

COMPARATIVE ANALYSIS OF THREE VERSIONS OF TRANSLATIONS INTO ALBANIAN OF HEINRICH HEINE'S POEM "GERMANY. A WINTER TALE"

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ABSTRACT: Although the translation of Heinrich Heine's literary works began almost a century ago and there is lack of serious analysis and evaluations of his translated works into Albanian, they have been welcomed warmly, accepted with curiosity and spread out spontaneously.

Therefore, using comparative and analytical methods this paper attempts to address the existing gaps about Heine's translated poems in Albanian by analysing three versions of translations into Albanian of 10 stanzas of Heinrich Heine's masterpiece "Germany. A Winter Tale", which best illustrate the similarities and differences between these three versions of translations and the quality of translations, done by three well-known Albanian literary translators: Lasgush Poradeci, Robert Shvarci and Ardian Klosi.

The paper concludes that all the above-mentioned literary translators have used certain methods, ways and parameters to translate Heine's poem "Germany. A Winter Tale" such as: oblique translation, direct translation, servitude, borrowing, claque, linear translation (or word for word translation), transposition, modulation, equivalence, and adaptation. All three versions of translation were very well-received in Albanian literature and culture, however in the process of translation they have gained and lost and made mistakes, which range from grammatical, syntactic, semantic, stylistic, etc. Lasgush Poradeci's translations proved to be the most comprehensible, fluent, poetic, and successful, most likely because he was an extremely experienced, talented, and distinguished poet himself.

KEYWORDS: Heinrich Heine, "Germany. A Winter Tale", three versions of translation into Albanian, Lasgush Poradeci, Robert Shvarc, Ardian Klosi

1. Introduction

The origin of Albanian translations is old. Translations in the Albanian language started with Buzuku (1499-1577), followed with the representatives of the Albanian National Renaissance (Rilindja, 1830), then the translators of the period after the Declaration of Independence (1912), afterwards those of the time of the monarchy (1928-1939), next translation continued with the era of communist rule (1946-1992) and still continued after the establishment of the democratic system. No doubt, Albanian literary translators have played a crucial role for the development, advancement and modernization of the Albanian language, literature and culture. Even the beginnings of Albanian literature are connected with the translation and adaptation of masterpieces of world literature. Hence, certain experienced and prominent Albanian literary translators, such as Noli, Zavalani, Caci, Kuteli, Kokona, Poradeci, Shvarci, and Klosi, occupy a significant place in the history of Albanian literature (Ymeri, 2015, p. 153). Beyond doubt, one of the most translated and most popular German poets in Albanian literature is Heinrich Heine. His works and poems were translated by some of the most outstanding and gifted Albanian writers, researchers, scholars and literary translators. Moreover, if one takes into consideration the many editions and versions of translations of Heine's poems in Albanian, then it is more than obvious that it is time to investigate, research, compare and analyse different versions of his translated poems. The well-known and popular German poet Heinrich Heine and his role in Albanian literature has deserved such an article even earlier. According to the bibliographic data, the first of Heinrich Heine's poems were translated into the Albanian language a hundred or so years ago during the third phase of the Albanian National Renaissance, which began in the 1830s and 1840s and reached its summit in 1912 with the proclamation of the Independence of Albania. However, from the preceding studies and research on the translation of Heinrich Heine's poems into Albanian, it is evident that there are only few articles and papers written in Albanian that have only generally and superficially investigated the literary translations and the reception of his poems into Albanian. Hence, relying on principles and methods proposed by writers and translators of different periods and backgrounds such as Dryden, Dolet, Tytler and especially by Vinay and Darbelent, this article attempts to fill in the gap that exists in regard to the Albanian translations of Heinrich Heine's epic poem "Germany. A Winter Tale" by analysing and comparing three versions of translations of 10 stanzas of Heine's poem done by the three well-known and distinguished literary translators: Lasgush Poradeci, Robert Shvarc and Ardian Klosi.

2. Analysis and discussion

2.1. *Heinrich Heine's translations, presence and popularity in Albanian literature and culture*

The first Heine's poems were translated into Albanian more than a hundred years ago. Namely, Faik Konica, a poet and literary critic, was the first to translate a number of Heinrich Heine's poems into Albanian. In the first 1902 issue of the journal "Albania", three poems by Heinrich Heine translated by Konica were published. The first one is a poem entitled "Night Thoughts" from the cycle "New Poems", the second poem is from the "Lyric Interlude", while the third poem is entitled "King Harold Harfagar" from the collection "New Poems". The main theme of the first poem is longing for the homeland, while the second is a lyrical one the main theme of which is pure love, and the third poem was inspired by a German legend. Faik Konica has translated these Heinrich Heine's poems into prose, as most French translators did (Konica, 2001, p. 12).

