



## Research Article

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# Translating Ideas of a Movement? *Sturm und Drang* in Albanian Translations of Goethe's *Prometheus*

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## Abstract

Goethe's *Prometheus* is widely considered to be one of his most renowned poems and a particularly significant work within the *Sturm und Drang* literary movement. Through both its content—embodied in *Prometheus*'s rebellious stance toward the gods—and its non-uniform structure, the poem reflects the era's rejection of conventional forms. Regarded as a representative example of this era, this poem is frequently employed in academic and classroom settings to illustrate the prevailing motifs of this period. In institutions of higher education where German is not the native language, academic staff members may rely on translations when working with students, should the need arise. In these cases, it is of the utmost importance that the translations remain faithful to the original meaning and accurately convey the intended ideas. This paper aims to analyse two translations of this poem in Albanian, those of Skënder Luarasi and Robert Shvarc. The main objective is to analyse whether the translators have remained true to Goethe's original concepts by preserving the poem's structure, expressive nuances and its essence. Preliminary findings indicate that, while both translations effectively capture the rebellious spirit and thematic core of *Sturm und Drang*, they differ in their approach to expressive detail and structural fidelity. This paper deals with the complexities of rendering *Sturm und Drang* works into other languages, analysing the Albanian translations and contributes to a deeper understanding of how translation practices influence the dissemination of this movement's defining characteristics.

**Keywords:** *Prometheus*, Goethe, Poetry Translation, *Sturm und Drang*

## 1. Introduction

*Prometheus* is one of Johann Wolfgang Goethe's best known and most powerful poems. It was written around 1774, at the same time as his other well-known hymns such as *Ganymed* and *Mahomet's Song*. In his correspondence with Seebeck on 5 June 1819, Goethe indicates that he initially conceived *Prometheus* as a play. He writes, "Indeed, this drama [*Prometheus*] of mine, unfinished as are many others." (Saran, 1914, p. 61) *Prometheus* (Goethe, 1998, p. 267-69) represents the culmination of his works in free verse. This is mainly because the poem belongs to the Sturm und Drang period, in which the individual is at the center of a subjectively judged world and his worldview concerning authority and hierarchies serves as a stage for the realization of the subject, whereby the mythological figures in this work can be seen as representatives of the geniuses of this literary era. In view of the fact that one of the main aims of Sturm und Drang—which is the forerunner of German Romanticism and the prompter for European and global Romanticism—is the overthrow of traditional authorities, it can be said that this poem conveys its core message. In terms of form as well, this poem is typical of the Sturm und Drang period. It has been translated into Albanian by several different translators, but in this paper two translations will be analysed, namely those of Skendër Luarasi and Robert Shvarc<sup>1</sup>, who were among the most famous translators of German literature into Albanian, especially of Goethe. The topic of this paper was chosen due to the limited studies available on Sturm und Drang in Albanian, and the absence of any studies that explore the translation of Sturm und Drang poems as a means for conveying the movement's ideas to readers in another language.

Over the decades, there have been various definitions on translation, however as Waisman (2010) suggests, whether one argues that translation is possible (as Jakobson, Steiner or Paz have done) or that it is an inherently flawed endeavor (as Nabokov or Ortega y Gasset have done) one thing seems clear: "translation is undoubtedly a strange literary task" (p. 70). Günter Grass (2000) argued, "translation is that which transforms everything so that nothing changes" (p. 27). This transformation can be described as an incredibly demanding task that involves complex and creative choices at every level of the text. The translator must select words from a range of possible renderings, none of which is necessarily right or wrong, but each of which may allow a particular interpretation and exclude others (Baer & Woods, 2022, p. 8). Depending on this decision-making process, different translations of the same source text may allow for different readings, a fact that has brought the issue of fidelity into the discussion. Considering that "translation always implies a transformation of the original" (Paz, 1992, p. 154) and that it is impossible to fully render something written from one language into another (Raffel, 1988), the translation will always come up short when analysing the translator's fidelity to the original source. Waisman (2010) argues that fidelity should thus be understood as a yardstick by which the original is ensured to retain its superiority over all attempts at inferior reproductions of translations. This superiority-inferiority paradigm goes back to the idea of a 'definitive text', an idea which Borges (1932), in his essay 'The Homeric Versions', while discussing the notions of originality and authorship, tries to overthrow: "To presuppose that every recombination of elements is necessarily inferior to its original, is to presuppose that draft 9 is necessarily inferior to draft H - as there can only be drafts. The concept of the definitive text corresponds only to religion or fatigue" (p. 69). In question of fidelity Borges suggests that if one considers fidelity to be what belongs to the imagination of the writer and the times he represented, then no translation can be faithful, as they cannot possibly aim to reproduce the original cultural and historical context. On the other hand, if fidelity is understood as faithfulness to the author's intentions, then all the translations can be said to be faithful.

