a process of interpretation where people understand each other although they speak different languages, but an act that requires prior knowledge of culture, literature, art, faith, customs, characteristics and the place of others in society. In this context, Albanian culture, literature and language are often prejudiced and not included in translation programs or in higher education programs that offer studies on Balkan languages, literature and cultures ; although, with difficulty, large university centers began to offer advanced studies in Albanology in the beginning of the 20th century. Geographically, the largest number of universities that opened their doors to Albanian culture belongs to Europe and, if the data from last year is counted, also to the United States of America, since the Albanian language was added to the foreign language programs at Harvard University. Compared to the first few decades of the 20th century, where Albanian centers were constantly under foreign rule and suffering the fallout of the Second World War, preventing the full promotion of Albanian literature and culture in Europe, Albanian literature is now well-represented in European languages, especially in the last three decades. After the change in the political situation, in the beginning of the 90s in Albania and at the end of the 90s in Kosovo, the doors were opened and the possibilities for the penetration of Albanian literature in Europe increased. Publishing houses, universities, but also freelance translators were committed to make it known to the European reader. In this paper, we present the experience of the greatest translators of Albanian literature in the last five decades. The results of our analysis were generated with qualitative and comparative methods by conducting open and semi-open interviews with these translators, naturally relying on translation theories.

Key words: The art of translation, Cultural exchanges, Albanian literature

Introduction

Albanian language and literature in the 21st century is taught, developed, read and enjoyed by foreign readers, almost in parallel with the languages and literature of other European countries. In most cases, Albanian is perceived as a rare and “special” language, meanwhile most developments regarding its literature were made relatively late in time, still however managing to integrate into the corpus of European literature alongside other Balkan countries. This point of view highlights that Albanian literature, like the language, is unified and accepted as a whole, but has developed divergently in different cultural centers for political reasons that require deep analytical studies. We divided our research into two groups: albanology and philology. These two branches are organically connected with anthropology and history, two fields that are indirectly related to the knowledge of the Albanian language and literature in Europe. In order to obtain the expected results pertaining to our interests, we followed the work of some researchers in the context of albanology and translators in the context of literary translation. Interviews with Albanologists and literary translators were conducted as part of the empirical study to find out how much the Albanian language is taught in European universities and how much of Albanian literature is translated into these languages. In order to understand the perception of

European researchers and readers about the Albanian language and its literature, we tried to more closely observe the translation strategies and studies dedicated to this part of Europe by combining several research methods to provide the necessary scientific data. The results obtained from the interviews with Albanologists and translators (Irena Sawicka, Elio Miraco, Hans Joachim Lanksch, Marius Dobrescu, Natasha Gregoric Bon, Ullmar Qvick, Roel Schuyt, Krisztian Csaplar Degovics, Kurt Gostentschnigg, Maximiljana Barančić, Tomorr Plangarica, Ekaterina Tarpomanova, Přemysl Vinš, Basil Schader, Alexander Novik, Jovan Nikolaidis, Rusana Hristova Bejleri) provided us with sufficient data, aiding us in understanding that the Albanian language and its literature is taught, read and often well-liked by foreign readers, almost parallel to European languages and literature, and that student interest as well as the interest of literary translators is growing.

1. Language

The motives that encouraged foreign researchers to learn the Albanian language and read Albanian literature in the written language differed ; they were often spontaneous and quite strange, relatively speaking. Sometimes, the reasons were as simple as visiting a country that was outside the communist bloc through participation in the International Seminar on Albanian Language, Literature and Culture, which is still organized in Pristina and has been since 1974 (at least, this is how the well-known Polish researcher, Irena Sawicka, explained how she became familiar with Albanian). For the German albanologist and translator, Hans Joachim Lanksch, the customs and culture of the northern part of the Albanian lands were very attractive, especially the patriarchal culture and its survival in modern times. Sometimes, knowledge of the Albanian language was required for state needs and was facilitated by sending young students to continue their studies of the Albanian language and literature in Tirana, as happened in the case of the Romanian translator Marius Dobrescu. Slovenian anthropologist Natasha Gregorič Bon also had fully professional motives for learning Albanian, whose profession which studied the habits of other cultures made learning the language inevitable. Sometimes, the inspiration to learn Albanian came from the music of Northern Albania, especially from the music of Shkodra, as happened with the Swedish translator, Ullmar Qvick, while for the Dutch translator Roel Schuyt, the musical elements from the polyphony of South Albania, from the songs of Nexhmije Pagarusha in Kosovo, or the piano sounds of Tefta Tashko Koço in Albania were inspiring. That was enough for Schuyt to start learning the language and do more in-depth research on Albanian culture in the context of the Balkans.

