

Heinrich Heine in Albanian Literature

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Abstract—Those who wrote about and introduced Heinrich Heine into Albanian literature and culture are the following distinguished Albanian intellectuals, researches and scholars: Javer Malo, Nexhip Gami, Vehbi Bala, Perikli Jorgoni, Pertef Kruja, Robert Shvarc, Petraq Kolevica, etc. However, no all-embracing articles or papers in English or German were written about Heinrich Heine's presence, popularity and influence on Albanian literature. Therefore, through qualitative and comparative literature methods this article attempts to illuminate the presence, popularity and impact of Heine's poetry on the poems of some of the most popular Albanian writers and poets, such as: Çajupi, Konica, Noli and Poradeci by focusing on the main similarities and differences of Heine's poems with those of the aforementioned Albanian poets. The paper demonstrates and proves that it is beyond doubt that the poems of the aforesaid Albanian poets share strange and interesting similarities and a kind of concordance with the topics, motifs, messages and style of Heine's poems and that he influenced those poets in different ways and to various degrees. The themes and motifs of politics, patriotism, social injustice, longing for motherland, freedom, brotherhood, nature, enthusiasm, love, hate, pain, sadness, disbelief, tradition, anticipation of future, dreams, etc. best connect the poems of Albanian poets to Heine's.

Index Terms—German and Albanian literature, Heinrich Heine, reception, influence

I. INTRODUCTION

Albanian-German literary relations and ties, in all likelihood, have not yet been properly studied, although so far a number of works and masterpieces of famous German writers, such as: Goethe, Schiller, Heine, Nietzsche, Mann, Remarque, Zweig, Kafka, Brecht, Rilke, etc., were translated into Albanian. Beyond doubt, among them, one of the most translated and most famous in Albanian literature and culture is Heinrich Heine. However, the life and work of the great German poet Heinrich Heine, and in particular his echo in Albanian literature and culture, have not been studied to the desired and deserved extent. Furthermore, there are no articles or papers written in German or English so far on Heine's popularity and impact in Albanian literature. Therefore, the purpose of this paper is to shed light on the presence, reception and impact of Heinrich Heine on some prominent poets and writers of Albanian literature. For this purpose, we have collected, studied and analyzed essential information and facts from histories of literature, studies, monographs, critical articles, reviews, and papers that highlight the importance of this outstanding writer and poet, the role of his influence on the cultures and literatures of other countries and, in particular, the echo that he had and continues to have on Albanian literature with an impact he exerted and continues to exercise on Albanian literature.

Referring to the bibliographic data, the first Heine's poems were translated into Albanian a hundred or so years ago, that is, in the third phase of the Albanian National Revival, which began in the 30s and 40s of the 19th century and reaching its climax in 1912 with the proclamation of the Independence of Albania. The Declaration of Independence of Albania strengthened the economic ties between its various provinces, resulting in the strengthening of convergent linguistic tendencies, rapprochement of provincial dialects, their fusion in the literary language, and the creation of conditions for the development of a new national literature and culture. During the period following the Declaration of Independence, the patriotic spirit of National Revivalist literature developed further, while in the 20s and 30s of the 20th century it became more realistic, democratic and social in content.

Heinrich Heine's poems were translated into Albanian by some of the most renown and outstanding Albanian literary translators, poets and writers, such as: Faik Konica, Hil ë Mosi, Laz ë Shantoja, Lasgush Poradeci, etc. During the period after World War II many translations of his various poems were often published in Albanian newspapers and magazines along with essays, articles, comments and reviews about Heine's poems. Moreover, for the first time, selected parts and passages of Heine's works and poems appeared in anthologies and school and university textbooks in Albanian.

Hence, the paper examines in a chronological order articles, essays and reviews written on Heine in Albanian literature. To this end, this paper employs methods used in comparative literature. According to Stallknecht and Frenz: "The seed of literary influence must fall on fallow land. The author and the tradition must be ready to accept, transmute

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and react to the influence” (Stallknecht & Frenz, 1973, p.91). Moreover, they suggest that: “Literary influence appears to be the most frequent and most fruitful at the times of emergence of national literatures and radical change of direction of a particular literary tradition in a given literature” (Stallknecht & Frenz, 1973, p.92). Namely, this is exactly how and when German literature and Heinrich Heine influenced Albanian literature, in general and certain Albanian poets and writers, in particular given that Heinrich Heine’s poems and other literary works were translated, discussed, commented, appreciated and analyzed mainly during the period of Albanian National Revival, when Albanian language was still not standardized and when Albania and Albanians were still striving to emancipate, enrich, modernize and westernize their national literature and culture.