These theoretical debates concerning fidelity have provided the foundation for this paper's

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<sup>1</sup> In this paper we will work with the translations that are published in the collection of Goethe's translated work into Albanian, in this case: 'Vepra të zgjedhura III, Poezi'. Luarasi's version can be found in page 357 of this volume and Shvarc's version in page 360.

analysis of whether Albanian translators remained faithful to Goethe's intentions. Subsequently, this paper will, as Borges suggested, attempt to avoid the usually counterproductive practice of simply listing what has been lost in translation. Goethe (1992) himself, explaining the three epochs of translation, argues in favor of the third epoch, which according to him "would not only correspond to the various dialects, rhythms, meters, and prosaic idioms in the original but would also, in a pleasant and familiar manner, renew the poem in all of its distinctiveness for us." (p. 62). Goethe writes further: "A translation that attempts to identify itself with the original ultimately comes close to an interlinear version and greatly facilitates our understanding of the original. We are led, yes, compelled as it were, back to the source text: the circle, within which the approximation of the foreign and the familiar, the known and the unknown constantly move, is finally complete." (p. 63).

As mentioned earlier, *Prometheus* is representative of the literature of the Sturm und Drang movement and is an excellent way for second-year literature students to analyse this period using this poem. Given that students may not have the necessary knowledge of German to fully understand the nuances of Goethe's target audience, it is sometimes considered appropriate to use translations of this poem into Albanian for analytical purposes. The aim of this paper is to assess the extent to which the translations have succeeded in conveying and preserving Goethe's ideas about the period, as expressed in this poem. This analysis must take into account the preservation of form and structure, expressiveness, thematic fidelity as well as the stylistic resonance. It will attempt to answer questions such as: Do the words convey the same tone, emotion and cultural significance; does the translation resonate with Goethe's critique of authority and celebration of human autonomy; and does the translation recreate the stylistic intensity and emotional power of *Prometheus* for an Albanian reader? This paper aims to answer these questions through a detailed analysis of the poem, examining its content and style verse by verse and stanza by stanza.

## 2. Analysis of the Albanian Translations of *Prometheus*

Goethe's poem *Prometheus* consists of seven stanzas of varying length, with a free rhyme scheme and an irregular syllabic structure. This lack of rigid form is characteristic of Goethe, especially during his Sturm und Drang period, and *Prometheus* is a prime example of this style. The poem's irregularities reinforce its thematic message. These formal deviations - such as shifts in stanza length and rhyme - can be understood not only as an expression of a deep emotional intensity, but also as a reflection of the defiance and fearlessness of Goethe to break the established poetic and ideological rules through his protagonist, Prometheus. The first stanza consists of eleven verses in which the imperative is frequently used and the first and second-person possessive pronouns are emphasized. Verses 4, 5 and 6, in which Prometheus addresses the gods, take on a form that resembles a cross-examination due to the interrogative form used in these verses. Each verse begins with a capital letter. The two Albanian translators have remained faithful to the original, as far as the irregular form is concerned. Both divide the poem into seven stanzas, though they do not always have as many verses as the stanzas in the original. For example, while the first stanza has 11 verses in the German original, Luarasi's version has 12 and Shvarc's version has 13. Luarasi also begins each verse with a capital letter, but Shvarc does not adhere to the original scheme.