Hilë Mosi, the well-known Albanian poet of the period of Independence, published translations of some poems by various German poets in his collection of poems "Tears of Love", which came out in Shkodër in 1915 and was republished in 1927 under the title "Spring Flowers". This collection includes some of Heinrich Heine's poems on love, such as "New Spring", "Yearning", "Evil Dreams", "Lyrical Interlude", "New Spring" and "The White Flower". Unlike Faik Konica, Hilë Mosi did not indicate from which collections he took the poems he translated. In the preface to his book, he stated that he was happy that, through these Albanian translations, he had the opportunity to set a beneficial example for Albanian literature. Albanian literature was still in the initial phase of its development, so his help was also appreciated as a special impetus in its further progress. During his stay in Klagenfurt, Austria, Mosi was inspired by German Romanticism and then dedicated himself to translating German poets and writers. Heinrich Heine's lyric poems on love also influenced other Albanian poets and writers, such as Andon Zako Çajupi and Asdreni. However, Hilë Mosi, inspired by Heine, was one of the first Albanian poets who wrote poems on love, which was back then a relatively new phenomenon in Albanian literature. Lazër Shantoja, a poet and a religious preacher, recited a poem by Heine entitled "Life's Journey", published in the "Lajmtari i Zemre s'Jesu Kristus" journal in 1915. This poem had nineteen stanzas and eight-syllable verses divided into three parts and dedicated to Saint Mary and her merciful and wonder-working heart. In an article published in 1925 in "Gazeta Korça" about the life and work of Heinrich Heine it was stated: "To know in depth the lives of great people is always a good thing, because in this way you can go deeper into their works". The anonymous author of this article claimed that he was greatly influenced to write his poems by "Germany's greatest lyrical poet". He pointed out that once the Germans tried to deny Heine's merits, but then they put a commemorative plaque in his house and "since then Germany [has been] proud of his great son". Appreciating the values of Heine's poetry, the author said that he "remained immortal as a lyric poet like hardly any other" ("Life and work of Heinrich Heine", 1925, p. 23). In an interview entitled "How I translated Heinrich Heine's poem *Germany. A Winter Tale*", published in the newspaper "Drita", the well-known Albanian literary translator Robert Shvarc was asked the question: what were the main motifs that had incited and pushed him to undertake, after many years, a new translation of this poem? He replied: "It is true that this famous poem by Heinrich Heine was translated by Lasgush Poradeci and it was published in our country for the first time in the late 1950s, but unfortunately it passed without being noticed so much. Therefore, by translating this work I have tried to pay off a debt to this great, visionary and very distinguished poet and prose writer, not yet known among Albanians as much as he should be. His poem is an anthem to human freedom, as is his entire work. Otherwise, Heinrich Heine would not have left us his touching last will (testament): "I have never been thirsty for the glory of the poet. But put a sword on my grave, for I have always been a good soldier in the fight for the liberation of humanity" (Shvarc, 1990, p.4).

2.2. *Comparison of Poradeci, Shvarci and Klosi's versions of 10 stanzas of Heinrich Heine's poem "Germany. A Winter Tale"*

A translator is the best interpreter of foreign literature, and a crucial interpreter of the greatest literary foreign authorities who, with his/her special skills, craft and expertise, enables his/her country to communicate with the greatest values of world literature. (Zaharov 1968, p. 54). What pushed the

three Albanian literary translators to translate Heinrich Heine’s “Germany. A Winter Tale” is beyond doubt. When they translated this poem they realized that between the original poem and the translated poem there are many lexical disagreements and mismatches of style, structure, meter, rhymes and tone (Kokona, 2003, p.14). That is why they had to put in additional efforts to convey both the content and the form of the original poem in Albanian. In this process they were often forced to use words, phrases, neologisms, sometimes even linguistic elements that disregard grammatical norms in order to make the translated poem sound similar to the original poem. Moreover, in order to come up with an aesthetically adequate and successful translation of this poem they had to create a certain balance between the whole and the component parts, between the elements of the poem and the level of affinity with the original (Ymeri, 2015, p.153). However, it is only when the translator dares to recreate the reality, atmosphere and tone of the original poem that such a translated poem can be received with warmth and understanding by the reader (Tupja, 2003, p. 40). This is what all three literary translators of Heinrich Heine’s poem “Germany. A Winter Tale”, Lasgush Poradeci, Robert Schvarci and Ardian Klosi, strove to achieve, although not all of them were equally successful. At the end of an article entitled “A Winter’s Tale in Three Versions” and subtitled “Heinrich Heine and His Two Well-Known Albanian Translators, Poradeci and Shvarci”, published in the newspaper “Shekulli”, Ardian Klosi added 12 stanzas that he translated himself from Heinrich Heine’s poem “Germany. A Winter Tale”. Starting from the title, at first we thought that Klosi had not translated this entire poem, but in the article the author claimed that he had translated 100 stanzas, or one fifth of this poem by Heine. However, we are only going to compare his translation of 10 stanzas to the German original which make up the main part of the twelfth chapter of this poem and do not include its first and last two stanzas. This will be compared along with the versions translated by Lasgush Poradeci and Rober Schvarci.