However, in comparative literature there are differences between popularity, reception, fame and influence. Corstius was clear and precise enough when he explained the influence of an author or literature by another: “A comparative literature student should, in keeping track of the vicissitudes of a work outside its country of origin, recognize the necessity of distinguishing between reception, success, fame, and influence. As far as the last mentioned concept is concerned, he will have to base his conclusions about it on verifiable connections and on their equally verifiable formal and ideational consequences for the new text (Corstius, p. 189). Hence, given that Heine is one of the most popular German poets in Albanian literature and has influenced many Albanian poets and writers, this article attempts to address and fill in a gap that existed so far not only about Heinrich Heine’s popularity and reception but about his influence on Albanian literature, as well.

II. ANALYSIS AND DISCUSSION

A. Heinrich Heine in Albanian Literature - Popularity and Reception

Albanian journals, magazines and school and university textbooks published several articles, essays and reviews about Heinrich Heine’s life and works, popularity, reception, influence, etc. Therefore, to illuminate the reception and influence of Heine’s translated poems and other works in the Albanian literature and culture, we will turn our primary focus not only on the most popular and the most authoritative opinions of distinguished and outstanding Albanian literary translators, scholars and researchers about Heinrich Heine but also on the ways and degrees to which he influenced certain Albanian poets and writers.

Well-known translator, publicist and diplomat Javer Malo published a long article in the newspaper *Zeri i Popullit* on the occasion of the 100th anniversary of the death of Heinrich Heine. Regarding the life and the wide and rich literary works of the great German democratic poet, the author of this article calls Heine a lyrical poet with a rare sense for aestheticism, an outstanding poet, who put his talent in the service of the people and their liberation. Heinrich Heine is a first-rate poet and one of Germany’s greatest poets. Touching upon the life and work of the German poet, Javer Maloja says: “With his literary and journalistic works, Heinrich Heine, the great German patriot, played a prominent role in the recognition and understanding between peoples. He unmasked the instigators of predatory wars. It is because of this that he was persecuted while he was alive by the then German reactionary politics and after his death also by German fascism, which banned and burned his works. However Heinrich Heine remains one of Germany’s greatest and outstanding writers and poets after Goethe. His work is part of the common treasure of world culture” (Malo, 1956, p.3).

On the occasion of the 175th anniversary of the birth of Heinrich Heine, the newspaper *Drita* published an article, which, among other things, reads: “Heinrich Heine, one of the greatest poets of the world, was born 175 years ago. He became a distinguished representative of his era because he perpetuated the history of the time and made it immortal through his poetry. Poet of subtle human feelings of nature and environments, the great romantic poet, rose to such heights, from where he poured and expressed love for the homeland and the people and hatred and debunking for the feudal lords and the obscurantists. Heine, a happy freedom poet, portrayed profoundly the situation and actuality of the era. He heightened poetry and related it to deep feelings of society. The work of this great poet and humanist is permeated by joys and sorrows, and from them springs the love of freedom and the fight against oppression and exploitation” (*Heinrich Heine’s 175th Anniversary*, 1972, p.15). At the end of this article are published a passage from the poem “Germany. A Winter Tale” and some other poems by Heine, translated in Albanian by Lasgush Poradeci.

Lecturer of foreign literature at the University of Tirana, Prof. dr. Nexhip Gami, published in *Ylli* magazine a long article on the occasion of the 175th anniversary of the birth of Heinrich Heine. At the top of the first page of the article is the following Heine’s saying about himself: “I do not know if I deserve to have a laurel wreath placed on my grave. But the sword of the freedom fighter must be placed on my grave ... “ Among other things, the author of the article writes: “Despite the spiritual suffering, the poet clings tightly to life, ready to fight for it even if in this fierce battle he is thrown to the ground several times. He therefore poetizes the figure of the oak standing face to face with the storm and overturning, at a time when the thirsty reed manages to survive ending up like a cane in the hand of a Philistine. In this way, the love of the lyrical poet begins to take on a broader meaning, beginning to be conceived by the reader as an organic part of the poet’s clash with the stifling environment of Germany of the time. Heine draws a sharp line between himself and the complacent, bloated, “happy” Philistine. Alongside the dreamy poet who plunges in despair, emerges as a contemplating poet who analyses life trying to determine his place in it. In Heine’s verses, nature merges with man’s inner life, with his work, his thoughts and life” (Gami, 1972, p. 12).