A hymn is usually a song of praise and gratitude, but in Goethe's poem this principle is reversed. Instead of praising the gods, Prometheus, who of all the Greek gods is closest to mankind, revolts against the gods and even accuses them. What makes this poem all the more powerful is the author's irony, which goes so far as to make the protagonist mock the gods. The characteristics of Sturm und Drang are recognisable in the first stanza, even in the first verse. With *Prometheus*, Goethe emphasized the individuality and strength of the individual, the free expression of feelings and heroism in the fight against the stronger. The poem is a clear expression of this literary period, of the conflict between the generations and of resistance to the excessive rationalism of the Enlightenment.

The thematic development of the poem could be summarized as follows: Anger at the failure of the gods in the present (stanzas I and II) because they were worshiped in the past (stanzas III-IV),

leads to their disregard in the returned present (stanza VII). In a one-sided dialogue between Prometheus and Zeus, Goethe has used very expressive and forceful language. This can be noticed in the first verse, when Prometheus speaks to Zeus in a contemptuous tone and even addresses him with a rebellious 'du/deinen' (you/yours). The form 'du/deinen' is the informal pronoun of the second person singular in German, in contrast to the formal 'Sie', and is not used in polite speech form to address someone with respect. The same formal (ju/ e juaja) and informal (ti/ tënde) pronouns are also used in Albanian. Goethe chooses to begin his poem with an imperative that turns the existing hierarchy on its head and turns the supreme god into a recipient of orders:

*Bedecke deinen Himmel, Zeus,*

By opening the poem with an imperative verb in the singular, using the pronoun 'deinen' instead of 'ihren' and leaving the word 'Zeus' at the end of the verse, Goethe makes his intention to bring about a change through the new genius unmistakably clear. Prometheus demands from the gods, especially Zeus, to let the humans be. This separation of the two worlds, the divine and the earthly, is already noticeable in the first stanza. Goethe succeeds in making this evident through the use of possessive pronouns in the phrases 'deinen Himmel' and 'meine Erde' (stanza I, v.1 and v.6), i.e. in Albanian 'Qiellin tënd' (your Heaven) and 'tokën time' (my Earth). This verse in Albanian was translated by R. Shvarc as follows:

*Mbuloje qiellin tënd, o Zeus,  
Cover your heaven, oh Zeus,*

The Albanian translators, choosing to use the possessive pronoun in the second person and the imperative, same as Goethe, give the impression that the same fury is being unleashed on Zeus. The only change that Luarasi makes is the use of the word 'Zot' (God) instead of Zeus:

*Mbuloje qiellin tënd, o Zot,  
Cover your heaven, oh God,*

One of the main demands of Sturm und Drang literature is the closeness between nature and man. As in all the most renowned works of this period, including *Werther*, *Die Räuber* etc., we see in *Prometheus* a description of nature, of the earthly and the closeness of Prometheus as a representative of humanity to nature and the earth. The literature of the Sturm und Drang period was shaped by the idea of a world in which humanity, nature and the universe are inextricably linked. In contrast to the Enlightenment period, the young authors rejected the notion that reason was an adequate means of perceiving the truth. The idea of infinite progress, which implies an infinite wait, proves unsatisfactory to them and they seek alternative means of achieving a version of absolute truth. This entails immediate knowledge, which they find in feelings and in the promotion of nature as an expression of truth itself: "No longer related to reason, the perceiving aspect of the monadic soul becomes a pure pathos. It is the immediate feeling of truth and nature. This immediacy is possible since there is no distance between nature and the feeling soul. They co-penetrate and identify with each other. In fact, the soul becomes nature and nature becomes a soul." (Reid, 2007, p. 73)

Martini (1961) argues that the intellectual currents of the 18<sup>th</sup> century gave rise to a new concept of individuality, of inner development, of nature, towards a cheerful worldliness and towards "an irrational attitude to life that allowed man and nature, culture and nature, history and nature to become one" (p. 210). In the Sturm und Drang period, nature is not only regarded as a creation, but as the sublime likeness of God, thus nature and man become dominant themes in poetry. This is because, as Martini notes, "God lives in them." (p. 172)

In the following verses, Zeus is compared to a child, while Prometheus is proud of his 'hut' and of the 'fire', for which Zeus envies him and whose wrath is poured out over the world like that of a child on the thistles:

*Und übe, dem Knaben gleich,  
Der Disteln köpft,  
An Eichen dich und Bergeshöhn;*

These verses are translated by Luarasi as follows:

*Dhe si fëmija,  
Që i pret gjembaçit kokën,  
Qëllë mbi lisa e maja malesh;*

*And like the child,  
Who cuts off the thistle's head,  
Strike at the oaks and mountain peaks;*

In Shvarc's version, the verses are translated as such:

*dhe, si ai çunaku  
që drizat i shkuron,  
zbavitë edhe ti  
duke shkullur lisa  
e kreshatë malesh duke rrokullyer-*

*And, like the boy  
Who trims the brambles,  
Have fun too  
By uprooting oaks  
And rolling down the mountain crests.*

As far as the number of verses is concerned, Luarasi has remained faithful to the original, and the adaptation is done more effectively than in Shvarc's version, where we find terms such as 'have fun', 'uprooting' and 'rolling down', which do not appear in Goethe's original. Goethe simply writes 'like the boy' and associates it with cutting of thistles, but without giving many descriptions or details, leaves it to the reader to imagine the action which resembles a child's play. So, we observe that Luarasi has translated these verses more faithfully, both in terms of form and meaning. Prometheus's pride and superiority over Zeus is also evident in the following verses, where he defies him, defending his earth and home - which was not built by the gods, but by himself. And of course, the fire of this hearth, which they envy him for! This idea that the protagonist rebels against God and is God in his own earth can also be seen in Werther, who rejects Christ's intervention on behalf of mankind and "by rejecting Christ as a mediator between people and God, Werther rejects, essentially, the "Symbolic Order" and announces his rebellious unwillingness to honor rank and respect rules" (Edmunds, p. 48).

*Mußt mir meine Erde  
Doch lassen stehn  
Und meine Hütte, die du nicht gebaut,  
Und meinen Herd,  
Um dessen Glut  
Du mich beneidest.*

The dichotomy between the two worlds is also reflected in the language used. The frequent use of personal, reflexive and possessive pronouns is particularly striking: while the second-person pronoun appears four times, the first person is used on five occasions. It is noteworthy that the possessive pronoun is attributed to Zeus only once (in verse 1) and three times to Prometheus (verses 6, 8 and 9).

Luarasi translates these verses as follows:

*Po dheun tim,  
Mos ma trazo,  
Mos ma trazo kasollen,  
Që nuk ma ngrite ti,  
As vatrën time,  
Për prushin e së cilës  
Më ke zili.*

*But my land,  
Do not disturb,  
Do not disturb my hut,  
Which you did not build for me,  
Nor my hearth,  
Whose embers  
You envy me for.*

Shvarc's translation:

*por tokën time  
dot nuk ma cënon,  
dhe as koliben time  
që nuk ma ngrite ti,  
dhe as vatrën time,  
për prushin e së cilës  
më ke aq fort zili.*

*but my earth,  
you cannot violate,  
nor my hut,  
which you did not build for me,  
nor my hearth,  
whose embers,  
you so strongly envy.*

A comparison of the translations with the original verses reveals that the possessive pronouns appear with the same frequency, while the irony in the verse 'which you did not build for me', which is identical in both translations, is clearly recognisable. With regard to the sixth verse (in Luarasi's version), respectively the eighth (in Shvarc), it can be argued that Shvarc's translation 'por tokën time' (but my earth) is more accurate than 'por dheun tim' (but my land), as it makes explicit what Goethe also wants to emphasize - the separation between Zeus's heaven and Prometheus's earth. The subsequent verse 'mos ma trazo' (do not disturb (my)) is more precise, as it conveys a sense of command or threat, whereas 'dot nuk ma cënon' (you cannot violate) in the demonstrative mode lacks this assertive quality. However, the sentence does show a sense of confidence in the protagonist and thus does not lose much of the intended meaning. The repetition of the imperative 'mos ma trazo' (do not disturb (my)) creates a rhyme which draws attention to the final word 'kasollën' (hut). This emphasizes the importance of the verse. The Albanian word 'dhe' has a number of meanings, particularly in the context of literature. It can be translated as 'dirt' or 'earth', as it forms part of the words 'atdhe' and 'mëmëdhe', which mean 'homeland'. Even when it is used on its own, it can be understood to mean 'land' or 'homeland'. In these verses in the original German, we observe the use of alliteration, a typical German verse technique, to establish a contrast between the earthly and the heavenly realms.

