

UNLOCKING BORDERS

ALBANIAN LITERATURE IN TRANSLATION

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Abstract

The article analyzes the development and challenges of Albanian literary translation within the Balkan and European contexts, emphasizing the interplay between translation practices, cultural identity, and social influences. Historically, Albanian literature faced significant barriers to international dissemination due to political isolation under the communist regime in Albania and the restrictive environment in Kosovo during the Yugoslav rule. These conditions hindered the growth of translation

efforts, resulting in limited exposure of Albanian literary works to foreign audiences. The post-1990 period, following the fall of communism in Albania and the end of the Kosovo War in 1999, marked a revival of literary translation spurred on by the opening of borders, increased cultural exchange, and renewed interest in Albanian literature. Despite these advances, the field continues to face challenges, such as the shortage of translators and the linguistic complexity inherent in translating Albanian. The study employs a comparative analysis of translation practices, integrating qualitative interviews with translators of Albanian literature and examining case studies, in order to investigate how translation navigates the intersections of language, identity, and power in disseminating Albanian literature.

Keywords: Albanian literature, literary translation, language and identity, translation challenges.

Odklepanje mej. Albanska književnost v prevodu

Povzetek

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Članek analizira razvoj in izzive albanskega literarnega prevoda znotraj balkanskega in evropskega konteksta, pri čemer poudarja soigro med prevajalskimi praksami, kulturno identiteto in družbenimi vplivi. Albanska literatura je, zgodovinsko gledano, naletela na številne prepreke pri mednarodnem razširjanju zaradi politične izolacije pod komunističnim režimom v Albaniji in omejevalnega okolja v času Jugoslavije. Takšni pogoji so preprečevali rast prevajalskih naporov, kar je tujemu občinstvu omejevalo dostop do albanskih literarnih del. V obdobju po letu 1990, zlasti po padcu komunizma v Albaniji in po koncu vojne na Kosovem leta 1999, je literarno prevajanje doživelo preporod, kar so spodbudili odpiranje mej, povečana kulturna izmenjava in obnovljeno zanimanje za albansko književnost. Kljub napredku je področje zaznamovano z izzivi, kakršna sta pomanjkanje prevajalcev in lingvistična kompleksnost, ki jo vsebuje prevajanje albanskega jezika. Študija se poslužuje komparativne analize prevajalskih praks, pri čemer ob kvalitativnih intervjujih s prevajalci albanske književnosti raziskuje posamezne primere, da bi bilo mogoče raziskati, kako se prevajanje pri razširjanju albanske književnosti spopada s presečišči med jezikom, identiteto in močjo.

Ključne besede: albanska književnost, literarni prevod, jezik in identiteta, prevajalski izzivi.

1. Introduction

Translation is not simply a linguistic transfer, but a complex phenomenological event that mediates inter-literary and intercultural communication. It entails a hermeneutic engagement with the text, the source culture, and the target reader, fostering a dialogical relationship between different horizons of meaning. Over the past decades, translation has enabled Balkan and European readers to encounter Albanian literature—a literary corpus characterized by linguistic and thematic particularities, as well as historical marginality. However, the field of translation studies as applied to Albanian literature remains underdeveloped, necessitating a deeper phenomenological and hermeneutical investigation of its processes and challenges.

In order to shed light on the lived experience and interpretive strategies of those engaged in this translational event, we conducted qualitative written interviews with several literary translators from the Balkans and Europe. These interlocutors have significantly contributed to the transmission of Albanian literary works into Bulgarian, Romanian, Greek, German, Italian, French, Dutch, Czech, Montenegrin, and other languages. Employing a mixed-methods framework—integrating qualitative, quantitative, phenomenological, and comparative methodologies—, this study seeks to uncover how translation operates as a transformative encounter with language, identity, and power in the dissemination of Albanian literature.