The following is the third stanza of the twelfth chapter in the original German:

*Das sind die Wölfe, die howlen so wild,
mit ausgehungerten Stimmen.
Wie Lichter in der Dunkelheit
die feurigen Augen glimmen.* (Heine, 1844, p. 336)

¹This is Poradeci's version of translation:

*Jan' ujqit q'ulurijn' egërsisht
me zërin e uritur,
shkëlqim e shkëndija nëpër terr
nga sytë duke qitur.* (Heine, 1981, p. 45)

*They are wolves howling wildly
with a hungry voice,
with their eyes
shining and sparkling through the night* (Our translation)

Shvarci has translated this stanza like this:

*Ah, ishin ujqër të uritur
me ata zëra të pështirë,
dhe sytë e zjarrtë u shkëndijonin
si thëngjijtë në errësirë!* (Heine, 1990, p.61)

*Ah, they were hungry wolves
with those loathing voices,
and their fiery eyes sparkled
like coals in the dark!* (Our translation)

While Klosi's version of the above stanza is as follows:

¹ All quotations from Albanian sources have been translated in English by the authors.

*Ah, ishin ujqër të uritur
dhe ulërinin ato egërsira
me sytë e untë që u shkëndijonin
si gaca zjarri nga errësira.* (Klosi, 2010, p.7)

*Ah, they were hungry wolves
With their terrifying howling
and with his eyes that sparkled
like fire out of the darkness.* (Our translation)

In all three versions of this stanza, the semantic and rhythmic structure of the original were faithfully translated to some extent, but Poradeci's version is more accurate and made some very effective changes and transpositions, giving us a more emotional and poetic translation. Meanwhile, Shvarci translated the first two verses with a slightly excessive freedom, and thus there are some inaccuracies in his version of translation. The interjection "Ah" is used wrongly at the beginning of the first verse, the phrase "ulërinjë egërsisht" (Eng. terrifying howling) is left out, and, no doubt for the sake of rhyme, the epithet "të pështirë" (Eng. loathing) is arbitrarily added to the voices of wolves, which is not used in the original at all. Klosi translated this stanza more fluently and accurately than Shvarci, but he has repeated the idea of the wolves' hunger, using in the second verse wrongly the epithet "i untë" (Eng. hungry), which does not exist in standard Albanian, instead of "i urët" (Eng. hungry).

Next is the fourth stanza of the twelfth chapter in the original German:

*Sie hörten von meiner Ankunft gewiss,
die Bestien, und mir zur Ehre
Illuminierten sie den Wald
und singen sie ihre Chöre.*

Here is Poradec's version of translation of this stanza:

*Dëgjuan se ardha sigurisht
dhe, për të më nderuar,
i dhanë pyllit të zi një ndriçim,
në kor duke kënduar.*

*They heard that I was coming, of course
and, to honor me,
gave the black forest a light,
in the choir singing.* (Our translation)

In Shvarci's translation, this stanza sounds like this:

*Me siguri e morën vesh që erdha
dhe, për të më nderuar,
e llamburitën pyllin tejendanë,
në kor duke kënduar.*

*They probably found out that I came
And so as to honor me,
they lit up the forest throughout,
in the choir singing.* (Our translation)

The above stanza according to Klosi's version is as follows:

*E morën vesh që kisha ardhur
dhe sikur donin t'më nderonin
e përshkënditën pyllin mbarë
në kor filluan të këndonin.*

*They found out that I had come
and as if they wanted to honor me
they brightened the whole forest
and they started singing in the choir. (Our translation)*

In all three versions of this stanza, we have a more prosaic translation, especially when it comes to Poradeci and Shvarci's versions, as a result of the use of the infinitive and the gerund at the end of the second and fourth lines. This was done to preserve the interrupted rhyme scheme, but could have easily been done in another way because the participle, with which these unconjugated forms of the verb are built, dilutes the euphony of the poem. Meanwhile, Klosi used the subjunctive mood of the corresponding verbs at the end of these two verses, even though the excessive use of verbal rhymes is not so adequate and pleasant. In all three versions, the word "beast", which is the subject of all the sentences in this stanza, is left out. In addition, in translating the fourth line, Poradeci and Shvarci used a subordinate sentence instead of using a coordinated sentence to avoid creating semantic ambiguity. In Shvarci's version, at the beginning of the third verse, we come across a wrong use of the verb "lamburit" (Eng. lit up), both in terms of its form and its meaning. This verb is used only in its intransitive form and has the meaning "makes a lot of light; shines with purity", while in the original German we have the transitive verb "illuminieren", which is borrowed from the French, "illumine", and which means "ndriçoj" (Eng. enlighten), but not "llamburit" (Eng. lit up), as used by Shvarci, nor "brightened", as used by Klosi. In this case, the verb phrase "i dhanë ndriçim" (Eng. gave light) that Poradeci used is not strong either, because it makes the verse too prosaic. In Klosi's version, the conjunction "if" is added mistakenly in the second verse, which deviates the meaning of this verse from the original German.

