



Literary translation and its stylistic analysis

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Abstract

Unlike the painter, sculptor or composer in the fine arts and music, the writer expresses his inner world and his perception of reality through means that are not known to every individual and every people. Like a painter who has an unusual, curious visual imagery, the musician auditory imagery, the translator as an artist, must have a high degree of ability to re-create and re-present through his verbal imagery. In literary translation, aesthetic properties derive from the dense restructuration of the artistic image presented in the original text. These are certain tools of language, tools of that language in which the writer compiles his literary work. In addition, while the works and masterpieces of music, painting and sculpture have no linguistic boundaries, and even in the field of film there are times when language is not a major obstacle, the writer, poet or playwright should be aware of the obstacles and the limitations presented by the nature, subject matter and characteristics of his work to be disseminated and circulated to a wider readership. In other words, literary works, of any genre, are required to obtain a visa to travel to the outside world.

Keywords: Translation; comparative; literary; stylistic; analysis

1. Introduction

It is precisely in this case that the extremely important role of translation has come to the fore over the centuries. This role of translation has increased along with the development of society and human culture. At the same time, translation is not only a companion, but also the most competent interpreter of literature and literary work in society. Hundreds and thousands of novels, stories, poems and dramas have visited various foreign countries, usually becoming part of the culture of those countries thanks to the art of translation. If a literary work has been translated masterfully and with inspiration, then it has also helped to enrich the common cultural treasure of human society.

Thanks to translators and translations, the very notion of world literature was born. Only thanks to a genuine and valuable translation, a masterpiece of a great artist of the word becomes truly a work of world literature and triumphantly crosses the borders of countries and centuries, circulating in space and time and affecting especially the field of social, cultural, aesthetic, artistic and ethical life of mankind. Hence the interest of all peoples to promote and support the development of translation and to have, thanks to it, not only a more prosperous literary tradition, but also wider literary and artistic horizons. Genuine translations of masterpieces and important works of foreign literature are found in

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all cultured and civilized peoples in the foundations of their national literature (Bachmann-Medick, 1997).

The role of translation is not only about the fact that through the mastery of the translator a much larger number of readers is provided. On the contrary, this role is much more important for the fact that a literary work becomes an integral part of a new literary environment only through translation, which can also exert a beneficial and fruitful influence. In other words, it may be said that in a way literary works and literature are "goods" that change their appearance and quality the moment they cross the linguistic border, although literary exchanges are more useful and fruitful when they do not resemble at all trade exchanges. A nice, adequate and authentic translation, which ensures its existence and is accepted by its culture and readers, almost always enriches the general literary and artistic tradition, as it enables readers to find, define and learn aspects unknown of the original, thus creating the possibility of influencing the culture and literature of the respective country. There are also cases when a translated masterpiece or a literary work is so well received by the readers of one culture and another literature that it becomes an impetus for the development of that particular culture and literature.

In the history of culture, literature and civilization, translation has played a unique role. Suffice it to mention here the translation of Plutarch's biographical work "*Parallel Life*", which had been received with admiration by all European cultural centers of the time. The translation of this work was read with great pleasure by Corneille and Shakespeare. Another example is the translation of the Old Testament and the New Testament into German by Martin Luther, a translation that became the basis for the development of the modern German language. On this occasion, mention should be made of the translation of the Bible by the English Bishops and Theologians Commission, chaired by Lancelot. According to historians of English culture, this translation has greatly influenced the further development of English culture and language. Even in the field of Albanian literature one may mention the adaptation made by Buzuku in his work "*Meshari*", as well as the translation of the Old Testament and the New Testament by Kristoforidhi. They have both played an important role in the development of the Albanian language and culture. They have both played an important role in the development of the Albanian language and culture. In almost every country there are writers and translators who have occupied a prominent place in their literature only thanks to translation, such as Amio in France, Schlegel in Germany, Noli in Albania, etc.