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The findings suggest that scholarly engagement with Albanian literary translation is a relatively recent development, reflecting the delayed institutional recognition of translation as a legitimate literary practice within Albanian cultural history. Aleksandër Xhuvani's research traces the emergence of the term "translation" (*përkthim*) in the Albanian linguistic consciousness to the late nineteenth century, first articulated within the Albanian diaspora in Bucharest, particularly through the newspaper *Albania* (Xhuvani 1980).

Further hermeneutical development can be observed in the work of Faik Konica, whose multifaceted roles as publicist, poet, critic, and translator illustrate the interplay between literary creativity and translational mediation. His *Bibliographie* functioned as a hermeneutical chronicle, presenting

Albanian literary and cultural production in both Albanian and French, thus facilitating a dialogical opening between cultures. Konica's editorial initiative, *Koha e Letrave Shqipe*, represents a key institutional moment in the affirmation and circulation of Albanian literary identity through translation and critical reflection (Rugova 2005).

This study invites further phenomenological reflection on translation as a place where the ethical and hermeneutical responsibilities of translators as mediators of literary meaning should be emphasized. In this regard, literary translation appears not simply as a technical or linguistic act, but as a deeply embedded cultural and interpretive act. Regardless of the cultural setting, the field of literary translation constitutes an extraordinary endeavor that occurs at the junction of two distinct literary traditions and cultural frameworks. As Moga (2021) notes, it involves the transfer of literary texts from a source language and culture in such a way that the translated work becomes understandable, resonant, and acceptable within the hermeneutical horizon of the target culture. This process, which encompasses all major literary genres—
290 poetry, prose, and drama—, requires not only linguistic skill, but also a deep attunement to the ontological and aesthetic dimensions of literature, thus reaffirming the role of the translator as a cultural and ethical agent.

The earliest substantial contributions to the history of Albanian literature consist mainly of translations of religious texts. In terms of original literary works, the 19th century marked the golden age of Albanian Romanticism. This period witnessed an unprecedented diversification of literary forms, including poetry, novels, and drama. Significantly, literary communities in the Albanian diaspora—particularly in Italy, Romania, and the Ottoman Empire—played a crucial role in the preservation and circulation of Albanian texts to European centers. The most notable development in Albanian literary translation, however, emerged in the late 20th century and has continued to expand into the 21st century.

2. Methodology

The present study adopts a mixed-methods research design that integrates qualitative, quantitative, phenomenological, and comparative approaches

to investigate the role of literary translation in the interpretation and dissemination of Albanian literature. Our main objective was to explore how translation mediates literary meaning across languages and cultures, with particular attention to stylistic and hermeneutic dimensions.

At the core of our methodology lies an inquiry into how theories of translation intersect in the meaning of translated literary works. Drawing on established theoretical frameworks in literary translation (including hermeneutic and semiotic models), we explored whether literary style, voice, and cultural specificity are translatable, and under what conditions such a transfer maintains fidelity to the source. This theoretical basis allowed us to frame translation not simply as linguistic substitution, but as a complex act of inter-literary and intercultural communication.

In order to gain insight into the experiences of Albanian literary translators and the strategies and practices they used, I conducted semi-structured, written interviews with several well-known Albanian literary translators. These translators were selected based on specific criteria:

- 1) demonstrated experience in translating Albanian literary texts into target languages (including but not limited to Romanian, German, Greek, French, Italian, Dutch, etc.);
- 2) diversity in cultural and linguistic backgrounds to provide different perspectives;
- 3) previous publication of Albanian literary texts in their languages.

Although the sample size is modest, it represents a broad cross-section of contemporary translators actively engaged with Albanian literature. Interview questions focused on the translators' interpretive choices, challenges of stylistic fidelity, and cultural adaptation, particularly in relation to emblematic authors of Albanian literature, such as Lasgush Poradeci and Ismail Kadare.