As follows is the fifth stanza of the twelfth chapter in the original German:

*Das ist ein Ständchen, ich merke es jetzt,
ich soll gefeiert werden!
Ich warf mich gleich in Postur
und sprach mit gerührten Gebärden.*

This stanza in Poradeci's version sounds like this:

*Kjo është një serenadë, e kuptoj
se duan të më lëvdojnë!
U vura shpejt në mprojtje dhe flas
me fjalë që më tundojnë.*

*This is a serenade, I understand
that they want to praise me!
I quickly started to defend myself and speak
with words that tempt me. (Our translation)*

Shvarci has translated this stanza like this:

*Madje m'u duk se ish një serenatë,
dhe, meqë po më bënin goxha nder,
mora një pozë prej aktori
e u mbajta një fjalim në terr.*

*I even thought it was a serenade,
and, as they were doing me quite a favor,
I took a posture of an actor
and I gave them a speech in the dark. (Our translation)*

This stanza according to Klosi's translation is as follows:

*Madje m'u duk si serenadë,
dhe meqë shprehnin kaq nderim
mora një pozë edhe u fola
me fjalë e gjeste gjithë ngazëllim.*

*It even seemed like a serenade to me,
and since they expressed such respect
I took a posture and talked to them
with words and gestures all excitement. (Our translation)*

Clearly, all three Albanian versions of translation of this stanza have faults and omissions here and there in terms of meaning compared to the original. Thus, while Poradeci translated the second verse as he should have with a negative sentence, (although the verb “feiern” of the original German, which means “nderoj” (Eng. to honour), is here translated mistakenly as “lëvdoj” (Eng. to praise) in Shvarci’s version and in Klos’s version, changes, transpositions and modulations that were made in this verse distort the meaning. Hence, at the beginning of the first verse, the adverb “madje” (Eng. even) was added erroneously, just for the sake of the number of syllables, and the verb “dukej” (Eng. looks) instead of the verb “kuptoj” (Eng. understand) or “shoh” (Eng. see), while the second verse was translated not as an adverbial sentence but as a causative sentence, adding the Turkish word “pretty” (turkish “goxha”) in Shvarci’s version. The third line of the original in Poradec’s version was completely mistranslated, because “Ich warf mich gleich in Positur” does not mean “I quickly started to defend myself and speak”, but “I took a posture”, as translated by Shvarci and Klosi, who forgot the adverb “quickly”. Meanwhile, Poradeci translated the third verse of the original “Und sprach mit gerührten Gebärden” as “with words that tempt me”, distorting the correct meaning which is “with touching gestures”. Shvarci translated this verse leaving out the phrase “touching gestures” and added, quite arbitrarily, the word “terr” (Eng. dark), because he had to make it rhyme with the second verse (in this case the rhyme between the Albanian word “nder” (Eng. favour) with “terr” (Eng. dark).

This is the sixth stanza of the twelfth chapter in the original German:

*"Mitwölfe! Ich bin glücklich heut,
in Eurer Mitte zu weilen,
wo so viel edle Gemüter mir
mit Liebe entgegenheulen.*

Poradeci has translated this stanza into Albanian in this way:

*Vëllezër ujq, jam i lumtur sot
që gjindem në mes tuaj,
ku kaq fisnikë me dashuri
më ulurijnë mua.*

*Wolf brothers, I am happy today
that I am among you,
where so noble with love
you are howling at me. (Our translation)*

Here is Shvarci’s version of this stanza:

*"Vëllezër ujqër! Ndihem fort i lumtur
këtu mes jush, mes kësaj brohorie!
Ju jeni kaq fisnikë dhe më pritët
me ulërima dashurie!*

*"Wolf brothers! I feel very happy
here among you, among this cheer!
You are so noble and you received me
with chants of love! (Our translation)*

Klosi translated this stanza in completely the same way as Shvarci, without even omitting any commas from his version. From the poetic perspective, both Poradeci’s and Shvarci’s translated versions of this stanza sound beautiful. In the second part of the first verse, Shvarci unnecessarily added the adverb “fort” (Eng. very) instead of the original adverb “today”, even though both of these words are monosyllabic and do not affect the number of syllables in this verse. In the second verse he randomly added the expression “me ulërima dashurie!” (Eng. with chants of love) to preserve the broken rhyme

scheme, ABCB, in Albanian: “brohorie” (Eng. cheer) which rhymes with the word “dashurie” (Eng. love). While in Poradeci's version, the original verb “entgegenheulen” is mistranslated with the words “më ulërijnë mua” (Eng. you are howling at me), in Shvarci's version, it is paraphrased correctly and beautifully with the words “më pritët me ulërima dashurie...” (Eng. you received me with chants of love!...)