In the preface to Heine’s poetry collection entitled *Poetry*, translated into Albanian by Lasgush Poradeci, the poet Vehbi Bala, also a lecturer and researcher of Albanian literature, writes, among other things, that Heinrich Heine, the

great poet of love, nature and freedom, has been a distinguished representative of his homeland and of his era. From his works *The Book of Songs*, *The Pictures of Travel*, and *Germany. A Winter Tale*, *Lutetia*, etc., from his humanism and optimism, the world literature inherited a very valuable literary and cultural treasure. He has remained as one of the most prominent poets not only in the history of German literature, but also in the history of world literature. Therefore, his works enjoy a rare popularity and have been translated and adapted into many languages of the world (Bala, 1981).

On the occasion of the 185th anniversary of the birth of Heinrich Heine, the newspaper *Zëri i Rinis ë* in the section "Outstanding personalities of world literature, art and world", ran an article written by Perikli Jorgoni, a talented literary translator, who, among others, says: "The best part of Heine's poetic and journalistic works have become part of the precious treasure of progressive and prominent world literature and culture. His works are known for their deep lyricism and humanism, for the whipping power of biting satire and for the rare and volcanic reflection of his life and time, with all the problems and events that characterized and troubled it, being also famous for unveiling the reactionary philosophy of fanaticism. That was why Hitler burned his works, pronouncing and proclaiming them forbidden and dangerous. Heinrich Heine's work is therefore valuable to all freedom-loving people who fight for liberation and social justice" (Jorgoni, 1982, p.3).

A long research article by the well-known translator and publicist Pertef Kruja was published in the magazine "November" under the title "Works in prose of Heinrich Heine". In this study it is emphasized, first of all, that Heinrich Heine, as a writer and as a humanist, is one of the most interesting and famous personalities of the 19th century. Heine adored everything good and positive in his homeland: He held high regards for the most prominent representatives of German culture, for its tradition, for the wonderful songs and poems of the German people which, as he admitted, he used as sources to write many of his poems. When outside Germany, he felt a deep yearning for his homeland. He expected better days to come for Germany and believed that such days would come. With his literary criticism, his aesthetic ideas, especially his artistic creativity, he became the founder of the new and original German literature. Pertef Kruja emphasizes at the end of this study that the eminent poet Heinrich Heine, the great thinker, critic, writer and pamphleteer, passed away amid great physical misery. The sting of his satire and humor badly pierced his opponents, and they spared nothing to strike him back. But the brightest minds of mankind of that time comforted him with love and profound respect (Kruja, 1986).

In the textbook entitled: *Historia e letërsisë botërore (History of World Literature)* for high schools in Kosovo, a separate chapter is dedicated to the prominent German poet Heinrich Heine. Among other things, the chapter states: "Heine was one of the greatest masters of the German language. He was one of the most popular and creative poets, inheriting and imitating the intonation of the German folk song, as he learned it from the lyric poet Wilhelm Müller (1794-1827). Numerous poems by Heine were put to music by various composers. He enriched the inherited popular folk intonation and gave it an original form through the expansion of it in his lyrical poems. In German lyrical poetry Heine marked a turning point which is compared to that of Baudelaire in French and world poetry in the second half of the nineteenth century. Heine gained the conscious simplicity of his lyrical poems through the popular folk intonation and the fine linguistic refinement of the text. But Heine prevailed and excelled just as strongly with the stylistic expression of his meditative, political, satirical and philosophical lyrics. The sharpness of his satire, which easily uses the most varied stylistic tools, pervades both his works in verse and his works in prose, which gives them a great artistic power and profoundness. Even many of Heine's contemporaries saw in his work the most perfect artistic embodiment of their era" (*History of World Literature*, 1989, p. 158).