2.1. Phenomenological and comparative method

Phenomenological research allowed us to focus on the translators' subjective experiences and embodied encounters with the text, language, and culture of the source material. Comparative methods were used in the analysis of a limited set of parallel texts—comparing original passages from Albanian

literary works with translated ones—, in order to assess stylistic fidelity and cultural equivalence. While anecdotal observations were made—such as two translators’ remarks on the perceived “untranslatability” of Lasgush Poradeci—, future research will involve systematic comparative textual analyses to test such claims more rigorously.

2.2. Methodological limitations

We acknowledge the limitations of our study:

- 1) the selection of translators, although deliberate, does not constitute a statistically representative sample of all Albanian literary translators;
- 2) the lack of detailed comparative case studies on specific authors (e.g., Poradeci) limits the generalizability of stylistic claims.

However, the methodological plurality employed in this research has allowed for a nuanced exploration of the translation process. It reveals the complex interplay of linguistic fidelity, cultural transfer, and literary interpretation.

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3. Theoretical and methodological framework

The discourse surrounding translation theories can be traced back to the 16th century, with early contributions by Etienne Dolet in his work *La Maniere de bien traduire d’une langue en aultre*. Dolet outlined fundamental principles for translating texts between languages, emphasizing the necessity of comprehending the source language, possessing a profound grasp of the target language, and acquiring a substantial familiarity with the subject matter (Norton 1974). Contemporary scholars in translation theory have synthesized universal tenets that characterize the translation process. This paradigm comprises three integral elements: the original text in its source language, the meaning encapsulated within, and the transcribed version in the target language. Eugene A. Nida, renowned as the progenitor of modern translation science, elucidates the nature of translation as a multifaceted process, encompassing not only the transference and superficial alignment of linguistic forms, but also the analysis and restructuring of the text. This complex endeavor ensures the preservation of the style and meaning of the original text (Nida 1969). Current translation methodologies demand more than a mere transposition

of words from one language to another. They necessitate a contextual analysis that enables the selection of words with equivalent meanings in specific contexts rather than a direct, word-for-word translation. This draws upon the translator's extensive knowledge to safeguard style and meaning, making the translated text accessible to foreign readers. Nida's theory of textual transition delineates multiple stages: source text, textual analysis, transference, and final restructuring and translation into the target language.

Consequently, translating literary texts from one language to another emerges as a complex undertaking, with stringent criteria for proficient literary translators who must possess grammar and semantic analysis skills. Umberto Eco, a luminary figure, encompassing literature, semiotics, and professorship, underscores that literary translation is an art. It encompasses the transfer of text between languages and a transition from one culture to another, a shift from one realm of knowledge to another (Eco 2006).

This study endeavors to discern the application of these theoretical principles in the translation practices of Albanian literature into European languages. Notably, global scholarly discourse has continually grappled with the complexities of literary translation, wherein words expressing particular emotions may retain or lose their significance when transported into another language. However, despite these challenges, literary translators persist in facilitating literature transmission, thereby recognizing the universal values inherent in literary works. This perspective is corroborated by Anthony Pym, an Australian scholar who posits that the value and significance of a text in one language equate to its translation into another. In contrast, the text in the translated language cannot revert to its source language (Pym 2009). Literary translators serve as intermediaries, bridging linguistic and cultural divides, decoding the nuanced literary constructs, and conveying the authors' messages from one language to another. Proficiency in the source and target languages is paramount, as is an understanding of the culture and traditions of the people for whom the literary work is intended. Acknowledging the creative nature of literary translation, scholars concur that the process encompasses three distinct phases, often referred to by varying terminologies. This study adopts Mossop's terminology, denoting the pre-drafting, drafting, and post-drafting phases (Borg 2017). Such an approach aligns with the practices of

translators of Albanian literature into Balkan and European languages, underscoring the significance of having knowledge of the Albanian language and a deep familiarity with Albanian culture. Literary translation demands comprehensive linguistic, cultural, and literary acumen, as emphasized by Umberto Eco, who asserts that translating works, such as those of the Irish novelist and poet James Joyce, necessitates understanding the Irish style and literary thought. In this research, we explore how Albanian literary texts have been translated into Balkan and European languages, scrutinizing the practices and models employed by literary translators. Furthermore, we illuminate the motivations and reasons that impel these translators to function as conduits of inter-literary and intercultural communication, promoting Albanian literature within the Balkans and Europe.