Next comes the seventh stanza of the twelfth chapter in the original German:

*Was ich in diesem Augenblick
empfinde, ist unermesslich.
Ach! Diese schöne Stunde bleibt
mir ewig unvergesslich.*

Poradeci has translated the above stanza in this way:

*Atë që ndjej në këtë ças
s'e thotë fjal' e shkretë.
Kjo orë e bukur për mua qëndron
e paharruar përjetë.*

*What I feel at this time
can never be expressed with mere words.
This beautiful moment for me stays
forever unforgettable. (Our translation)*

This stanza in Shvarci's version is as follows:

*Atë që ndiej në këto çaste
s'e shpreh dot fjalë e shkretë!
Kjo orë e bukur do më mbetet
e paharruar përjetë!*

*What I feel in these times
It can never be expressed in mere words!
This beautiful moment will remain with me
unforgettable forever! (Our translation)*

Klosi copied Shvarci's translation without making even the slightest edit. Poradeci translated this stanza very superbly, both semantically and poetically. In his version, paraphrasing of the original's second verse epithet, “unermesslich”, used as the predicative complement of the subject, in the sentence “cannot be expressed with mere words” is rather striking. While Shvarci, who translated this stanza almost the same as Poradeci, correctly adds the negative particle “dot” (Eng. never). Shvarci nicely replaced the verb “qëndron” (Eng. stays), used at the end of the third line of Poradeci's version, with the verb “mbetet” (Eng. remains), in the future tense, unlike the original. Both Poradeci and Shvarci translated the German word “Stunde” in the third verse as “koha” (Eng. time), but this German word in this context should be translated as “çast” (Eng. moment).

The eighth stanza of the twelfth chapter in the original German:

*Ich danke Euch für das Vertrauen,
womit Ihr mich beehret
und das Ihr in jeder Prüfungszeit
durch treue Beweise bewähret.*

This stanza was translated by Poradeci in this way:

*Për mirëbesimin falënderoj,
kështu ju më nderoni.
Dhe në çdo kohë sprovimi këtë
me prova besnike e forconi.*

Thank you for your trust,

*this is how you honour me.
And at any time we try this
with faithful proof you strengthen it. (Our translation)*

For this stanza of the original, Shvarci gave the following version:

*Besim të madh paski tek unë –
këtë kam për t'jua shpërblyer.
Edhe në sprova më të mëdha
nuk kam për t'ju zhgënjyer.*

*You have great faith in me –
I will reward this.
Even in the greatest trials
I won't disappoint you. (Our translation)*

As follows is Klosi's version of translation:

*Për mirëbesimin falënderoj,
kështu ju më nderoni,
dhe në çdo kohë ju sprova jepni,
dëshmi besnikërie tregoni*

*Thank you for your trust,
this is how you honor me
and though at all times you face challenges,
you show proof of loyalty. (Our translation)*

Doubtless Poradeci's translation of this stanza is faithful to the original because it recreates in Albanian a pleasant rhythm and sound and preserves the interrupted rhyme scheme. The only minor remarks that can be made about his translation of this stanza are that it would be better if, in the first verse, the verb "falenderim" (Eng. thank) was not left as a thanking in general, but was accompanied by the relevant personal pronoun, in order to understand more clearly that the poet is addressing the wolves. The phrase "prova besnike" (Eng. faithful proof) in the third verse could be replaced with the phrase "dëshmi faktike" (Eng. faithful testimony) to break up the cacophony created by the word "sprovimi" (Eng. trial) in the third verse. Meanwhile, it can also be said without hesitation that Shvarci's translation of this stanza is the most inaccurate we have seen so far because it is clearly seen that it does not match the original at all. Moreover, the word "falenderim" (Eng. thanks) does not appear anywhere. In the first verse the surprising form of the verb "këtë kam" (Eng. to have) is used mistakenly, which does not exist in the original. He also added the words "shpërblyer" (Eng. reward), "zhgënjyer" (Eng. disappointment) and "sprova më të mëdha" (Eng. greatest trials), which do not exist in the original German. In Klosi's version, the first two verses were translated relying completely on Poradeci's version, while the third and fourth verses were more exquisitely adapted, introducing some changes and some shifting of words. The ninth stanza of the twelfth chapter of the German original:

*Mitwolfe! Ihr zweifelt nie an mir,
Ihr liasset Euch nicht fangen
von Schelmen, die Euch gesagt, ich sei
zu den Hunden übergegangen.*

Which was translated by Poradeci like this:

*Vëllezër ujq, s'dyshuat aspak
më mua, s'ju muarr mëntë
finokët, të cilët ju thanë se
u hodha unë tek qëntë.*

*Wolf brothers, you did not doubt at all
In me, you did not believe
the wily people, who told you that
I jumped to the dogs. (Our translation)*

While Schvarci has translated it in the following way:

*Vëllezër ujqër! Ju s'dyshuat kurrë
tek unë - dhe as nuk ju morën mendtë
nga maskarenjtë që ju thanë,
se paskam kaluar te qentë.*

*Wolf brothers! You never doubted
in me - and you were not deceived
from rascals who told you
that I have joined the dogs. (Our translation)*

And Klosi's version of the stanza in question is as follows:

*Vëllezër ujqër! Ju s'dyshuat kurrë
tek unë - dhe as nuk ju morën mendtë
nga maskarenjtë që ju thanë
se paskam kaluar te qentë.*