The textbook entitled *History of Foreign Literature of the 19th Century* for high schools, compiled by Prof. Dr. Nexhip Gami, contains a long chapter about the life and literary works of the famous German poet, Heinrich Heine. This chapter deals with the main aspects of the life of this poet and the analysis and evaluations of his literary works, both poems and prose works. As follows is one of the interesting parts of this chapter: "Heine can rightly be called a great lyrical poet, a poet of love and nature. With his creative imagination he portrays the seasons of the year; the enchanting beauty of spring, of fields, of green meadows and of the nightingale chorus is replaced by the intoxicating heat of summer, by the gilded cover of beautiful autumn and by the almost flying whiteness of pure and proud winter. Heine was not only a poet of nature, but also a philosophical motivator of its phenomena. Nature in his verses becomes one with man's creative life, his work, his hardships and his feelings." Regarding the prose works of Heinrich Heine, the author of this chapter notes that: "The dissatisfaction with the backwardness of Germany at that time, the disappointment that began to penetrate Heine's lyricism from an early age, took on a fuller and more concrete expression in his works in prose. Heine is one of the most prominent representatives of German Romanticism. He is known as a poet, aesthete, prose writer and publicist. During a period of backwardness of German social and political life, he heavily criticized and satirized the vices and despotism of state authorities and the inspirers of obscurantism. However, Heine is mostly known and popular as a great poet. His poetic works mark the most complete expression of the process of transition of German poetry from the "aesthetic period" to the romantic period, with independent and well-defined features and motifs. In this field, his name is listed alongside the classics of German lyric poetry, Goethe and Schiller" (Gami, 2004, p. 145).

B. Some Influences of Heinrich Heine on Albanian Poets

The translation of Heinrich Heine's poems has been accompanied in Albania, as in many other countries, with direct, indirect or spontaneous influences on various poets. From our research we have found that Heine has influenced to different extents the following Albanian poets: Andon Zako Çajupi, Faik Konica, Fan S. Noli and Lasgush Poradeci.

In the poem entitled "Homeland and Love" by Andon Zako Çajupi we find directly the motif that the German poet explores in his poem entitled *Two Brothers*, which is included in his poetry collection *Book of Songs*. In both Heine and Çajup's poems, the two brothers wage a sword fight for a girl of rare beauty, a beauty that in Heine's poetry, translated into Albanian by Lasgush Poradeci, is depicted as follows:

The Two Brothers by Heinrich Heine

By the eyes of Countess Laura
Were they thus in strife array'd;
Both with glowing love adore her,—
Her, the noble, beauteous maid. (The Poems of Heine. Complete. 1908, p. 44 [Translated by Edgar Alfred Bowring])

And here is how Çajup gives this description of the beauty of the girl, with whom the two brothers fall madly in love:

Homeland and Love by A. Z. Çajupi

Vita, a great lady,
beautiful and young girl,
indeed the most beautiful of all,
and all the brave men love her. (Çajupi, 1983, p. 50 [Our translation]).

The duel between the two brothers is depicted like this in Heine's poem *The Two Brothers*:

Brothers 'tis, who in fierce duel
Fight, with wrath to fury fann'd;
Tell me why these brothers cruel
Strive thus madly, sword in hand? (The Poems of Heine. Complete. 1908, p. 44 [Translated by Edgar Alfred Bowring])

Meanwhile, Çajupi portrays in this way the fierce match between two heroes, who do not know that they are brothers, but find out by chance during the duel, whereas in Heine's poem they are aware of the fact that they are brothers:

With a knife in hand
you attack the Turk fearlessly.
The brave one snatched the broadsword
and was fighting fiercely. (Çajupi, 1983, p. 53 [Our translation]).

Unlike what happens in Heine's poem, where two brothers kill each other, in Çajup's they hug each other after finding out from the exact same talismans that they hang around their necks, that they are brothers and after that they call each other to go up the mountain to fight for the freedom of the motherland and forget the beautiful girl for now.

We find a direct influence of Heine on Çajup's poetry entitled *I am Yearning and Burning*, which is included in his poetic cycle *Love*. Here the Albanian poet was inspired from the collection of poems of the German poet entitled *Lyrical Interlude*, which was translated into Albanian by Lasgush Poradeci.

Below we are giving the complete lyrical poems, which, in both Heine and Çajup's poems, consist of four stanzas:

I am Yearning and Burning by A. Z. Çajupi

I am yearning and burning
because I love you so much,
during the day I think about you all the time
at night I stay awake.