294 From our research on the practices of translators of the Albanian-language literature, we note that the methods they chose to translate Albanian literature into their original language focus on analyzing the complexity of the text they chose for translation. According to them, the analysis is necessary, because the text can have different meanings due to the stylistic effect or the context; therefore, a special analysis of words is required, which in some cases can return the interpretation process to the zero point as it becomes impossible to translate targeted expressions. This practice is based on the theory of translation that requires the translator to evaluate and decide on the usage of the right word, in order to translate from the original in the targeted language, avoiding thus complete literal translation.

This is considered one of the most difficult practices when translating Albanian literature into foreign languages. In part, this is due to the dilemma that during the translation of the text from one language to another, the work may lose its literary values in the original language. The late German–Albanian translator Hans Joachim Lanksch as well as the Greek–Albanian translator Romeo Çollaku believe that translation of the poetry of the modern Albanian poet Lasgush Poradeci, with its rich figurative language, is the most challenging experience, sometimes raising the question whether Lasgush Poradeci can be translated into German and Greek at all. According to them, his poetry is difficult to interpret in another language. Therefore, his work may remain untranslatable. According to them, semantic values

are preserved by following the semantic method of translation. Translating literary figures that convey the writer's emotions is considered the most difficult work. As for the translator, semantic values are preserved by following the semantic translation method. This theory also develops the distinction between non-literary and literary language, explaining how non-literary and literary languages represent an idea expressed through stylistic figures (Munday 2000, 5–8).

The semantic translation method is applied especially in translating poems, proverbs, and texts with dialectal content, which is considered the most difficult work. Therefore, to achieve the targeted text, a literary translator, in addition to knowing the language, must know the culture and social life of the people of the countries, in which the original work was written. This situation requires the application of theories on the analysis of literary texts, in this case, literary texts with nuances. Russian professor of Albanian literature, Alexander Novik, does not see the analysis of the literary text in the translation process as necessary in translating texts, where dialects and stylistic figures are present. The analysis of the literary text is also necessary, confirms the Montenegrin translator Jovan Nikolaidis, since, according to him, the Albanian language has a different linguistic structure from the Slavic languages. Thus, the Slavic literary translator must analyze the text he translates several times, before translating it into the language intended.

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Researchers and translators who use translation methodology by analyzing the text from different cultural, educational, sociological, political, and historical perspectives are mainly scholars who work in the same fields. Thus, it is much more convenient for them to use this translation methodology from a multidimensional perspective. For example, we can take the Hungarian–Albanian translator Istvan Schuts and the Swiss–Albanian translator Basil Schade, who translated Albanian literature by putting the translation process into a given context. Generally, the first phase includes preliminary preparation, followed by drafting an idea of the text. The core translation process includes the translation of words and phrases induced by the text analysis that completes the idea of the text, interpretation of the source text, structuring, writing the translated text, again going back to the analysis of the source text, and finally re-reading the translated text before completion.

Nevertheless, different methodologies have a common goal: translating a text from one language to another. There is generally a request to establish quality control standards. According to studies dedicated to translation quality, it is difficult to find and apply standards that can accurately evaluate quality, because the translation process is developed through specific methods and with specific values. Theories based on equivalence (as a concept in translation studies) see the translation process as an attempt to rewrite the source text. At the same time, they appreciate that the translated text in the targeted language cannot be equal to the text in the original language without following some strict steps.