*Wolf brothers! You never doubted
in me - and you were not deceived
by dishonest people who told you
that I have joined the dogs. (Our translation)*

Klosi copied Shvarci's version of translation of this stanza verbatim without making a slightest change to meaning or rhythm, so in this case we will compare with the original to only Poradeci and Shvarci's versions. Although, as usual, he used a lot of dialect in this stanza, Poradeci remained faithful to the original with the exception of the first verse, where instead of the adverb "asnjëherë" (Eng. never), he used the adverb "at all", and the third verse, where, for the sake of rhythm, it would have been better if the relative pronoun "which" was used, as Shvarci did, rather than the plural relative pronoun "who". Even Shvarci correctly gave the meaning of the original, but he has translated half of the second verse and the beginning of the third verse in such a way that the meaning is not very clear. This is because in the verb phrase "ju morën mendtë" (Eng. and you were not deceived), which in this case means "i prish mendjen dikujt" (Eng. and you were not misled), the verb "marrë mendtë" (Eng. misled) must be in the active form and not in the passive form, as it is in Shvarci's version, which is proven from the use of the preposition "nga" (Eng. from) to the noun "maskarenjë" (Eng. rascals). A more accurate translation would be like this: "and the villains couldn't deceive you". The fourth verse of Shvarci's version, when compared to the fourth verse of Poradeci's version, is more attractive and eloquent as a result of the use of the auxiliary verb "paskam" (Eng. have) in the admirative mood: "se paskam kaluar te qentë" (Eng. that I have joined the dogs).

The tenth stanza of the twelfth chapter of the original:

*Ich sei abtrünnig und werde bald
Hofrat in der Lämmerhürde -
dergleichen zu widersprechen war
ganz unter meiner Würde.*

As follows is Poradeci's version of translation:

*Se jam renegat dhe do jem këshilltar
oborri tek dhëntë në vathë -
kjo rëndësinë time e ul,
e kap si në pranga me rrathë.*

*That I am a renegade and I will be a counselor
the yard of the sheep flocks-
diminishes my importance,
it catches it as if in handcuffs with rings. (Our translation)*

This stanza in Shvarci's version:

*Se qenkam renegat, dhe se te qengjat
do më dhënkam një post të lartë së shpejti...
Që t'i përgënjeshtroja këto profka
nuk ma lejonte dinjiteti!*

*That I am a renegade, and that among the sheep
I will be given a high post soon...
To refute these drools
my dignity did not allow me! (Our translation)*

Klosi has translated the above stanza in this way:

*Se qenkam renegat dhe se te qingjat
i lartë oborrtar u bëkam së shpejti...
Që t'i mohoj këto profka
nuk ma lejonte dinjiteti!*

*That I was a renegade and that among the lambs
I soon became a high courtier...
To deny these drools
my dignity did not allow me! (Our translation)*

We can say that Poradeci's version is quite flawed when it comes to preserving the meaning of the original. In the first two verses the adverbial phrase "së shpejti" (Eng. quite soon) is missing. The word "Hofrat" in the original does not mean "këshilltar oborri" (Eng. councilor of the court) as translated by Poradeci or "oborrtar i lartë" (Eng. high courtier) as translated by Klosi, but rather means "post i lartë" (Eng. high official or high post), as translated by Shvarci. In addition, Poradeci translated the compound word of the original "Lämmerhürde" as "vathë dhensh" (Eng. sheep flock), and not "vathë qengjash" (Eng. lamb flock), as the word "lamb" was purposely used by the author alongside the word "wolf". In the fourth line of this stanza in Poradeci's version, the equivalent of the German verb "widersprechen", which means "kundërshtoj, përgënjeshtroj, mohoj, hedh poshtë" (Eng. to contradict, to refute, to deny, to reject), is missing. But the most serious error in the translation of this stanza is in the fourth line, which was translated in such a way that it does not correspond at all to the meaning of the original. Furthermore, one cannot even understand in Albanian what the translator wanted to say. Meanwhile, Shvarci in his version remained faithful to the original. But by using the verb "jap" (Eng. give) at the beginning of the second verse, he created a surprising future tense in an admiring mood that does not exist in Albanian. The third verse came out somewhat prosaic since the translator completely adhered to the syntactic structure of the original, which is not in keeping with the Albanian syntax. In this verse, the word "profka" (Eng. drools) was added unnecessarily, but if the translator needed it for the sake of the number of syllables, it would have been better to instead put the word "slander" because it sounds better in this context. Klosi's version of this stanza is almost completely the same with Shvarci's, but he introduced some minor changes which, in certain instances, only undermined the meaning. For example, the incorrect replacement of the phrase "post i lartë" (Eng. high post) with "oborrtar i lartë" (Eng. high courtier).

