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ARNAVUT NESRİNDE GOETHE MODELİ

Öz

Edebiyatın yanı sıra, genel olarak Alman kültürü, dünya kültürüne birçok isim ve değerli eser kazandırmıştır. Burada hem dünya hem de Arnavut kültüründe tercüme edilmiş ve mühim noktada olan Johan W. Von Goethe, Friedrich von Schiller, Heinrich Heine, Bertold Brecht, Franz Kafka ve Stefan Zweig gibi büyük isimlere atıfta bulunmaktayız. Johann Wolfgang von Goethe, dünyanın en büyük yazarları arasında ismi geçen, kuşkusuz en etkili Alman yazarıdır. Adı, Homer, Dante ve Shakespeare gibi tüm zamanların en ünlü yazarlarının isimleriyle birlikte anılmaktadır. Gelecek nesiller için dünya edebiyatındaki en etkili yazarlardan biri olarak, bu konumda olmayı hak etmiştir. Eserlerinin fikirleri ve kavramları ile Goethe, ülkesinin politik ve kültürel boyutta ilerlemesini teşvik eden önder olarak kabul edilir. Aslında, 18. yüzyıl Avrupa'sında meydana gelen büyük değişimleri etkilememeyi başaran bu Alman yazarın eserleridir. Alman Klasiklerinin kurucuları olan Goethe ve arkadaşı Schiller, şiir ve diğer eserlerinin çevirileri ve daha önemlisi Arnavut sahnelerinde dramlarının oynanmasıyla, bütün dünya kültürlerinde olduğu gibi, Arnavut kültürüne de girmeyi başaran ilk yazarlardandır. Goethe'nin Arnavut kültüründeki varlığı 1898'e (Blakaj, 2017: 384) dayanır. Bu noktada,

yurtdışında eğitim gören genç Arnavut yazarlar Goethe'nin şiirlerini Arnavutça 'ya çevirmeye başlamıştır. Atılan bu adımlar, kendisinin Arnavut edebiyatına etkisini başlattı. Aynı şekilde nesillerce, farklı kültürlerin en değerli eserlerinin Arnavutça 'ya çevrilmesi hayalini de gerçeğe dönüştürdü. Dünya edebiyatı tarihinde Goethe, Faust'un yazarı olarak bilinmiş olsa da 25 yaşında yazan ilk romanı *Genç Werther'in Acıları*, onu Alman, Avrupa ve dünya edebiyat sahnesinin yıldızı yapan eserdir. Hızlı bir şekilde dünyanın birçok diline çevrilenmiş olan bu roman, belki de dünyadaki ilk en çok satan eser olup, Goethe'ye en etkili yazarlar arasındaki yerini temin etmiştir. Çalışmamızda inceleneceği üzere, roman ortaya çıktıktan sonra, bir taklit dalgasına sebep olmuştur. Ancak, Arnavut edebiyatında nispeten geç hazırlanmış olup ilk kez, 1933'te basılmıştır. Buna rağmen, Arnavut yazarları, Arnavutça 'ya çevrilmeden önce bile, bu romanla tanışmış ve etkilenmiştir. *Werther'in* etkisinden yazıldığı düşündüğümüz ilk eser Pashko Vasa'nın Paris'te yayınlanan *Temal'in Bardha'sıdır* (1890). Bu romanın haricinde, çalışmamızın odak noktası olacak romanlar Sterjo Spasse'nin *Nga jeta nē jetē. Pse?!* (*Hayattan Hayata. Neden?!*) ve *Tē fala nga fshati* (*Köyümüzden selamlar*), Haki Stermilli'nin *Sikur t'isha djalē* (*Erkek Olsaydım*) ve Mustafa Greblleshi'nin *Gremina e dashurisë* (*Aşk Çukuru'dur*). Goethe'nin *Werther*'inden etkilenen ve çalışmamızın bir parçası olacak romanlar, esasen 1930'lar ve sonrasında yazılan eserlerdir. Bu çalışmada karşılaşılmalı yöntemi kullanarak Goethe'in kendileri üzerindeki etkisini kanıtlamaya çalışacağım.