296 Katherina Reib, a German researcher on translation, defines translation as a bipolar process aimed at producing a new text with constant reference to the source text, making equivalent findings from the source language to the targeted language at the acceptable level of the text in general and its parts, taking into account the linguistic context and stylistic level. In such a case, the targeted text will have the same value as the source text. On the other hand, when translation evaluation is done through the functional approach, the concept of function is seen as a possible concept defined by the translator that must be related to the use of the text in the targeted language and culture. Regardless of the methods of literary translation, the translation process is an action that, as Saussure says, includes linguistic signs that do not unite a name with an object, but an acoustic image with a concept.

4. Case study analysis

4.1. Ismail Kadare in Jusuf Vrioni's translation

One of the most frequently cited and analyzed cases in the context of Albanian literary translation is the translation of Ismail Kadare's novel *Gjenerali i ushtrisë së vdekur*. This work has been translated into many languages and has been the subject of extensive analysis regarding how its metaphorical meaning, irony, and Albanian cultural elements have been rendered into foreign contexts.

Jusuf Vrioni, Kadare's first translator into French, is often mentioned for the role he played not only as a translator, but also as an interpreter of the author. He adopted an approach that at times deviated from the original Albanian

structure, in order to adapt the work to the Francophone readership. Scholars consider that Vrioni followed a model close to Nida's dynamic equivalence, adapting the text to preserve its aesthetic and emotional impact.

An important aspect in this case was the translation of terms and realities that are unique to Albanian culture. For example, the term *kanun* or the concepts of honor and hospitality in the Albanian village are not easily translatable. In such cases, Vrioni used footnotes or careful contextualization to avoid cultural misunderstandings. This is an example where intercultural translation requires conscious choices, in order to preserve the authenticity of the original message.

4.2. Martin Camaj in translation by Hans-Joachim Lanksch

Another highly significant case study is the translation of Martin Camaj's poetry by Hans-Joachim Lanksch, a German translator who has brought many key authors of Albanian literature into his language. Camaj's poetry is laden with symbolism, complex syntactic structures, and the use of the Gheg dialect.

In his translations, Lanksch aimed to preserve the structure of the verse and the musicality of the original. He followed the formal equivalence approach, maintaining the rhythm and figurative composition of the lines. For him, translation was not merely a linguistic act but an effort to transfer the spirit of the Albanian language into a different cultural and literary system. This effort is documented in interviews and his reflections on working with Camaj, where he admits that his translation was not merely technical, but an act of emotional and aesthetic interpretation.

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4.3. Gjergj Fishta in Přemysl Vinš's translation: Challenges and relative failures

Another notable case of analysis is the translation of *Lahuta e Malcisë* (*The Highland Lute*) by Gjergj Fishta, a work that embodies not only an ancient and rich language, but also a unique national worldview. Translators, such as Přemysl Vinš, have publicly acknowledged that translating this work into Czech is extraordinarily difficult, due to its dialect language, the Gheg dialect, and its folkloric elements.

This situation illustrates the theory of “relative untranslatability,” where translation may be technically possible, but fails to convey the original’s emotional depth and effect. This is a clear example, where translators require additional tools—footnotes, prefaces, glossaries—, in order to bring the foreign reader closer to the original context. In such cases, translation becomes as much an educational act as it is an aesthetic one.

4.4. Roel Schuyt’s translation of Kadare from an intermediate language

A particularly unique case is that of the Dutch translator Roel Schuyt who initially translated Ismail Kadare’s work from French, using the versions by Jusuf Vrioni and later Tedi Papavrami. This secondary translation approach highlights the issue of dependency on intermediate translations. In such cases, there is a risk of meaning distortion due to the linguistic and cultural distance between the original source and the final target language.

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After learning Albanian, Schuyt resumed translating directly from the original, but still used the French versions for comparison. This method of translation comparison is widespread in literary translation and underscores the need for translators to understand the decisions made by previous translators as part of a conscious and critical process.