In his work, Goethe makes use of the following: the terms 'Hütte' (hut) and 'Herd' (hearth) are

juxtaposed with 'Himmel' (sky) and 'Bergeshöhn' (mountain peak). The final four verses of this stanza are strikingly similar, and in both translations, the abbreviated pronouns evoke a comparable emotional tone. Subsequently, both translators in these verses (V. 9 and v. 12 in Luarasi's, respectively v.10 and v. 13 in Shvarc's version) have created an ABCA rhyme with the words 'ti' (you) and 'zili' (envy), thus strengthening the semantic connection between the verses. It is noteworthy, however, by inserting 'aq fort' in the last verse, Shvarc does not strengthen the meaning but rather makes it less forceful.

The next stanza exhibits a similar intonation, and on this occasion the chanter is not merely directed towards Zeus, but also towards the entire pantheon of deities who are given 'qualities' that do not correspond to the divine attributes. The gods are depicted here with almost human characteristics, for they are dependent on others, they are nourished by the hopes and prayers of the poor, children and beggars, meanwhile the gods themselves are 'wretched', indeed Goethe writes 'Ich kenne nicht Ärmeres unter der Sonn':

*Ich kenne nichts Ärmeres  
Unter der Sonn als euch, Götter!  
Ihr nähret kümmerlich  
Von Opfersteuern  
Und Gebetshauch  
Eure Majestät  
Und darbtet, wären  
Nicht Kinder und Bettler  
Hoffnungsvolle Toren.*

Luarasi's version reads as follows:

*Nuk njoh nën diell asgjë  
Më të mjerë se ju, perëndira!  
Madhërinë tuaj  
Mezi e ushqeni  
Me copra kurban  
Dhe me frymë uratash:  
Dhe do vdisnit urie  
Sikur foshnjat e lypsat  
Të mos varnin mbi ju  
Shpresat e tyre të marra.*

*I do not know under the sun anything  
More miserable than you, gods!  
Your majesty  
You barely nourish  
With scraps of sacrifice  
And the breath of prayers:  
And you would starve  
If the children and beggars  
Didn't hang on you  
Their foolish hopes.*

Shvarc version:

*Në këtë diell nuk njoh vërtet  
gjë më të mjerë se ju, o perëndi!  
Madhështinë tuaj e ushqeni varfërisht  
me haraç kurbanësh*

*e bërbëlisje lutjesh  
dhe do të merrnit fund, sikur  
naivët dhe lipsarët  
të mos ishin aq budallenj  
sa të shpresonin jetë e mot.*

*In this sun, I truly know  
Nothing poorer than you, gods!  
Your majesty you nourish poorly  
With sacrificial dues  
And babbling prayers,  
And you would perish if  
The naive and the beggars  
Weren't such fools  
To hope for eternity.*

In these verses we can again recognise the ideas already mentioned about Prometheus and Sturm und Drang. He sees himself as analogous to the gods, but not in terms of their greatness, for as we see, he depicts them as 'arm and kümmerlich', but in terms of the feeling that the genius figures of the time carry within them. Luarasi's translation contains an additional verse that differs from the original. While Goethe's rendering of the fools as 'children' and 'beggars' is consistent with Shvarc's translation, Luarasi's approach is more nuanced, drawing on the original meaning but also exploring the concept of folly in a broader sense. He transfers folly to the hopes that children and beggars feel, but without losing the intended meaning, on the contrary. In comparison to the original text, Luarasi's translation shows a more accurate preservation of the rhythmic structure, while Shvarc translates more freely and even adds words such as: 'vërtetë' (truly) in the first verse, then he replaces the word 'Kinder' (children) with 'naivët' (naive). Furthermore, Shvarc introduces an entirely new verse at the end: 'sa të shpresonin jetë e mot' (to hope for eternity).