The eleventh stanza of the twelfth chapter of the original:

*Der Schafpelz, den ich umhängt
zuweilen, um mich zu wärmen,
glaubt mir's, er brachte mich nie dahin,
für das Glück der Schafe zu schwärmen.*

This stanza in Poradeci's version is:

*Gëzof' i deles i mbajtur mbi supe
prej meje që të ngrohem,
s'më bëri dot për një lumtëri
të dhenve të lëvdohem.*

*Sheep's wool carried on the shoulder
by me used to warm me up,
but couldn't make me
as happy as sheep used to brag about it. (Our translation)*

Shvarci has translated this stanza as follows:

*Lëkurë e qengjit që, në ndonjë rast,
e hidhja supeve që të ngrohesh,
nuk më ka shpurë kurrë (ju betohem!)
për fatin e dhenve të merakosës.*

*Lambskin that, on some occasions,
I threw it on my shoulders to keep me warm,
never made me (I swear!)
worried about the fate of the sheep. (Our translation)*

The above stanza according to Klosi's version:

*Lëkurë e qengjit që nganjëherë
e hidhja supeve, trupin të ngrohja,
s'më ka shtyrë kurrë (ju betohem!)
fatin e qingjave të ëndërroja.*

*Lambskin that sometimes
I threw on my shoulders, to warm my body,
never pushed me (I swear!)
to dream about the fate of the lambs. (Our translation)*

In general, Poradeci translated this stanza correctly. Even though he mistranslated some words, he remained faithful to the syntactical structure of the original, despite the great differences that exist between German and Albanian syntax, especially when it comes to poetry. Thus, for example, at the end of the first verse and at the beginning of the second verse, not only did he leave out the adverb of frequency “nganjëherë” (Eng. sometimes) or “herë pas here” (Eng. from time to time), but he made the translation of these two verses too prosaic, using the passive voice of the verb “hedh” (Eng. throw) to which he was forced to add the words “prej meje” (Eng. by me), which makes the rhythm slow and does not sound natural. In addition, he used the verbs at the end of the second verse and the fourth verse in the present tense instead of using them in the imperfect as they were used in the original. Meanwhile, he translated the German verb “schwärmen”, which means “përgjërohem” (Eng. beseech), as “lëvdohem” (Eng. brag), and we do not believe that he did this for the sake of the rhyme with the verb “ngrohem” (Eng. warm) at the end of the second verse, because in Albanian it would rhyme nicely even if he translated the verb correctly as “përgjërohem” (Eng. beseech). In Shvarci's version, the meaning of this stanza is more precise, and the syntactic and rhythmic structure is more flexible, but the “Schafpelz” composite of the original should be translated “lëkurë e deles” (Eng. sheep's skin) and not “lëkurë e qengjit” (Eng. lamb's skin). Same as Poradeci, Shvarci incorrectly translated the German verb “schwärmen”, but with the verb “worried”, getting a little closer to the meaning of the original. The first three verses of Klosi's version are almost the same as the corresponding verses in Shvarci's version, with the exception of some small editing, which neither adds nor removes anything when it comes to the meaning and rhythm, while in third verse he translated the above verb of the original German with the Albanian verb “ëndërroj” (Eng. dream), which is completely wrong.

The twelfth stanza of the twelfth chapter of the German original:

*Ich bin kein Schaf, ich bin kein Hund,
kein Hofrat und kein Schellfisch –
ich bin ein Wolf, mein Herz
und meine Zähne sind wölfisch.*

Here is Poradeci's version of translation:

*Se dele nuk jam, dhe qen nuk jam,
Këshilltar, egrefin i shkretë
kam mbetur ujk, dhe kam zemr' e dhëmbë
si dhëmbët e ujkut, të mprehtë.*

*Because I am not a sheep, and I am not a dog,
A poor counsellor,
A wolf I remained, and I have a heart and teeth
like a wolf's teeth, sharp. (Our translation)*

This stanza in Shvarci's translation is as follows:

*Jo, nuk jam qengj, nuk jam as qen,
s'jam ofiqar, as peshk trutharë –
kam mbetur ujk me zemër ujku,
me dhëmbë të mprehtë si dhe më parë!*

*No, I'm not a lamb, I'm not even a dog,
I'm not an official, nor a lamebrained-
I have remained a wolf with a wolf's heart,
sharp-toothed as before! (Our translation)*

While Klosi translated this stanza in the following way:

*Jo, nuk jam qingj, nuk jam as qen,
s'jam oborrtar, as peshk trutharë –
kam mbetur ujk, me zemër ujku
dhe dhëmbë të mprehtë si dhe më parë.*

*No, I'm not a lamb, I'm not even a dog,
I'm not a courtier, nor a lamebrained fish -
I remained a wolf, with a wolf's heart
and with sharp teeth as before. (Our translation)*