4.5. Romeo Çollaku’s translations: Fidelity to the tone of the text

The case of Romeo Çollaku, a prominent translator of Albanian literature into Greek, illustrates another essential aspect: preserving tone. He emphasizes that, for him, a translation is unsuccessful, if it does not convey the tone and emotion of the original. In his experience with the poetry of Lasgush Poradeci, he refers to the “greatest betrayal” of a text as the loss of its style and musicality.

This is a typical example of translation, where the strategy of stylistic adaptation dominates, with the translator creating an “aesthetic equivalent” rather than following a word-for-word rendering. In this context, translation becomes an act of creativity, where the translator is, in a sense, a co-author of the new text (Hasani Pllana 2024).

From all the cases discussed, it becomes clear that the translation of Albanian literature cannot be understood as a mechanical process. It is an act of cultural communication, where the translator mediates not only between languages, but also between worldviews, aesthetics, and emotional landscapes. Each case demonstrates the necessity for interpretive sensitivity, cultural knowledge, and artistic judgment in preserving the integrity and vitality of the original text.

5. Literary translation between interpretation and cultural transference

Within the discourse of literary translation, various differences exist regarding the extent, to which a translated work can preserve the essence of the original. Some argue that literary translation can risk diminishing or distorting the emotional, symbolic, cultural, and stylistic depth of the source text. These major arguments are supported by empirical studies showing how some emotionally charged expressions lose their nuanced meaning when translated into another language.

In contrast, other theorists claim that translation is a vital mechanism for cross-cultural communication and the transmission of universal literary values. Without translation, they argue, global access to cultural expressions would be limited. David Bellos, a scholar and translator of literature, challenges the notion of inherent untranslatability. In his influential work *Is That a Fish in Your Ear?* (2011), Bellos argues that translation is an interpretive act that, when done skillfully, does not compromise the original, but rather expands its reach. He emphasizes that while literary translation may involve transformation, it does not amount to betrayal. Instead, it creates a renewed version of the text capable of resonating in a new linguistic and cultural context. Other studies, such as Anthony Pym, emphasize that the success of a translation lies not in the repetition of words for words, but in the understanding of the original's communicative intentions and true knowledge. Pym (2014) argues that the word of the translated text serves as a voice for the values and meaning of the original to be re-embodied, suggesting that translation is both a linguistic and cultural negotiation. The process of literary translation is often compared to acts of psychoanalysis or code-switching, where the structure of the text—its symbolic, emotional and ideological dimensions—is translated through a

subjective but informed interpretive lens. Translators are therefore not simply transmitters of meaning, but co-creators of literary schools, deciphering and reconstructing the text for new audiences. This foreign complexity is evident in the reality of Albanian literature, where practices in common languages often face the challenge of uniqueness. Examples provide the case studies of translation mentioned above.

6. Conclusions

The act of translating Albanian literature into Balkan and European languages constitutes much more than a mechanical or linguistic translation—it is a complex process of translation in the cultural, emotional and intellectual contexts. This study has shown that literary translation, especially from a language like Albanian, is deeply rooted in hermeneutic interpretation, cultural sensitivity, and aesthetic perception. The case of Albanian literature is uniquely illustrative of how translation not only facilitates interlingual exchange, but also contributes to the shaping of a national literary identity on the global stage.

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As this research has shown, the historical and socio-political contexts, in which Albanian literature has evolved—namely, the long periods of political isolation in Albania and the complex cultural dynamics in Kosovo—, have had a direct impact on the visibility of Albanian literary works in the international arena. During the communist regime, both censorship and the lack of cultural diplomacy limited the export of literature and hindered the development of translation infrastructure. The post-1990 era brought a transformation, opening the door to a revival of literary translation and to the European translators' interest in Albanian literature. However, challenges remain, particularly in terms of institutional support, qualified literary translators, and the continued reliance on intermediary languages, which puts original meanings and stylistic nuances at risk.