All this mockery of the gods is only strengthened by the following stanzas and verses:

*Da ich ein Kind war,  
Nicht wußte, wo aus noch ein,  
Kehrt ich mein verirrtet Auge  
Zur Sonne, als wenn drüber wär  
Ein Ohr, zu hören meine Klage,  
Ein Herz wie meins,  
Sich des Bedrängten zu erbarmen.*

Luarasi's translation reads as follows:

*Kur isha kalama,  
Dhe s'dija nga t'ia mbaja,  
E ktheva syrin e gabuar  
Drejt diellit, sikur t'ish atje  
Një vesh, që ta dëgjonte ankesën time,  
Një zemër, si imja,  
Që ndjen mëshirë për të shtypurit.*

*When I was a child,  
And didn't know which way to turn,  
I turned my misguided eye  
Towards the sun, as if there was  
An ear there to hear my complaint,  
A heart, like mine,  
That felt pity for the oppressed.*



Shvarc's version:

*Kur isha ende fëmijë  
dhe s'dija nga t'ia mbaja,  
i ktheja sytë e hutuar  
nga dielli, a thua se përtej  
do gjendej ndonjë vesh  
ankimin tim për ta dëgjuar,  
a ndonjë zemër, si e imja,  
nevojtarin për ta ndihmuar ...*

*When I was still a child  
and didn't know which way to go,  
I turned my bewildered eyes  
to the sun, as if beyond  
there might be an ear  
to hear my complaint,  
or a heart like mine,  
to help the needy...*

The first verse of the original text begins with 'Da ich...' which can be translated as 'because; because I was...' and serves as an excuse to justify Prometheus's admission of having placed unwavering trust in the gods during his childhood. This particular idea is not present in either of the Albanian translations. Both begin with the phrase 'Kur isha...' (when I was...). It can then be argued that Goethe refers to the return of the 'wondering eye' of Prometheus, rather than 'the misguided eye or bewildered eyes'. The stanza is once again characterized by the use of possessive pronouns, which emphasize the figure of the man who stands alone, without the help of the gods. The stanza in Albanian, particularly Luarasi's, has preserved the form well and conveys the emotion and the hero's wreath with great effectiveness. Shvarc, on the other hand, creates a rhyme between the words 'për ta dëgjuar' (to hear) and 'për ta ndihmuar' (to help), thereby establishing a logical and anticipated connection.

Following an account of the despair he experienced as a result of placing vain hopes in the gods, the separation of Prometheus from the gods becomes apparent to the reader. In order to reinforce Prometheus's conviction, the author employs a series of rhetorical questions, directed at the reader, which serve to highlight that it was not the gods who aided Prometheus against the 'wrath of the titans or slavery':

In the original the following stanzas read:

*Wer half mir  
Wider der Titanen Übermut?  
Wer rettete vom Tode mich,  
Von Sklaverei?  
Hast du nicht alles selbst vollendet,  
Heilig glühend Herz?  
Und glühtest jung und gut,  
Betrogen, Rettungsdank  
Dem Schlafenden da droben?  
Ich dich ehren? Wofür?  
Hast du die Schmerzen gelindert  
Je des Beladenen?  
Hast du die Tränen gestillet  
Je des Geängsteten?  
Hat nicht mich zum Manne geschmiedet—  
Die allmächtige Zeit*

Und das ewige Schicksal,  
 Meine Herrn und deine? Wähtest du etwa,  
 Ich sollte das Leben hassen,  
 In Wüsten fliehen,  
 Weil nicht alle  
 Blüenträume reifen?

Luarasi's translation:

Kush më ndihmoi  
 Kundër titanëvet mizorë?  
 Kush më shpëtoi prej vdekjes mua,  
 Prej skllavërisë?  
 A nuk i bëre të gjitha vetë  
 Ti, zemra ime e zjarrtë?  
 Dhe prap, e rrejtur, digjeshe  
 Me ndjenja miturie e mirënjohjeje  
 Për atë që fle në qiell? Unë ty të të nderoj? Përse?  
 Mos i ke zbutur ndonjëherë dhimbjet  
 E të brengosurvet?  
 Mos u ke tharë ndonjë herë lotët  
 Të pikëlluarve?  
 A nuk më bëri burrë  
 Koha e tërëfuqishme  
 Dhe fati i amëshuar  
 Zotrit e mi edhe të tutë? Apo mos pandehe  
 Që do ta urreja jetën  
 Dhe t'arratisesha në shkretëtirë  
 Se nuk m'u poqën  
 Gjithë ëndërrat e lulëzuara?