If flowers knew
my lovely, how much I love you,
they would come
to cry with me.

If the birds listened
they would stand beside me
and they would sing
to help me forget my passion.

No one in this life
 Can heal my wound
 except my darling herself
 who instead comes and hurts me! (Çajupi, 1983, pp. 64-65 [Our translation]).

Lyrical Interlude by Heinrich Heine

O if the tiny flowers
 But knew of my wounded heart,
 Their tears, like mine, in showers
 Would fall, to cure the smart.
 If knew the nightingales only
 That I'm so mournful and sad,
 They would cheer my misery lonely
 With their notes so tuneful and glad.

If the golden stars high o'er us
 But knew of my bitter woe,
 They would speak words of comfort in chorus,
 Descending hither below.

Not one of these can allay it,
 One only knows of my smart;
 'Tis she, I grieve to say it,
 Who thus hath wounded my heart (The Poems of Heine. Complete. 1908, p. 72 [Translated by Edgar Alfred Bowring])

With the exception of the first stanza of Çajup's and the third stanza of Heine's poem, all the other stanzas in both poems are completely similar and the only small and insignificant difference is that Heine's "nightingale" has been replaced by "birds" in Çajup's poetry.

Heine's influence is also significant in Çajup's poem *The Garden of Love*, the motif of which the Albanian poet took from the collection of poems of the German poet entitled *Lyrical Interlude*. This Heine's poem has five stanzas, while Çajup's poem has eight stanzas, the last three of which do not harmonize at all with the motif of Heine's poem, where the poet says: "And love and repose while drinking Of blissful visions we'll dream ", while the son in Çajupi's poetry promises the lover to feed her with meat, milk, honey, etc. In this case we are dealing more with an adaptation of Heine's poem by Çajupi. For comparison, we are giving here these two poems next to each other, of course without the last three stanzas of Çajup's poem:

The Garden of Love by A. Z. Çajupi

O beautiful dove
 I will take you in my arms,
 and singing
 will lead you elsewhere:

In a blessed
 and a blossoming place
 in clear and clean water
 and under the shadow.

Near a river
 where there are many flowers
 to fall on our knees,
 under the moon to illuminate us.

The stars gaze at us,
 birds sing to us
 to wake us up
 when the day (time) comes.

Without eating or drinking
 we are not left, my Mir ë
 as before dawn
 I will send for food. (Çajupi, 1983, p. 78 [Our translation]).

Lyrical Interlude by Heinrich Heine

On song's exulting pinion
 I'll bear thee, my sweetheart fair,
 Where Ganges holds his dominion,—
 The sweetest of spots know I there.
 There a red blooming garden is lying
 In the moonlight silent and clear;
 The lotus flowers are sighing
 For their sister so pretty and dear

The violets prattle and titter,
 And gaze on the stars high above
 The roses mysteriously twitter
 Their fragrant stories of love.

The gazelles so gentle and clever
 Skip lightly in frolicsome mood
 And in the distance roars ever
 The holy river's loud flood.
 And there, while joyously sinking
 Beneath the palm by the stream,
 And love and repose while drinking
 Of blissful visions we'll dream. (The Poems of Heine. Complete. 1908, p. 68 [Translated by Edgar Alfred Bowring])

Clearly, the differences between these two poems, leaving aside the last three stanzas of Çajup's poetry, are few and irrelevant, as the motif in both is quite the same. In Çajupi's poem, the poet takes his girlfriend "in his arms", while in Heine's poem he takes her "On song's exulting pinion"; to Çajupi it leads him "to a blessed place", while to Heine's it leads him to "Where Ganges holds his dominion"; depicting in both poems flowers, stars, moon, river, trees leaving their shadows, etc.

Faik Konica wrote two of his poems entitled "Lamentation on the Captivity of Albanians" and "Call to Arms or Albanian Marseille", inspired and influenced by two following Heine's political poems: "Silesian Weavers" and "Tendency". As follows are some lines taken from two poems by Faik Konica that illustrate and testify to his influence and inspiration from the above two Heine's poems:

Lamentation on the Captivity of Albanians by Faik Konica:

Enemies shall rise up and cast you down
 and oppress you until they exhaust you.
 Till they got tired and till they got enough
 Till they exhausted and starved you,
 They left you neither bread nor panties,
 you work, they eat! (Konica, p. 2001, p. 70 [Our translation]).