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Of course, the role of translators is quite obvious nowadays. As translation theorists point out, today one is not able to master all the languages of the great European literatures, as one would have to learn a dozen of languages. Even specialists in linguistics and comparative literature usually know two or three languages, so both specialists and readers communicate with the literary works of Europe and the world mainly through translations. According to specialists in this field, today, in the face of such competitors as radio, television and the Internet, the translation of literature is ingrained in the minds of most readers as the best opportunity to provide a broad and deep culture (Mounin, 1976).

Although the work of the translator does not stand out and is not the subject of analysis, the translator himself sometimes faces great difficulties when translating a work of literature with a very rich literary, aesthetic, cultural and philosophical tradition. In such cases, the translator is sometimes forced to create new words, notions, expressions and linguistic constructions. In the face of such a challenge, a skilled translator usually manages to solve problems and deliver a successful translation.

In this way, he enriches the national language, literature and culture of his country. Almost all of us, at the age when we only spoke our own mother tongue and were not able to read works in foreign languages, had the opportunity to read in Albanian works and masterpieces of foreign literature only thanks to translators. Among these works one may mention Defoe's "*Robinson Crusoe*", Shakespeare's "*Hamlet*", Khayyam's "*Rubairat*", De Amice's "*Heart*", Twain's "*Tom Sawyer*", Byron's "*Child Harold*", "*Sonnets*" and Petrarca, Dante's "*Divine Comedy*", Cervantes' "*Don Quixote*", Moliere's "*Don Juan*", etc.

2. Methods

A *methodology* is a system of methods and principles for doing something, for example for teaching or for carrying out research. For the realization of this research, the method used is that of direct observation, which aims to point out the data on the Literary Translation and its Stylistic Analysis. For all these reasons it may be said that translation is genuinely an inspired transmission or transmission of a literary-artistic work in another language. Therefore, to translate a literary work properly and with complete success means to rewrite a work with inspiration thanks to the impulses received from the author of the original work. Of course, translating an author's work into another literature is by no means such a simple and easy task. On the other hand, a translation cannot be treated only as a copy of the original, as a translated Shakespeare is in a way a new Shakespeare, a translated Cervantes is also a new Cervantes who speaks to us in Albanian, a translated Dante is at the same time an Albanian Dante, and a translated Goethe is an integral part of Albanian literature. After all one may say that translations open the gates of world culture and civilization to any literature.

3. Results and Discussion

3.1. Translator's skills and some features of poetry translation

Notably, a large number of readers become acquainted with foreign literature and especially with its masterpieces only through translations. The origins of many national literatures are translated or adapted works. Thus, even the origins of our national literature are related to adaptations of foreign works. A large number of translators, with their activity in the field of culture, have occupied a worthy place in the history of national literature. Noli, Zavalani, Caci, Kuteli, Kokona, and others, have played such a role in Albanian literature. They have also made a great contribution to the formation and development of literary language. Facing ideas, phenomena and problems that often had nothing to do with the problems of the environment in which they lived, confronting the culture and the foreign language, searching with attention and dedication for new words and expressions, adapting the departing language to the arriving language, translators have usually faced frequent challenges and managed, with the power of their knowledge and speech, to render beautifully into Albanian and thus become virtuosos of their won national language.

Evidently, the art of translation is not more recent than the art of original creativity, and the role of translation mastery has been known since antiquity. Now, as the fields of culture are expanding, translation is taking on an increasingly important role. The translated works and masterpieces, despite the occasional reactions, remarks and criticisms, are expanding the cultural horizon of the people, giving them the opportunity to enrich their artistic taste as well.

Meanwhile, the one who has translated literary works is aware of what difficulties, challenges and problems the translator faces in his activity. It is known that the basic thing required of the translator is that his translation be faithful to the original. In most cases, translators and translation critics do not have the same opinion about the word "fidelity", and it is commonly thought that when such a

requirement is met, when the content, form and style of the original are conveyed, a work in prose can be called as an acceptable and normal translation. However, in frequent cases the path that the translator takes to succeed in his mission is fraught with obstacles, as it has never been violated and can be full of vicissitudes. During his activity, the translator is lonely, while his vocabulary and grammar are not enough in the "exploration" he engages himself in, therefore he is obliged to rely only on his own experience, fantasy, ingenuity, cultural baggage and talent.