In the Balkan and European context, the advantages that make the Albanian language easy to learn by the peoples of this geographical area are mainly based on its grammatical structure, which is considered to be fairly approachable for speakers of Indo-European languages, despite the many difficulties imposed by its complicated conjugation structure and unique set of moods among other things. The difficulties of becoming fully proficient in Albanian originate from its different dialects and the nuances nested in each of them. A distinctive element of the Albanian language when compared to other languages inhabiting the Indo-European language family is its unique syllable structure, which contrasts with its phonetics system, heavily influenced by Latin (Irena Sawicka, Polish albanologist). Despite the advantages outlined, according to Sawicka, the Albanian language has more Balkanisms than any other language in the region and it maintains slight influence on other languages of the Balkans (i.e. dialectal influences). In addition to the Albanian language, it is said that all languages in the Balkans received linguistic elements from each other, demonstrating the Balkan sprachbund, just as the Greeks and Albanians gave and received from each other's native vocabulary since the time of the Byzantine Empire

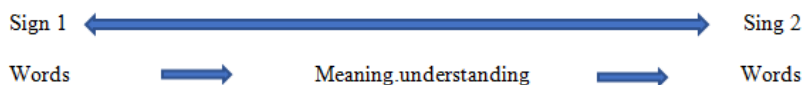
(Dhori Qiriazhi, albanologist). Albanology is also related to the troublesome experiences of Albanians in the Balkans. They constantly moved to other countries while preserving their language and traditions for several centuries. Literature has often played a primary role in the preservation and cultural heritage of the Albanian language, a good example being the Arbëresh people of Italy, who read and studied with passion the works of Jeronim De Rada and Zef Serembe, both skillful Arbëresh authors, keeping their dialect and writing alive (Elio Miraco). The Arbëresh people of Zadar in Croatia proudly testify that they have preserved the Albanian language and kept a remarkable degree of mutual intelligibility with the dialects of Albania and Kosovo (Maximiljana Barancic), while the Albanians of Ukraine continue to speak the Albanian language even after several centuries, stemming from their historical immigration there (Alexander Novik). Albanian studies also help view cultural heritage as a connection between several scientific fields, including but not limited to history, archeology, sociology, ethnography, philosophy, geography, etc. The Austrian researcher Kurt Gostentschnigg sees this multidisciplinary study of the Albanian language and culture in the Balkans as related to "the political, economic and military interests of the Austro-Hungarian Monarchy in the Balkans, in its fight against Pan-Slavism and Italian imperialism". The main motive that pushed Gostentschnigg to learn Albanian is simple : its sweet, delicate sound. He chronicles how he remembers with passion the first day he heard the sweet sound of Albanian, fell in love with it, started writing down words in his notebook and began to learn it in a self-taught way. Today, he calls the Albanian language his old love, which he keeps in his heart, while he keeps the Albanian relations with Austria-Hungary in his mind. The cultures, historical circumstances and different languages of the peoples of the Balkans, based on the mutual communications and cultural influences they have had on each other, have always opened new controversies related to the ethnic, religious and cultural origins of the peoples of this area of Europe, which in different periods of time has paralyzed the relations between them, destroying even the few bridges of cooperation that were built with so much effort.