Silesian Wavers by Heinrich Heine

"A curse on the King of the wealthy, whom often
 "Our misery vainly attempted to soften;
 "Who takes away e'en the last penny we've got,
 "And lets us like dogs in the highway be shot,—
 "We're weaving, we're weaving! (The Poems of Heine. Complete. 1908, p. 395 [Translated by Edgar Alfred Bowring])

Call to Arms or the Albanian Marseillaise by Faik Konica

Cannonballs, rifles howl,
wound, bullet, death and fire,
the trumpets sound and blow,
your destiny is at stake, Albanian nation! (Konica, 2001, p. 7 [Our translation]).

The Tendency by Heinrich Heine

Gentle flutes no more resemble,
Be not so idyllic, pray!
Fire the mortars, beat to quarters,
Crash, kill, thunder, make them tremble (The Poems of Heine. Complete. 1908, p. 172 [Translated by Edgar Alfred Bowring])

We have also encountered influences of Heinrich Heine's poems on Fan Noli's poems, but in this case these are partial influences, sometimes direct and sometimes indirect and have to do mainly with political and patriotic motifs, especially with the unveiling of oppression and exploitation. and with the sympathy of these two poets for the people suffering from social injustices. Thus, we see such influences in Noli in various stanzas of some of his poems, such as, for example, *Run, o Marathon Omak!*, *Across the Rivers*, *The March of Barabbas* and *Christ with the Whip*, which remind us and resemble to some motifs and verses of some of Heine's poems, such as: *To the Young*, *Tendency* and *Silesian Weavers*. As follows are some examples of Heine's poems which influenced Fan Noli's poems:

Run, o Marathon Omak! by Fan S. Noli

Mother, sister, bride come out,
raise your arms to stop you.
Nay, they are but Najada,
witchcraft and Driada. (Noli, 2003, p. 69 [Our translation]).

To the Young by Heinrich Heine

Heed not the confusion, resist the illusion
Of golden apples that lie in thy way!
The swords are clashing, the arrows are flashing,
But they cannot long the hero delay. (The Poems of Heine. Complete. 1908, p. 449 [Translated by Edgar Alfred Bowring])

Barabbas March by Fan S. Noli

Traitor, you embarrassed and ruined us, left us stateless,
you tore us apart, you wiped us out, you destroyed all our religions,
poverty, meanness, bondage you give us,
betrayal, wolf and pig: Hosanna, Barabbas! (Noli, 2003, p. 54 [Our translation]).

Silesian Wavers by Heinrich Heine

"A curse on the King of the wealthy, whom often
"Our misery vainly attempted to soften;
"Who takes away e'en the last penny we've got,
"And lets us like dogs in the highway be shot,—
"We're weaving, we're weaving! (The Poems of Heine. Complete. 1908, p. 395 [Translated by Edgar Alfred Bowring])

Christ with the Whip by Fan S. Noli

They distort the canons, they take them in their hands,
and shine in the church and on the crown,
the poor to be sacrificed and killed
so that the bloodsucking parasites to grow. (Noli, 2003, p. 49 [Our translation]).

Silesian Wavers by Heinrich Heine

“A curse on our fatherland false and contriving,
 “Where shame and disgrace alone are seen thriving,
 “Where flowers are plucked before they unfold,
 “Where batten the worms on corruption and mould,—
 “We’re weaving, we’re weaving! (The Poems of Heine. Complete. 1908, p. 395 [Translated by Edgar Alfred Bowring])

The last stanza of Fan S. Noli's poem *Run, o Marathon Omak!*

Run everywhere, by shouting
 proudly through centuries,
 that the weak and the poor will topple the rich and the mighty
 and the oppressed the tyrant,
 either alone or together,
 together, o Marathon Omak! (Noli, 2003, p. 70 [Our translation]).