Although the rules or principles of translation are sometimes mentioned, the translator of a literary work does not rely on any written principle is aware that written rules cannot in any case help him to enter the world and the essence of the work he is translating. In other words, translation is an independent activity, and the success of the translator in selecting words and phrases depends not only on his knowledge of grammar and lexicon, but, above all, on his ability or capability in anticipating the intentions of the author of the original, by his ability to adapt to the spirit of the literary work, and by his knowledge and mastery of translating the foreign literary work into the respective language. Thus, the translator has the duty to go into the depths of the spiritual world of the author and his work in order to succeed in finding the correct and appropriate words during the translation process.

Thus, in addition to knowing the profession, which he constantly enriches with his experience, the translator must also have other inclinations, skills and abilities. In the first place, one must be sensitive, have sharp intuitions, have rich fantasies, be shrewd, and have linguistic and literary culture. However, the translator who has no inclination to identify, who is unable to experience the content of the original, can hardly be able to bring into the new language the form and style of the work he is translating. Consequently, the literary translator must have a special tendency and experience of translation, being not only knowledgeable of the language and literature of the original, but also of his own tradition. It is well known that the themes, motives, ideas, fables, characters, and artistic values of any literary work, although they may have a universal character, are almost always conditioned by time, space, and language. Therefore, the translator will have to translate not only the fable, the form and the ideas of the work, but he is often obliged to recreate the atmosphere of the era and the place of the original work.

Meanwhile, when translating poetry, the translator faces an even greater number of challenges and vicissitudes, because, as Zhukovski, a Russian specialist in the field puts it, "*the translator of prose is a slave, and the translator of poetry is a rival*". As paradoxical as this statement may sound, there is a truth here. It is more than clear and generally known that to translate a poem well means creating a new poem. Translating a poem as a whole should be faithful to the content and have more or less the same form as the original. In addition, a special quality should stand out in the translation of poetry - the voice of the translator. Well-known Russian translator and essayist Brusov has given this opinion regarding the translation of poetry: "*It is impossible to translate a poem from one language to another, but at the same time it is just as impossible to give up such a dream.*" Asked about the issue, the famous American poet Frost replied: "*Poetry is the one that suffers the greatest loss in translation.*"

Clearly, the translator of poetry will encounter more difficulties than the translator of prose, as he will have to deal with form, style, number of verses, verse, euphony, rhythm and rhymes, figures and symbols, the play of words and sounds, etc. While the prose translator can more easily adhere to the original text and somehow recreate the main features of the original work in the language of translation, the poet translator is not able to translate it within a certain time all the elements or features of the original language, as the form of poetry is more complex, and its layers and constituent parts are a special challenge during the translation process. However, the translator of poetry intends, first of all, that the poetry translated by him give the impression that it sounds like the original, and at the same time hoping that his translation is adequate to the system of aesthetic value.

A poem is assumed to have been adequately translated once the translator has had the good fortune to convey both the content and the form of the original, reproducing in his own language the proper features of the original. That is why the translator of poetry is often forced to use words, constructions, phrases, neologisms, sometimes even linguistic elements that violate grammatical norms, just to create a poem similar to the poetry in the original. An aesthetically adequate and successful translation ensures a certain balance between the whole and the constituent parts, between the general character of the poem and the level of closeness to the original.

Indeed, it is impossible for all the elements of a poem to be accurately and faithfully reproduced when translating it. The translator of poetry often manages to translate into his language only those elements or poetic layers that he understands and that he can recreate, but by changing, sacrificing and leaving other elements missing. However, if the translator has a poetic tendency or writes poetry himself, his translation may turn out to be more adequate and faithful. During the translation of the verses, the poet is attracted and encouraged by his artistic mission to recreate in his own language the work that has enthused and fascinated others in the language of the original. Although in this case the translator is presented as a rival of the author of the original poem, there are quite a few differences between the author of the original poem and the translator of his poem. Since the author of the original poem has long chosen the ideas, feelings, imaginations, images, figures, form, verses, rhymes, rhythm, intonation and message of the poem according to his own taste and desire, the translator of that poem is entitled only adhere to the poetic text created by the author of the original. For this reason, the translator of poetry must use all the possibilities and potential of his own literature and language and, if lucky, this helps him to recreate, with the talent he possesses, an adequate work of art.