France, one of the most famous cultural and literary centers of the West, has managed to mark nearly a hundred years of teaching about Albanian civilization and the Albanian language. Tomorr Plangarica, professor of linguistic and literary disciplines at the Institute of Languages and Civilizations of the East (INALCO) in Paris, recalls that, in addition to the Institute of Languages and Civilizations of the East (INALCO), which provides knowledge of more than 100 languages and includes general Albanian studies pertaining to the Albanian people at three levels of higher education, its history, culture and its heroes have also been present in the pens of French classics; of Ronsard and Lamartine, or in the works of French consuls or travelers of the past centuries. (Tomorr Plangarica). Higher studies for the Albanian language and its literature in European universities exist in some European centers, such as Budapest, Berlin, Graz, Kala, Cosenza, Lecce, Munich, Naples, Prague, Rome, Sofia, Saint Petersburg, Turin, Veliko Tarnovo, Venice, Vienna, etc.

2. Literature and Translation

On the global level, translation is one of the most challenging disciplines, partly because of the many debates and dilemmas that constantly arise on a global scale around this process. These ongoing discussions often focus on the challenge of preserving the integrity and values of texts undergoing translation ; especially literary texts, where figurative language plays a crucial role. While with modern digital tools the challenges can be overcome, the process, in fact, becomes more and more complex. The real challenge lies not in converting words from one language to

another, but in preserving their meaning relative to their context and their aesthetic value. While the purpose of translation is to transmit information and ideas from one language to another, in literature, this process becomes more complicated, owing to the rich figurative language often used in it. The translator, in addition to having a high level of knowledge in both the source language and the target language, must understand, feel and preserve the heterogeneity of the text. This means that the translation, in addition to cultural values, must also fulfill aesthetic values. In the field of literature, the Albanian linguist Aleksandër Xhuvani considers the translation of poetry as the most challenging process compared to other fields and genres. Xhuvani believes that one has to be a real poet to translate a poem beautifully and well.¹ The process of translation is considered to act as a bridge between two languages, facilitating the conveyance of meaning. To achieve this, the process involves concatenating two textual signs/expressions, each associated with a meaning, as illustrated in the graphic below:²



American linguist Eugene A. Nida, known as the founder of the modern discipline of the science of translation, explains the nature of translation as a complex process, where, in addition to the transfer and superficial matching of forms, the practice of translation also includes the comprehensive analysis and restructuring of the text, actions that aid the translation process by preserving the style and meaning of the original text. This process suggests that the translator should first understand the source text, transfer it to the target language, then finally adapt the translated text to the language and cultural context of the target audience/reader. To achieve this goal, Nida believes in the recognition of the extensive mutual interweaving of translation in a complex tapestry of other literary disciplines. Nida's theory of equivalence, which he began to develop and apply in the mid-20th century to guide translation practice, played a crucial role in shaping translation concepts that prioritize the translation of the meaning of the text rather than mere translation of other words.³ Nida's theoretical approach is focused on the translator's role in achieving functional equivalence between the source and target texts. This approach has in practice been adapted quite well to various translation contexts. How his theories have been adapted to literary translation, we specifically discuss in the chapter "Practices of the translation of Albanian literature related to the translation of Albanian literature into European languages". The theory of equivalence, proposed by Nida, is considered as the basis for modern translation studies, with an impact on the academic level and on the practical work of translation, while the renowned professor and theoretician of translation, Gideon Toury, known for his studies on the translation process, explains the importance of how translations happen in practice. One of his main propositions is the empirical and descriptive focus that implies the need to study translations as they happen in practice, rather than describing how they should be done. He argue that translation should be analyzed as a socio-cultural activity. At this point, we can emphasize that Toury's studies contribute to the discipline of translation and provide

¹ Xhuvani, A. (1980) Vepra I, Akademia e Shekncave e PRSHH, Tirana, 35-36.