Bunun sebebi Goethe'nin *Genç Werther'in Acıları*, Arnavut okuyucuları için hissi romanlar olarak bilinen, ilk Arnavut romanlarına etkisinin büyük olmasıdır. Dönemin çoğu yazarı, o zamanların Arnavutluk'u gibi bir ortamda, gençliğin yarattığı zorluklar yanı sıra, toplumsal sorunlarla ve kuşaklar arası boşluğun getirdiği anlaşmazlıklarla olan yüzleşmeyi konu olarak ele almıştır. Bu tür içeriğe en uygun olan da tüm dünyada olduğu gibi, Goethe'nin ilk romanı sayılmıştır. Görüldüğü üzere, kendi eserleriyle gençleri ailelerine ve eskimiş toplumsal normlara karşı gelme gücünü vermek amacıyla, Arnavut yazarlar Goethe'yi bir örnek olarak kullanmıştır. *Genç Werther'in Acıları* romanını okuduğumuz sırada yaratılan hissiyat, ele aldığımız Arnavut yazarlarının romanlarını okuduğumuzda da içimizde oluşmaktadır. *Werther* alman edebiyat coşkunluk akımı olan *Sturm und Drang*'un karakteri olarak, genç, eğitimli, hassas, sanat ve şìiri seven, hayalperest ve dönemin toplumuyla bir çatışma içinde olan bir genctir. Bu tür karakterler koşulsuz aşk yaşı ve büyük zorluklarla yüzleşerek kendilerini uçuruma sürüklüyorlar. Buna benzer olarak da Arnavut yazarların karakterleri de kendilerini çevreleyen dünyaya karşı gelirler ve kendi acı sonlarına sebep olurlar.

Anahtar kelimeler: Goethe, roman, *Genç Werther'in Acıları*, algı, benzerlikler

GOETHE'S MODEL IN ALBANIAN PROSE

Abstract

Literature, as well as, German culture in overall, has given many names and exceptional works to the world culture. We hereby refer to the great authors such as, Goethe, Schiller, Heine, Brecht, Kafka and Zweig, who were translated and took important place in both world and Albanian culture. Johann Wolfgang von Goethe is undoubtedly the greatest German writer and is ranked among the world's greatest writers. His name is mentioned beside the names of the most famous writers of all time, along with Homer, Dante and Shakespeare. He deserved this spot being one of the most influential writers in the world literature for the generations to come. With the ideas and concepts of his works, Goethe is considered to be the protagonist who promoted his country's progress in the political and cultural dimension. Since, indeed, it is the work of this German author who succeeded in influencing the great changes that culminated in the 18th century Europe. Goethe and his friend Schiller, whom founded German Classics, just like in all the world culture, were among the first foreign authors to penetrate the Albanian culture, through poetry translations, and fragments of works, but first and foremost through playing of their known dramas on the Albanian stages. Goethe's presence in Albanian culture dates back to 1898 (Blakaj, 2017: 384) when the first article was written on him, in a newspaper of the time. Henceforth, young Albanian writers who studied abroad begin to translate Goethe's poetry into Albanian. These steps have initiated Goethe's influence on Albanian literature, since, through translation of the works of various world cultures, the everlasting dream of different generations, for adopting the best and the most worthwhile pieces created over the centuries, became a reality. Goethe in the history of world literature will remain known as the author of the *Faust*. Nevertheless, his first novel, *The Sorrows of Young Werther*, which he wrote as a 25-year-old, was the work that made him the star of the German, European and world literary scene. This novel which was quickly translated into many languages of the world became perhaps the first bestseller in history, securing him a place among the most influential writers in the world. As proved in this paper, after the novel appeared, it caused an imitation wave. However, it appeared relatively late in Albanian literature. For the first time, it was published in Albanian in 1933. Nonetheless, Albanian writers were introduced and influenced by this novel, even before being translated into Albanian language.