An experienced translator of poetry takes care, first of all, to find out what are the most important elements of a poem that he will translate, as in this way he will be able to translate the other elements as well, be they figures, rhymes, assonances or alliterations, so that in his poetic recreation there are elements the same, similar, approximate or even equivalent to the poetry of the original. The translator of poetry will necessarily face plenty of dilemmas in recreating the semantic structure of poetry. But his dilemmas will have to do both with those elements of the original that he has to sacrifice, and with those poetic values that he has to recreate in the grammatical, stylistic and poetic system of the language of translation. In most cases, the translator of the poem understands that there is not only lexical discrepancy between the original poem and the recreated poem, as often the meter, rhyme and tones do not match. The real measure can be found by those translators who possess poetic talent or who know very well both poetry and the art of poetry. If he is also a poet himself, he still faces two options: either to recreate a poem on the norms, principles or canons and forms of the original poetry, or try to create a new poem, which looks almost like the original poem. Since translating poetry is a complex art form, many translators who have no talent in the field avoid translating poetry.

However, even ordinary translators who are not poets have the right to translate poetry if they like poetry and are true readers and connoisseurs of it. Not only a very good knowledge of both languages is enough for this type of poetry translator; he must also have a deep knowledge of the main features of the genre of poetry, poetics, the literary tradition of the original, and theory of literature and stylistics. The philological translation of a poem or a cycle of poems requires from the philologist not only erudition, but also knowledge of the context and the literary tradition from which he translates poetry. However, the poetic translation, which is only an interpreted version of the original, cannot remain a unique translation of the original poetry, as in a foreign language there may be several successful versions and interpretations of an original poem. The thing is that philologists, although they have a linguistic culture, trying to translate poetry as faithfully as possible, rarely succeed in translating its form and style.

At times, the translator believes that, by translating only the meaning of a poem, he has succeeded in his task. However in this way not only was the original not translated, but in terms of poetry the translation lost much more than it gained, as the translator failed to take into account other elements of poetry either, elements that are important for poetry, such as, for example, euphony, figures, symbols, etc., and, instead of taking justifiable freedom in translation, trying to remain blindly faithful to the original text, hoping that in this way he will avoid difficulties encountered during the translation process. Instead of making shifts, substitutions, transformations and inversions of figures or lexicon, the translator of poetry sometimes tries to recreate the lexicon and the meaning of words, while in this case he forgets that poetry does not consist only of simple words, forgetting that it also has an emotional structure, which must be reproduced in a poetic way and form.

In addition, the translator approaches the original author's poetry with both poetic emotional feelings and his own critical judgment. These elements are of the same importance, as the absence of any of them would render the translation void of poetic and artistic features. Obviously, the poetic world of the author is wider and richer than the poetic world of the translator. Therefore, the translator of the poem should do his best to understand the topic, motive and the inspiration of the author of the original. For this very reason, the poetry he intends to translate will enable him to create a world similar to the world of the author of poetry through his imagination and poetic talent.

Some translators have the tendency to go to another extreme. They think that in the poetic work they translate they should put the stamp of their personality and not of the author of the original. Usually, such a translator-poet creates poetry, but in reality it is a poem where the original only plays the role of source becoming a pretext for an independent inspiration. Hence, the original becomes an impetus, while what is created in the translated poetry does not include the essence of the original poetry. The translator must therefore decide and translate a poet whom he feels close to and admires. One should keep in mind that the artistic and poetic advantage of the translated work depends entirely on the translator, on his will and desire to take advantage of the opportunities offered by the original.