² Haas, W. (Jul., 1962), The Theory of Translation, Philosophy, 37(141)

<https://www.jstor.org/stable/3748438>

³ Shureteh, H. (2015) Venuti versus nida a representational conflict in translation theory, John Benjamins Publishing Co ISSN : 0521-9744 EISSN: 1569-9668. Babel (Frankfurt), 61 (1), 78-92, f.79-80, <https://doi-org.sheffield.idm.oclc.org/10.1075/babel.61.1.05shu>

results on what prompts translators to use equivalence theory in certain contexts. A central element of Toury's proposal is the concept of translation norms. He asserts that translations are norm-driven, which are socio-cultural constraints that shape the decisions translators make. These norms, in terms of importance, are ranked between the systematic rules of the source language and target cultures and the individual choices of the translator. Toury categorizes norms into three types :

Product-oriented : Focuses on the final translated text.

Process-oriented : Focuses on the methods and decisions made during translation.

Function-oriented: Focuses on how the translation serves its purpose and adapts to the target culture.⁴

According to our analysis, translators of Albanian literature are oriented towards the product that focuses on the final result of the translation process - the translated text itself.

3. Translation of Albanian literature

The translation of Albanian literature into European languages is more or less a kind of journey from one country to another as it is often carried out in different countries without the coordination of Albanian cultural centers, but with the personal will of translators, publishing houses and university departments where Albanian language and literature is taught. A good example of this would be the albanologist and Austrian professor Kurt Gostentschnigg, for whom the author's name or fame were not decisive in the selection of the work he translated. He notes that he translated Albanian literature only when he felt it with his heart and soul, without taking into consideration the opinion of literary criticism, as he believes that, usually, literary criticism can be hidden behind complicated notions and is often invented by yourself, excluding the categories of heart and soul, the reality of which you either do not accept or do not understand. The Swedish translator Ullmar Qvick, translator of the works of many Kosovar authors and author of the Albanian-Swedish dictionary, is just as subjective. Qvick translated Albanian literary works without knowing or physically meeting the authors.

The German translator Hans Joachim Lanksch remembers that he chose to translate Albanian literature because of the motivation for Martin Camaj's poetry, which was impressive to him, noting that he liked the literary language, the southern Albanian idioms and especially the language of Poradeci, Kuteli and Trebeshina. For Lanksch, the reason he started learning the Albanian language was the patriarchal culture of the Albanians of Montenegro, which made him want to understand more about them, while the reasoning behind his translations was the poetry of the poet Martin Camaj, which, according to him, fascinated him too much.⁵ The Dutch translator Roel Schuyt decided to start translating Albanian literature after reading the prose "Daullet e shiut" by Ismail Kadare. In addition to Kadare's work, Roel Schuyt has also translated parts of the works of authors from Kosovo and Albania alike:

⁴ Toury, G. (1995) *Descriptive Translation Studies – and beyond*, John Benjamins Publishing Company. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/sheffield/detail.action?docID=673082>.

⁵ Hasani P., M. (11 March 2019) Studimet ballkanike, albanologjike dhe përkthimi i letërsisë shqipe në Gjermani (Balkan studies, Albanology and the translation of Albanian literature in Germany), Prishtinë. <https://www.kultplus.com/intervista/%EF%BB%BFstudimet-ballkanike-albanologjike-dhe-perkthimi-i-letersise-shqipe-ne-gjermani>.

Ardian Klosi, Albana Shala, Eqrem Basha, Flutura Aça, Rexhep Qosja and Xhevahir Spahiu.⁶ As part of his personal initiatives, fragments of Albanian literature have been translated into Bulgarian, Romanian, French and Czech. Translations of Albanian literature into Bulgarian have been carried out to help students develop translation skills, to promote Albanian literature in the Bulgarian space and to enrich the library of "Saint Kliment Ohridski" University, which offers the opportunity of studying the Albanian language and literature alongside the languages and literatures of the Balkan and European countries. Bulgarian albanology, professor Rusana Hristova-Bejleri, emphasizes that within the framework of Balkan studies, Albanian literature is a separate subject, but also within the framework of the science of comparative Balkan literature. Hristova-Bejleri recalls that the university is among the academic centers which over the years developed an independent scientific capacity in the field of albanology, with increased attention to Albanian literature, to various Albanian authors and literary texts. According to prof. Hristova-Bejleri, the dedication of professors and students has made it possible to read the works of over fifty Albanian authors in Bulgarian. The Chair of the Department of General Indo-European and Balkan Linguistics, Professor Ekaterina Tarpomanova, emphasizes that the translation of Albanian literature at this university is carried out for two purposes: the first, she notes, is the promotion of Albanian literature to the Bulgarian public; the desire to present Albanian literature as much as possible, and the second goal is the development of students' capacities for the realization of literary translations from Albanian to Bulgarian and vice versa. Professor Tarpomanova explains that the study of any language in the branch of Balkan Studies ends with an exam, which, among other things, contains the translation of an original work, so it is similar to the translations of Albanian literary works into Bulgarian.⁷