Who helped me  
 Against the cruel Titans?  
 Who saved me from death,  
 From slavery?  
 Didn't you do it all yourself,  
 You, my fiery heart?  
 And still, deceived, you burned  
 With youthful feelings and gratitude  
 For the one who sleeps in the sky?  
 Shall I honor you? And why?  
 Have you ever eased the sorrows  
 Of those burdened by despair?  
 Have you ever dried the tears  
 Of the grieving anywhere?  
 Did not time, all-powerful,  
 And fate, eternal, make me whole-  
 Rulers of both mine and yours?  
 Or did you think I'd curse my life,  
 Flee into the desert wild,  
 Just because my blooming dreams  
 Were not all fulfilled, nor reconciled?

Shvarc's version:

Kush më ndihmoi mua  
 hazdisjes së titanëve t'i bëj ballë?

Kush më shpëtoi mua  
nga vdekja e nga skllavëria?  
A s'ishe ti, viganja, e zjarra zemra ime,  
që kurdoherë i dole vetes zot  
dhe, ashtu e re, e qashtë, e mashtruar,  
mirënjohjen ia blatove  
atij që flinte atje lart? Unë të të nderoj?! Përse, vallë?  
mos ia lehtësove, qoftë një herë,  
barrën të ngarkuarve?  
Mos ia shterove, qoftë edhe një herë,  
Lotët të dëshpëruarve?  
A s'më farkëtuan e më bënë burre  
mbi kudhrën e tyre  
koha e gjithpushtetshme  
dhe fati i pamort-  
zotërit e mi, por edhe të tutë?  
Mos prisje ti, vallë,  
që unë ta urreja jetën  
e të mërgohesha shkretëtirave,  
pse nuk lëshuan bulëza  
të gjitha ëndrrat e mia të bardha?

Who helped me stand my ground  
Against the wild titans' might?  
Who saved me from the grip of death,  
And from slavery?  
Wasn't it you, my mighty heart,  
Fiery, fierce, and strong?  
You always stood up for yourself,  
And though so young, pure, and deceived,  
Offered gratitude and praise  
To the one who slept above.  
I should honor you?! Why, indeed?  
Did you ever ease, even once,  
The burden of the weary soul?  
Did you ever dry, even once,  
The tears of the desperate?  
Was it not time, all-powerful,  
And fate, immortal as it stands,  
That forged me into who I am,  
Masters of both mine and yours?  
Did you expect, perhaps,  
That I would come to hate my life  
And wander off into the desert,  
Because not all my white dreams  
Bore fruit or blossomed fully?

Luarasi translates the word 'Blütenträume' as 'ëndërrat e lulëzuara' (blooming dreams), which could be due to the presence of the word 'blüten', meaning flowers. In contrast, Shvarc opts for the translation 'white dreams'. Although the term is absent in all the dictionaries consulted, the German word 'blüte-' is used in compound forms to convey the meaning of something new, blooming, as in the dreams of childhood or youth. This is clear in the original verse:

Weil nicht alle  
Blütenträume reiften?

Throughout the poem, but especially in the stanzas quoted above, rhetorical, perhaps even provocative questions and imperative sentences predominate. This can also be seen as a defining feature of the Sturm und Drang movement and a questioning of the conventional rules and norms. Furthermore, as previously stated, the frequent use of the first-person pronoun 'I' can be attributed to the prevailing sense of subjectivity among the authors of this period. The attitude of Prometheus, the demand for autonomy and rebellion against Zeus, can be interpreted as a rejection of authority. When viewed through the lens of historical context, Zeus can be perceived as a representation of authority of an absolute system.

The development of Prometheus' actions, from his initial disregard for the gods to his striving to become their equal, reaches its climax in the last stanza. Here, Prometheus gains the ability to create humans in his own image:

*Hier sitz ich, forme Menschen  
Nach meinem Bilde,  
Ein Geschlecht, das mir gleich sei,  
Zu leiden, zu weinen,  
Zu genießen und zu freuen sich,  
Und dein nicht zu achten,  
Wie ich!*

Luarasi's translation:

*Këtu rri e krijoj njerëz  
Pas fytyrës sime,  
Një fis që më nget mua:  
Të vuaj e të qajë,  
Të dëfrijë e të gëzohet  
Dhe ty të të urrejë  
Si unë!*