One of the surest proofs that the translation of a poem has been successful is when that poem is liked by the reader who, although he does not know its original, has aesthetic taste. Usually, a well-translated poem leaves a deep impression on the reader. When translating poetry, making it possible for the largest number of elements, forms, figures and poetic expressions of the original to be reproduced in the translated version, the translator has managed to convey both the author's idea and the images and figurative expressions. In addition, once the translator has been able to recreate the reality, atmosphere and tone of the original poem, then such a translated poem will be warmly and understandingly received by the reader (Keller, 1997).

Knowingly, among the literary translators of different countries there are those who translate poetry into prose. Those who support this theory are of the opinion that translating verses with equivalent verses requires extraordinary dedication, commitment and knowledge. Therefore, as they have to sacrifice a lot in the text they translate, they prefer to provide only the meaning, content and message of the poem, translating literally the semantic structure of the original poem.

3.2. Comparative Literature and Translation

Comparative literature is a mode of action, which has a starting point that distinguishes it from other comparative disciplines. It studies the relationship between two or more literatures. The study of translations is a necessary prerequisite of a large number of works of comparative literature, and therefore special attention is paid to translations of translators as intermediaries between two or more literatures. Thus, the main object of comparative literature is the study of works of different literatures

in their mutual relations. Other mediators that help to develop connections and contacts between two or more literatures are also literary criticism, reviews, etc.

Genuine comparative literature deals with the study of imitations, borrowings and influences and emphasizes the special importance of the international radiation and echo of a literature, a writer or a work, and therefore calls the translator a creative mediator, while attaching special importance to translation as a necessary tool for the dissemination of the book in different cultures.

The French School of Comparative Literature has paid special attention to such issues as the fame and recognition of the writer abroad, his popularity, glory and influence in the field of a foreign literature. In addition, this school requires its specialists to analyze both the figure of the writer and his popularity in the respective country. The main argument in favor of comparative literature or “*overall literature*” (Velek & Veron, 1993, p. 40) is the mentality prevailing on the national literature as self-contained. The methods of comparative literature are rather current and useful, as Western literature has long been forming a unity of a whole without distinction of languages and traditions (Velek & Veron, 1967, p. 42).

Hence, according to scholars in the field, the continuity between Greek and Roman literature, between the medieval Western world and the major contemporary literatures, cannot be questioned. Not underestimating the importance of oriental influences, especially of the Bible, it must be acknowledged that there is already a close literary unity involving Europe, Russia, the United States, and Latin American literature.

Comparative literature is a branch of the history of literature; it is concerned with the study of international relations or affinities existing between writers and works belonging to numerous literatures. Comparative literature is a methodical art that, through connections and analogies of “proximity and influence”, approaches the data and literary texts of past or present, provided that they belong to several languages and cultures and are part of the same tradition, to better appreciate them. So comparative literature is a study; it is a comparison of works belonging to different cultures (Chevrel & Rousseau, 1967).

Comparative literature is concerned with translated works, translators and the quality of translation. It simultaneously seeks to uncover historical connections and continuities in order to highlight why any breach of the original text has taken place. Here it deals with investigating extra linguistic factors and adequate linguistic forms in the translation of a literary work. A comparative literature scholar should note whether the original work has been fully translated and whether the translation is faithful.

After human and intellectual contacts, after analytical acquaintances and comparisons, a specialist in the field should study more carefully and in more detail the literary relations or translations and their fate in the translated literature. The word translation means the transmission or transfer of a text from one culture to another, from one literary system to another (Pageaux, 1994, p. 42). Translation enables an entry of a text into another context as interpreted by the translator. Thus, in one way or another, the translated text will retain some foreign features or signs and, if it aims to merge with the literary production of the country to which it was translated and with the culture of that country, the translation will always remain a work embedded in the literary system that accepts it and where it can exert positive influences on the respective literary tradition. Translation is a kind of “re-creation”, and this means the kind of work that is at the same time dependent on the original text, although it also has weight in the translated literature, in which it requires a certain freedom of adaptation and change. Literary translation, according to comparative literature, can also be called a linguistic and literary expression between two different cultures (Pageaux, 1994, p. 43).