At Charles University in Prague, the translation of literature is possible thanks to the work and passion of Professor Přemysl Vinš. In order to make Albanian literature known to Czech readers, Professor Vinš recalls that he translates Albanian literature with the desire to show Czech students that Albanian literature is not only made up of Kadare, which he naturally appreciates a lot; he does, however, note that his commitment is met with difficulties, as it is not easy to convince any publishing house to publish Albanian writers, who, according to Professor Vinš, remain almost unknown to the reader in Prague and other centers of the Czech Republic.⁸

4. Criteria for selecting a literary work for translation

When we talk about literary works of the Albanian language, translated into European languages, we notice that the different writing styles used have fascinated foreign translators. For this publication, we have singled out answers from translators who enjoy Albanian literature and are committed to making it known to the European reader, although without the support of Albanian cultural centers. The criteria for the works selected from Albanian literature for translation are almost exclusively personal. Kurt Gostenchnigg follows his taste when he decides to translate a work from Albanian to German, while he ignores the opinions of literary critics and the demands of publishing houses, since according to him: "literary criticism hides behind

⁶ Hasani P., M. (2019). Shtegtimi i shqipes në Europë (Traversal of Albanian in Europe). OLYMP. Prishtinë (Prishtina), p. 140.

⁷ Hasani P., M. (2 November 2022). Studimet për poezinë shqipe në kuadër të studimeve ballkanike (Studies on Albanian poetry within the framework of Balkan studies), Exlibris, Onufri, Tirana. Albania. <https://exlibris.al/prof-dr-ekaterina-tarpomanova-studimet-per-poezine-shqipe-ne-kuader-te-studimeve-ballkanike/>

⁸ Hasani P., M. (2019). Shtegtimi i shqipes në Europë (Traversal of Albanian in Europe). OLYMP. Prishtinë (Prishtina), p. 57.

complicated and often self-invented notions, incomprehensible to the reader and revolves around the intellect, excluding the categories of the heart, of the soul, whose reality it either does not accept or does not understand", while, according to him, "the publishing houses have sold their soul to the maximization of profit". This means that, in his opinion, the critic's opinions are of little or no importance compared to the translator's subjective assessment.⁹ The well-known German translator, Hans Joachim Lanksch, also believed in personal taste and emphasized that "every translator has his own author" and that he maintains his independence in selecting the work for translation.¹⁰ On the contrary, the Romanian translator Marius Dobrescu, underlines that the criteria for determining the work are two: the first personal request and the second request of the publishing house:

« The first criterion is based on personal literary taste and experience. So, I believe in the subjective evaluations of this or that author. Yes, I loved it, I'm 99% sure it has all the qualities to further please editors and audiences. It is about the experience of the translator. The second criterion is obviously the commercial one. Here, too, my interest has something in common with that of the publishing house, because without fulfilling this criterion, the work cannot be published. I rarely consider any critic's opinion. In the conditions of a literary production of "industrial" proportions, specialists often fail to orient themselves in the multitude of literary works.»¹¹