Evidently, Poradeci somewhat well preserved the semantic and rhythmic structure of the original, although he could have avoided any additions or any unnecessary lexical changes. For example, the translation of the composition of the original “Schellfisch” with the phrase “këshilltar, egrefin i shkretë” (Eng. a poor counselor) could well have been translated as “peshk i shijshëm” (Eng. delicious fish) instead because the meaning of the word “egrefin” in Albanian is not known and the epithet “poor” was used quite wrongly. It would also have been good if at the beginning of the second verse, the conjunction “as” (Eng. nor) had been put before the two homogeneous parts of sentences because that way the meaning would be more clear and the verse would have a more flexible rhythm. This stanza in Shvarci's translation sounds better and is more fluent and eloquent, and its meaning is given with greater accuracy, but it is not known why he used the word “qengji” (Eng. lamb) instead of the word “delja” (Eng. sheep) as in the original. Even in Shvarci's version, the German composite “Schellfisch” is mistranslated. Meanwhile, the addition of the adverbial expression “si dhe më parë” (Eng. as well as before) at the end of the third verse to rhyme in Albanian with the epithet “trutharë” (Eng. lamebrained) at the end of the second verse does not correspond to the original at all, and with a little effort the broken rhyme scheme could have been recreated in a different way. As for Klosi's version of this stanza, we cannot compare it with the versions given by the other two translators because he copied Shvarci's version verbatim, making only one change, which is completely unjustified because he has replaced the word “ofiqar” (Eng. official) with the word “oborrtar” (Eng. courtier).

3. Conclusion

Based on the analysis and comparison demonstrated in this article, some of the strengths of the three translated versions are: faithful rendering of the semantic, syntactic and rhythmic structures of the original; effective changes and transpositions; fluent and accurate translations in many cases; avoidance of semantic ambiguities; preservation of the euphony; correct translation of epithets; recreation of poetic elements; recreation of rhyme and preservation of the rhyme scheme; maintenance of meaningful and

rhythmic nuances; and preservation and faithful transmission of figures of speech. On the other hand, the following are some of the weaknesses in their translations: excessive freedom in translation; the addition of words for the sake of preserving the rhyme; the use of words outside the standard Albanian; prosaic translation in some instances: the use of the past and present participle of verbs to preserve the interrupted rhyme scheme; the wrong use of the subjunctive and verbal rhymes; the omission of words from the original; semantic errors making transpositions that distort the meaning; the addition of adverbs and conjunctions due to the number of syllables in the verse; some mistakenly translated words; use of dialecticisms; use of inappropriate synonyms; incorrect use of passive and active diathesis; the use of erroneous equivalents and modulations; the unsuitable use of imperatives; the use of colloquial words and expressions; inappropriate rhyming of some forms of personal pronouns; wrong use of some adjectives; and unclear translation of some verses. While they all had to abandon something in order to translate Heine into modern Albanian, more is gained than lost in their translations because they have introduced new poetic styles, themes, motifs, and figures of speech. All three translators of Heine's poem followed and relied on the principles and methods proposed by writers and translators of different periods and backgrounds such as Dryden, Dolet, Tytler and especially by Vinay and Darbelent. Of the three translations, Poradeci did his best to stick to what Dryden preferred: paraphrase and escaped metaphrase and imitation (Munday, 2008, p. 25). All of them to various degrees also tried to adhere to the three following general laws suggested by Tytler:

- (1) The translators should give a complete transcript of the ideas of the original work.
- (2) The style and manner of writing should be of the same character as that of the original.
- (3) The translation should have all the ease of the original composition. (Munday, 2008, p.

27).

Hence, Tytler's solution (p. 203) is for the translators to adopt the very soul of the author, which is what all three Albanian translators strove to do. However, not all of them succeeded equally in this attempt. Poradeci quite frequently translated Heine's poem by recreating many poetic elements of the original and clearly showcasing the idea of the author. However, slight mistakes done when it comes to grammatical categories of parts of the speech as well as other grammatical and stylistic mistakes are also noticed in his version of translation. Shvarci chooses a more linear translation, which is akin to a literal translation. Fidelity to the source text turns into a feature for Klosi, too. Moreover, Klosi sometimes even gives some stanzas verbatim according to Shvarci's translation without even making the slightest editing. Poradeci relied on methods and strategies of translation proposed by Vinay and Darbelent such as oblique translation and the perimeter of option, while Shvarci and Klosi were more prone to direct translation and servitude. Although Shvarci and Klosi tried to adapt the verses as best as possible, making grammatical and stylistic changes and using and adding sometimes new and even wrong words, it is Poradeci who managed to adjust not only the structure of these 10 stanzas of this poem and the entire poem as well, but also recreated this extremely beautiful poem with rare literary, artistic and aesthetic values fluently, skilfully and inspirationally. His translation is indeed rich with words, expressions, phrases and rare nuances of the styles that appear in the poem. We hope that this article will be used as a basis for various academic studies that aim at the comparative analysis of translations of world literature masterpieces in Albanian. It will also help in determining the progress of the quality of literary translations into Albanian, in employing more appropriate and contemporary ways, parameters and methods of translations and in avoiding possible grammatical, lexicological, stylistic, semantic or pragmatic mistakes, in broadening the knowledge about this increasingly important field and in further developing, advancement and modernization of Albanian literature, culture and philology.

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