The Tendency by Heinrich Heine

Crash, kill, thunder like a devil
 Till the last foe flies away;
 To this cause devote thy singing,
 Thy poetic efforts bringing
 To the common public's level. (The Poems of Heine. Complete. 1908, p. 172 [Translated by Edgar Alfred Bowring])

Heine has significantly influenced, especially through the motif of love the prominent Albanian poet Lasgush Poradeci, who is also the translator of a number of Heine's poems in Albanian. Thus, in Poradeci's poems we come across, almost the same themes and motifs as in Heine's poems, such as: longing for the girlfriend, yearning and love for life, suffering for the lost love, eternal love, craving for the childhood girlfriend, the first kiss, the star of love that shines in the poet's soul, the emigrant's suffering for lost love, the pain for denied love, the joy from love, the grief for first love or for early loves, the renewal of love, the resurrection of the son from the love of the girl, the sunset, the beauty of autumn, the sadness that winter brings, the wailing song of the nightingale, etc.

Meanwhile, during our research we have come across some Heine's poems in the *Book of Songs*, translated into Albanian by Lasgush Poradeci, which have influenced some of Lasgush Poradeci's poems. To illustrate these influences, we have selected three poems by Poradeci and three poems by Heine, which we will not give here in full, but only those stanzas or lines where the direct, indirect or spontaneous influence is most strongly felt by the German poet. Poradeci's poems that were influenced by Heine's poems are the following: *Bird of the Heavens*, *As a Cheerful Rose* and *Letter Exchange*, while Heine's poems which influenced the aforementioned Poradeci's poems are: *Book of Songs* and *Lyrical Interlude*.

A Heavenly Bird by Lasgush Poradeci

I liked the ancient song of poetry so little ...
 I will take it from now on as an early nightingale,
 from the bottom' of myself I will sing in a new fashion.
 Inside the bunch of wild olive tree that shaded me so magnificently,
 when I look at a nightingale with the sound crying on the leaves.
 His song seems to me as pure as the song of God Himself.
 And so when started, he rises his head up
 And it lifts it up-and-over until it breaks his neck.
 At the same time, I feel it tremble with a voice without an image,
 then-I feel like he spoke: I am sorry, - my Lord!

 You sing, O pure bird, you sing, you sing forever,
 the cry of the wretched sound comes out of the heart without ceasing;
 you weep with a hidden voice, as the fire burns understands in your heart:
 to the land, ah to the land renewed today you pray for it again!

 Because of the longing that breaks you through its sights,
 precisely at the bottom of your heart grows hidden love.

Then it falls and struggles like a slain butterfly.
And so you weep incessantly for the beauty of love,
from the teary eyelid drips a lean drop.

.....
Then your song goes out with a sigh;
you begin to torment your mind, and growl with the soul of a child:
What a joy of eternity! What a longing! And what wishes
love had forgiven you in the tears of a make-up! (Poradeci, 1990, pp. 45-46 [Our translation]).

Book of Songs by Heinrich Heine

This is the olden fairy wood!
The linden blossoms smell sweetly,
The strange mysterious light of the moon
Enchants my senses completely.

I onward went, and as I went,
A voice above me was ringing;—
'Tis surely the nightingale's notes that I hear
Of love and love's sorrows she's singing.

She sings of love and love's sorrows as well,
She sings of smiling and aching,
She sadly exults, she joyfully sobs,
Forgotten visions awaking. (The Poems of Heine. Complete. 1908, p. 23 [Translated by Edgar Alfred Bowring])

As a Cheerful Rose by Lasgush Poradeci

As a bud of the rose that blossomed-hidden near us,
your juvenile lips opened and laughed at them for a moment;
then the sharpened curve divided it into two parts ...
and I will taste it with sweetness and insatiable thirst.

Now the lip bud regenerated the glands again ...
She squeezed strawberry juice and fried it with firewood.
She bumped and got waves, she burned, she scorched.
And you are forgiving and wishing me a mountain without a husband.

It starts to hurt me ah love, I feel both pain and calmness.
The pain of my burning lip moves towards my chest.
The pain gone after enjoying your soul,
After your kiss I feel your soul. (Poradeci, 1990, p. 114 [Our translation]).

Book of Songs by Heinrich Heine

A woman fair! her white eyes spoke
Of yearnings wild but tender;
Her lips, all mute, were closely arch'd,
And smiled a silent surrender.

The nightingale so sweetly sang,
I found it in vain to resist it—
I kiss'd the beauteous face, and, ah!
Was ruined as soon as I kissed it.

The marble figure with life was fill'd,
The stone began sighing and groaning;
She drank my kisses' tremulous glow
With thirsty and eager moaning.

She well nigh drank my breath away,
And then, with sensual ardour,
Embraced me, while her lion's paws press'd
My body harder and harder.