5. Translation strategies of Albanian literature

The concept translation strategy in this case is used to describe the process of translating Albanian literature into European languages by foreign translators. Translation strategy is a method used by translators to transmit Albanian literature in the target language. Discussions about literary translations in world universities have left their mark on the history of literature. Throughout the discussions we noticed that there are three difficulties in literary translation : preserving the meaning from the original language in the translated language, articulation/expression and the transformation of the rhythm especially during the translation of poetry. It is now considered very difficult to achieve fidelity in translation, since, unless the appropriate aesthetic expression is found, then literal translation fidelity is useless. Aesthetically, the translated text should be consistent with the original, so the translation must express the aesthetic meaning of the original.¹² Within these findings, the translator of Albanian literature into Romanian, Marius Dobrescu, emphasizes that when he translates a text, he does not care at all about the literal meaning of the phrase in the Romanian language and reformulates it in Romanian, even reading it aloud to hear how it's ringing. According to Dobrescu, the text should flow naturally, with specific Romanian words.

⁹ Hasani P., M. (2019). Shtegtimi i shqipes në Europë (Traversal of Albanian in Europe). OLYMP. Prishtinë (Prishtina), p. 26-28.

¹⁰ Hasani P., M. (11 March 2019). Studimet ballkanike, albanologjike dhe përkthimi i letërsisë shqipe në Gjermani (Balkan studies, Albanian studies and the translation of Albanian literature in Germany), Kultplus, Prishtina, Kosova. <https://www.kultplus.com/intervista/%EF%BB%BFstudimet-ballkanike-albanologjike-dhe-perkthimi-i-letersise-shqipe-ne-gjermani/>

¹¹ Hasani P. M. (2019). Shtegtimi i shqipes në Europë (Traversal of Albanian in Europe). OLYMP. Prishtinë (Prishtina), p. 220.

¹² Xuxiang Suo, A New Perspective on Literary Translation Strategies Based on Skopos Theory, Theory and Practice in Language Studies, 5(1), 176-183, January 2015, <http://dx.doi.org/10.17507/tpls.0501.24>, p. 178.

« *When I was a student, I took violin lessons and I have a very good ear as a violinist. When I work, I don't rush. After I finish the work, I let it "rest" for a few weeks, I also relax, and then I reread it, correct mistakes and reformulate phrases that do not find satisfactory.* »¹³

While the German translator Hans Joachim Lanksch has a rough estimate as long as he remembers that the translator must work with the material of his mother tongue, which differs from that of the original language in many respects. However, if the translated text loses the literary value of the original, the translator has no value.¹⁴

For the editor of Albanian literature in English, Morelle Smith, the main challenge for the translator is to find the best and most suitable words or phrases in the language the text is being translated. A good translation requires more than fluency in the translator's mother tongue, she said. For the translator, grammatical strategy of translation is necessary. According to her, native English speakers make some common mistakes that arise because the rules of grammar are not understood and the differences in the spelling of homonyms are not learned. But, in addition to grammatical rules, the translator needs to know the idiomatic uses and phrases of the language they are translating into, what sounds good, what is the right word, what flows well, why avoid repetitions and clumsy sentences. Reading your translation out loud is also a good strategy to determine if the text has meaning, rhythm, and fluency in the target language. For the translation of poetry, the translator must have a special strategy, since unlike prose, poetry can sometimes have more than one interpretation. The translator must consider the uses of rhyme, rhythm and sound. In these cases, the translator is freer to adapt the words according to the meaning in the target language than to translate word for word.

« *When editing the poetry of Albanian writers in texts already translated into English, I try to maintain the style, such as rhythm, line length, use of punctuation of writing, ect. I have to find out what the words mean (they can have more than one meaning) within the context of the poem and sometimes I have to choose completely different words and some English idiomatic expressions to convey the meaning better.* »¹⁵

Translators of Albanian literature used strategies and methods related not only to complete sentences, but also to smaller linguistic units, which is why we have the classification of different methods by different translators. The Austrian translator Kurt Gostentschnigg explains (in an interview with us) that his method of translation originates from a strategy that connects several competences and says : a good translator, in the act of translation, combines and conceptualizes three main competences : linguistic competence, translation competence and cultural competence. If there is a deficiency in even one of these competencies, then the translation cannot be at the right level.

¹³ Hasani P., M. (2019). Shtegtimi i shqipes në Europë (Traversal of Albanian in Europe). OLYMP. Prishtinë (Prishtina), p. 27.