*Here I sit and shape mankind  
After my face,  
A tribe that follows after me:  
To suffer and to weep,  
To rejoice and to delight,  
And to hate you  
As I!*

Shvarc's:

*Këtu po rri e po krijoj njerëz  
sipas shëmbëlltyrës sime,  
pinjoj, që të më ngjasojnë:  
të vuajnë e të qajnë,  
të shijojnë e të ngazëlleen -  
dhe ty mos të t'përfillin,  
ashtu si unë!*

*Here I sit, creating men  
In the likeness of myself,  
Descendants who will mirror me:  
To suffer and to cry,  
To taste joy and exult  
And to disregard you,  
Just as I!*

Verse 5 of stanza 7 of the poem states that Prometheus 'created man in his own image'. This implies that the archetypal man is similarly creative, independent and critical of those who try to keep him in a state of dependence. This is the most important step on the path to a new consciousness in which man, represented by the mythological figure of Prometheus, takes on creative qualities and rejects all existing rules. This is a central element of Sturm und Drang, namely the creative force that accomplishes everything by itself. This can be seen in Prometheus: he did not become a man with the support of the gods, but through his own strength. Goethe himself, in *From my Life: Poetry and Truth* writes that Prometheus, in spite of superior beings, is able to act and to create. While describing the process that led to writing this poem and the importance of focusing on his creative talents, Goethe compares himself to Prometheus and emphasises the idea that man is his own god, continuing:

"In this I had to decline and even to exclude the aid of men, so, after the fashion of Prometheus, I separated myself from the gods also, and the more naturally as with my character and mode of thinking one tendency always swallowed up and repelled all others." (p. 558)

In Luarasi's translation, the verse of the German original 'Nach meinem Bilde' is translated as 'after my face', but even then, it refers to the appearance. Therefore, it can be argued that Shvarc's translation 'in the likeness of myself' is more accurate.

Goethe concludes the poem with the concise yet impactful verse 'Wie ich', and notably, with the use of the personal pronoun 'ich'. The power of this verse is also due to its brevity, that of a definite order. Consequently, it can be argued that in Shvarc's translation, with the addition of the word 'ashtu' in this verse undermines the goal, a result that is more effectively achieved by Luarasi with the assertion: 'Si unē! (As I!)

### 3. Conclusion

The poem *Prometheus* by J. W. Goethe is representative of the defining characteristics of the Sturm und Drang literary movement. In terms of content, as previously mentioned, the poem features not only the figure of Prometheus and his rebellious attitude towards the gods, but also exhibits a distinctive form, which is characterised by a lack of uniformity in both rhyme scheme and stanza length structure. As this paper analysed, the form of the original text has been retained in the translation. The poem also embraced the concept of the 'Originalgenie'. This concept states that the genius man, the creative spirit, must overcome all obstacles and limitations in order to become stronger. Failure is not avoided but embraced as a means for growth and development. As Wellbery (1996) wrote, "The poem serves as an example of the concept of genius and thus explicitly demonstrates the uncompromising attitude characteristic of the literature of the time." (p.290). The poem's formal elements, along with the mythological figure of Prometheus, effectively capture the essential motifs of the Sturm und Drang period: the emphasis on individuality, the questioning and rejection of conventional rules and norms, and the focus on personal strength and creative talent. The emphasised connection between humanity and nature in this period highlights the archetype of the creative, independent individual who defies those who seek to keep him dependent. Goethe's *Prometheus* embodies this archetype as he rejects all established rules and asserts his creative power, symbolizing a transformative step toward a new consciousness. This vision, central to Sturm und Drang, celebrates the creative force that relies on itself alone, reflecting a profound shift in the understanding of human potential and autonomy.

As this paper shows, the translators are evidently aware of the elements mentioned and deliberately employed by Goethe. Consequently, they refrain from merely translating these elements, but rather prioritize the preservation of form and fidelity to the original expressions, as well as other elements that resonate with the author's ideas. Additionally, these translations play a crucial role in teaching *Sturm und Drang* in non-German contexts by making the movements core themes accessible to readers who may not be familiar with German language and allowing them to engage meaningfully with Goethe's ideas.

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