Translation is an act of reading, interpreting and rewriting. It is a result of a wide range of linguistic, stylistic and aesthetic transformation and selection. Hence, comparative literature usually

treats the translated work not only as an object of study, but also as a communicative and creative practice. The truth is, for the specialist in the field translation is also a process of action related to a foreign language, as well as to the thought, aesthetics and culture of another country. Literary translation, on the other hand, is a process of acting in the specific language of a writer. The translator must therefore go through a course of action to reach the goal of conveying a literary work. On the other hand, one may say that translation is a phenomenon of exchanges that require a clear, meticulous and detailed point of view in the analysis of the text. Therefore, there is a need to analyze and compare the translated works with the original and do research about their impact on the literature of the country of arrival. Of course, this is about complex research and tracing, sometimes organized not only individually but also collectively. The analysis of a translated work is done by defining a number of procedures, elaborations and interventions of the translator, which aim to show a kind of independence from the source text.

How can one tell if we are dealing with a good translation? A good translation is one that brings the author's message back to the reader in such a way that it seems as if the latter is rewriting it the moment he is reading it. In other words, a translation is really good only once the reader has no idea that there is a translated text in front of him. Here we are dealing with the concept of style: what makes a translation good is related to the role that the style of the original text plays in the style of the translated text, that is, to the role of style and stylistics in the translation process. One of the most complex aspects of translation is the style, which presents real difficulties to be understood and conveyed in a translation. Style analysis of a text is essential for translation, as the choices made by the author should be reflected in the language of arrival. Style is the special form in which the literary or artistic expression of an author, of an era, of a genre is concretized. Of this definition one may conclude that 'style' refers to the form and not the content of the expression. The word 'style' has, in fact, a very clear meaning: it refers to the way language is used in a certain context by a certain person and for a certain purpose. Therefore style analysis has two sides: the linguistic side and the aesthetic one.

When comparing a translated literary work with the original, one must also keep in mind the following elements:

The most obvious interventions of the translator, such as the preface or introduction, preposition, footnotes of the translated text, the rare and difficult words that are explained at the end of the text. All of these constitute a whole in the context of translation, which not only does not detract from the value and importance of the translated text, but, on the contrary, can also facilitate the spread of its reading.

Untranslatable words and expressions, as well as words in italics or in quotation marks.

The distance between the original text and the translated text. Usually, an analysis of the translation starts from the smallest unit of translation, which is the lexical unit, reaching to the larger units, which are the chapter, fragment or scene, passing through the middle units of the constituent parts of the work, which are paragraphs, stanzas, dialogues, etc. This way of investigating and reviewing relies on different translation criteria and procedures, such as abbreviations and additions, or even trends that aim to change the form of the original.

Translator's strategy. The study of the translator's strategy is of particular importance to distinguish the principle of ordering and organizing the text, vocabulary and basic rules. Some of these principles are: additions, deletions, truncations, relocations, and replacements (Pageaux, 1994, p. 46).

In elaborating these principles, the researcher relies on certain translation practices. Thus, for example, in the procedure of additions it can include all kinds of generalizations, extensions, prefaces, clarifications, notifications for the reader up to the introduction of a comment. In addition, the principle of substitution may include paraphrases, equivalences, various transformations, and

adaptations. Finally, the principle of truncation or gap includes truncated parts, skips, and so on. Meanwhile, the principle of transformations or changes includes phrases and various expressions dressed in new clothes (Pageaux, 1994, p. 47).

Translation and the literary system. It is a fact that the translated text constitutes, in one way or another, a kind of duplication of the source text, as it has altered the audience or the audience of the source text. The translated work makes such changes and transformations in this text that a comparative researcher must consider in order to examine them in detail. In this way, the comparative and analytical study of a translation with the original is transformed into a comparison of two styles of special literary values. In this case it is important for the translated literary text remaining as the main source of review and analysis for the comparative researcher, who must determine whether the text has been translated from the original. In addition, he must assess whether the translation is accurate, free, or poor.

4. Conclusion

Whatever the degree of reliability of a translated literary text, the researcher should keep in mind that the translated text is interdependent from the other text that has existed before, so that a researcher or critic of comparative literature should read it first in the original and then in the presented translation.

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