¹⁴ Hasani P., M. (11 March 2019). Studimet ballkanike, albanologjike dhe përkthimi i letërsisë shqipe në Gjermani (Balkan studies, Albanian studies and the translation of Albanian literature in Germany), Kultplus, Prishtina, Kosova.
<https://www.kultplus.com/intervista/%EF%BB%BFstudimet-ballkanike-albanologjike-dhe-perkthimi-i-letersise-shqipe-ne-gjermani/>

¹⁵ Hasani P., M. (2 February 202). Kur letërsia shqipe përfiton nga "përkthyesi i padukshëm" (When Albanian literature benefits from the "invisible translator"), Exlibris, Onufri, Tirana. Albania. <https://exlibris.al/kur-letersia-shqipe-perfiton-nga-perkthyesi-i-padukshem-bisede-e-gazetares-mimoza-hasani-pllana-me-autoren-skoceze-morelle-smith/>.

6. Challenges for the translation of Albanian literature

The biggest challenge of translating Albanian literary texts is related to the transmission of emotions and figurative language in the language into which the text is translated. Which means that for a literary translator it is not enough only to know the language, but more other knowledge is needed, which complements the text, such as the data about the author, as well as about the culture of the country in whose language the poem or the novel are written. From the interviews we conducted, we realized that translating literature is a very complex process, even a challenging act for several reasons. The Montenegrin translator, Jovan Nikolaidis, said that it is difficult to translate the Albanian author, although the Albanian language is beautiful, melodic, but at the same time it is a complex language, while H. J. Lanksch said that the poetry of the poet from Shkodra Martin Camaj is challenging to be translated because of the phraseology of the dialect in which this Albanian poet writes.

In some cases, the biggest translation challenge comes from the rich figurative language. Even the translators estimate that some Albanian poets are impossible to translate. This is how the translators H. J. Lanksch and Romeo Collaku assessed the poem written by the poet Lasgush Poradeci. According to them, Poradec's poetry is difficult to translate into Greek and German, therefore, although they like it, they have not translated it.

It is also estimated that the translation of Albanian literature into several European languages, such as Hungarian and Finnish, is challenging. The translators of these languages see the challenges precisely in the fact that the Albanian language and their languages of origin are idiosyncratic : "Similar to the Hungarian language, the Albanian language is an island language", says the Hungarian professor K. C. Degovics. Meanwhile, the translator of Albanian literature into Finnish, Silvana Berki (Begotaraj) says that the process of translation from Albanian to Finnish is difficult due to the fact that : "Finnish, like Albanian, are special and difficult languages, so also the translation into Finnish it is challenging.

Considering all these challenges faced by translators of Albanian literature, their translations and the progress they have made so far are to be admired.

7. Conclusions

Regardless of the language which a literary work that undergoes the process of translation belongs to, it is proven that different translators all agree that without the practice of translation there can be no literary and cultural exchanges at all, and that translation is not only the transfer of the meaning of a word from one language to another, but the process that creates cultural communication between people groups. It is believed that translation is not only a historical issue in Albanian literature, but something that has made Albanian literature known throughout Europe. Literary translators have facilitated the process not only of cultural exchange but also of Albanian literary ideas across Europe. During these past few decades, Albanian literature has benefited significantly from translation, as it comparatively hasn't benefited from bilingualism.

The results of this research reveal that the most translated Albanian authors are, as follows: Gjergj Fishta, Faik Konica, Fan Noli, Migjeni, Lasgush Poradeci, Mitrush Kuteli, Ernest Koliqi, Zef Zorba, Martin Camaj, Kasëm Trebeshina, Anton Pashku, Ali Podrimja, Azem Shkreli, Sabri Hamiti, Din Mehmeti, Rrahman Dedaj, Sali Bashota, Stefan Çapaliku, Fatos Kongoli, Luan Starova, Flutura Aça, Elvira Dones, Visar Zhitii, Ben Blushi, Kujtim Shala, Jeton Neziraj, etc.

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