Insights gathered through interviews with translators and detailed case study analyses have highlighted the critical role that translators play as cultural mediators. Jusuf Vrioni's translation of Ismail Kadare's work, for example, reveals nuanced decisions made to preserve emotional and symbolic depth for a Francophone reader. Similarly, Hans-Joachim Lanksch's attempt to translate

Martin Camaj's Gheg dialect poetry into German illustrates the lengths, to which translators must go to preserve the rhythm, mood, and symbolic world of the source text. Such examples highlight the impossibility of achieving one-to-one correspondence between languages, emphasizing instead the need for what theorists, such as Nida and Pym, call "dynamic equivalence" and "communicative fidelity."

One of the conclusions from this study is the idea that translation is not simply a transfer of content, but a recreation of the cultural and emotional resonance of the text in a new linguistic system. This becomes particularly evident in the translation of highly stylized or poetic works, such as those of Lasgush Poradeci or Gjergj Fishta, where linguistic novelty, dialectical variation, and symbolic density pose formidable challenges. Translators, such as Romeo Çollaku, argue persuasively that the loss of musicality and tone constitutes a betrayal of the original work. As a result, translators must often prioritize the recreation of aesthetic and emotional experience over strict semantic fidelity. This reaffirms the notion that translators are co-authors—creators who navigate the boundaries between languages, cultures, and literary systems.

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This research also sheds light on the theoretical and methodological diversity that underpins translation studies. From semantic translation to functional equivalence and beyond, translation emerges as an interdisciplinary act, drawing on linguistics, philosophy, semiotics, and literary criticism. Translating literary works with strong dialectal or cultural specificity, such as *Lahuta e Malcië*, requires a nuanced methodology that combines linguistic expertise with deep cultural understanding. In such contexts, translation can become "relatively untranslatable," not in the sense of impossibility, but in its inability to fully capture the emotional and symbolic impact of the original without extensive contextual complementation.

Furthermore, this study illustrates that translation is deeply intertwined with broader issues of identity, power, and intercultural communication. Albanian literature, long placed on the periphery of European literary canons, enters the global conversation through the efforts of dedicated translators who act as scholars and cultural ambassadors. Their work not only makes the Albanian voice heard, but also challenges dominant narratives and expands

the boundaries of European literature. The gradual institutionalization of translation studies in universities across Europe and the Balkans—accompanied by growing scholarly interest—signals a growing recognition of translation as a legitimate and necessary form of literary production and cultural exchange.

Finally, while this study has identified a number of effective practices and strategies, it also highlights the need for continued institutional support for translators of Albanian literature into European languages.

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Human Existence and Coexistence in the Epoch of Nihilism

Damir Barbarić | Jon Stewart | Cathrin Nielsen | Ilia Inishev
| Petar Bojanić | Holger Zaborowski | Dragan D. Prole | Susanna Lindberg | Jeff Malpas | Azelarabe Lahkim Bennani | Josef Estermann | Chung-Chi Yu | Alfredo Rocha de la Torre | Jesús Adrián Escudero | Veronica Neri | Žarko Paić | Werner Stegmaier | Adriano Fabris | Dean Komel



Phainomena 33 | 128-129 | June 2024

Marcations | Zaznačbe

Mindaugas Briedis | Irfan Muhammad | Bence Peter Marosan
| Sazan Kryeziu | Petar Šegedin | Johannes Vorlauffer | Manca Erzetič | David-Augustin Mândruț | René Dentz | Olena Budnyk | Maxim D. Miroshnichenko | Luka Hrovat | Tonči Valentić | Dean Komel | Bernhard Waldenfels | Damir Barbarić



Phainomena 32 | 126-127 | November 2023

Demarcations | Razmejitve

Damir Barbarić | Dragan Prole | Artur R. Boelderl | Johannes Vorlauffer | Cathrin Nielsen | Virgilio Cesarone | Mario Kopić | Petr Prášek | Žarko Paić | Tonči Valentić | Dean Komel | Emanuele Severino | Jonel Kolić | Jordan Huston