O blissful torment and rapturous woe!
The pain, like the pleasure, unbounded!
For while the mouth's kisses filled me with joy,
The paws most fearfully wounded. (The Poems of Heine. Complete. 1908, p. 24 [Translated by Edgar Alfred Bowring])

Letter Exchange by Lasgush Poradeci

Do you cry from afar because you love?
It's gone, and even its shadow left,
did it leave us behind the mourning and compassion?

Black-compassion! That takes my mind away!
Misery, you cannot take away my secret!

And a star did not stop me from being extinguished,
the lightning that struck me did not stop me,
not even those eyes that went away and do not come back to me.

You cannot stop me, ah, the trembling pain
Even if you become a fire and- a flame as- white as- light! (Poradeci, 1990, p. 75 [Our translation]).

Lyrical Interlude by Heinrich Heine

Since my darling one has left me,
Power of laughing is bereft me;
Blockheads fain would raise a joke,
But no laughter can provoke.
Since I've lost my darling one,
Power of weeping, too, is gone;
Though my heart with sorrow deep
Well-nigh breaks, I cannot weep.

My little songs do I utter
From out of my great, great sorrow;
Some tinkling pinions they borrow,
And toward her bosom they flutter.
They found it, and over it hovered,
But soon returned they, complaining,
And yet to tell me disdaining
What they in her bosom discovered. (The Poems of Heine. Complete. 1908, p. 77 [Translated by Edgar Alfred Bowring])

III. CONCLUSION

In this comparative literature article we have tried to elaborate, illuminate and survey the fate, reception, success, popularity and influence of Heine's poetry in Albanian literature.

First the echo of some articles, reviews, essays, journalistic and literary criticisms about Heine in the Albanian written by the well-known Albanian scholars, was discussed and analyzed, focusing on and highlighting the increase of the popularity of Heine's work in Albanian literature. Next, on the second part of the article, attempts were made to look into and shed light on some of Heine's direct and indirect influences on certain Albanian poets.

We have realized that almost all Heine's poems were translated into Albanian by many talented Albanian literary translators and thus he was warmly received by Albanian readers, intellectuals, researchers and scholars. As evidenced the translation of Heinrich Heine's poems has been accompanied in Albania with direct, indirect or spontaneous influences on the Albanian poets. Therefore, Heine's impact on Albanian literature and culture derives not only from his

popularity in Europe, but from his great fame among Albanians. Many Albanian poets, who were influenced by him, tried to imitate especially the themes, motifs and style of his poems. However, Heine influenced different Albanian poets and writers in different ways and to various degrees, not only through themes, motives and ideas, but also through style, figures of speech, poetic moods, etc.

We have found similarities between Heine's poems and Andon Zako Çajupi's when it comes to the following themes and motifs: love, fight, freedom and brotherhood. Heine also influenced partially two Albanian outstanding poets, writers, diplomats and statesman, Faik Konica and Fan S. Noli, with his certain poems which explore political and patriotic motifs, especially those unveiling oppression and exploitation and showing sympathy and solidarity with the people suffering from social injustices. Finally, in Lasgush Poradeci's poems we have encountered similar and same themes and motifs with Heine's, such as: longing for the girlfriend, yearning and love for life, suffering for the lost love, eternal love, craving for the childhood girlfriend, the first kiss, the star of love that shines in the poet's soul, the emigrant's suffering for lost love, the pain for denied love, the joy from love, the grief for first love or for early loves, the renewal of love, the sunset, the beauty of autumn, the sadness that winter brings, the wailing song of the nightingale, etc..

Last but not least, Heine's works and poems have accompanied and inspired the growth of Albanian poetry itself and public interest in his poems and literary works has been steadily growing. Indeed Heine has become one of the most popular poets and writers among Albanian readers. Hence, by examining papers, articles, essays and reviews on Heine's translated poems and by comparing, discovering and proving direct and indirect influences of Heine's poems on the following Albanian poets: Andon Zako Çajupi, Faik Konica, Fan S. Noli and Lasgush Poradeci, this paper fills a lacuna and illuminates Heine's presence, popularity, reception and impact on Albanian literature and culture as a whole. Moreover, Heine did not only exercise a huge influence in introducing new themes, motifs, poetic style but also in emancipating, advancing and westernizing Albanian poetry, literature and culture.

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