The first work we consider to be created under the influence of *Werther* is *Bardha of Temal* (1890) by Pashko Vasa, which was published in Paris. Apart of this novel, focal point of our research are likewise novels: *Ngajeta në jetë. Pse?!* (*From life to life. Why?!*) and *Të fala nga fshati* (*Greetings from the Village*) by Sterjo Spasse, *Sikur t'isha djalë* (*If I was a boy*) by Haki Stërmilli, and *Gremina e dashurisë* (*The Abyss of Love*) by Mustafa Greblleshi. These novels influenced by Goethe's *Werther* are mainly written around the 1930s and

afterwards, where by using the comparative method I will try to prove Goethe's impact on them.

Key words: Goethe, Novel, The Sorrows of the Young Werther, Reception, similarities.

1. Introduction

The novel *The Sorrows of Young Werther* by J.W. Goethe was the first novel of German literature that “stepped” into the European novel scene. Goethe published this novel at the age of 25 and it shortly became known throughout Germany, subsequently Europe as well as worldwide. It is among the most popular novels of the world literature.

Goethe's *The Sorrows of Young Werther*, being inspiration for over two centuries, unquestionably turns to be a unique subject of research. The age of the book, textual affluence, and steady popularity, if combined with the almost mythical reputation of its author, have induced many critics in writing of all kinds of interpretations. Therewithal, literary works that have such a great impact on world literature, such as the work of Goethe's youth *The Sorrows of Young Werther* must be uncommon. Invariably like all over the world, this novel by Goethe, similarly influenced the Albanian novel. The traces of Goethe's work are seen in many novels of Albanian literature, which have affected the development and enrichment of the Albanian novel. The novel *The Sorrows of Young Werther* was exceptionally effectual, since, it influenced the Albanian literature, in particular, when the Albanian novel was in the beginning of its creation. In this work, using the comparative method, I will prove the influence of this novel, Goethe's *Werther*, in some of the first novels of Albanian literature.

2. The Theme Of *The Sorrows Of The Young Werther*

The epistolary novel *The Sorrows of Young Werther* emerged in 1774. The protagonist is Werther, a young boy who fell in love with already engaged Lotte. Werther loses himself in a hopeless love that leads him to suicide.

The novel contains Werther's letters directed to his friend Wilhelm, which are published by an imaginary editor. The event is set within 20 months. The novel begins with the first letter written on the 4th May 1771 only to end with Werther's death on the 23rd December 1772.

Werther is a young man who still does not know what he wants to do in life. He goes to town W. to resolve his mother's matter of inheritance, as well as, to distance from the ordinary surrounding. He relishes reading, enjoying and painting the nature. Invited to a ball, he meets Lotte whom he falls in love with, notwithstanding the fact of his awareness that she is engaged. Experiencing a storm during the ball, they are both reminded of a poetry by Klopstock, the thing which made them notice a great spiritual affinity. In Lotte, Werther sees the incarnation of his ideals. After this point, Werther spends a lot of time with Lotte until Albert, her fiancé, returns, the situation which completely alters love, or rather, Werther's spiritual condition. Albert's presence makes him become aware of his hopeless love.

Werther tries to distance himself from Lotte, which is impossible. Now when she is married, and Albert absent, while listening to Ossian's poems read by Werther, they suddenly hug and

Werther kisses her passionately. Lotte leaves and tells him that he will never see her again. This will be the reason which incites him to write a farewell letter, borrow from Albert two pistols and commit suicide.

The epistolary novel, the event of which occurs in 1772, respectively two years afore, was written as a contemporary novel. In its course it resembles a monologue, while all the letters, apart from the last tragic events, which could not be reported by the protagonist himself, respectively, the entire story is written in letters sent by Werther to his friend Wilhelm. The latest texts are by an imaginary editor.

This novel, besides being a distinctive emotional novel, is also a record of not only Goethe's labile spiritual state, but also his attitude toward art. It is known to be semi-autobiographical novel. It was written within a few weeks between February and April 1774, after being forced to leave Charlotte and after the suicide of his friend Jerusalem. When 23-year-old Goethe published this novel, I do not believe he had any doubts about the avalanche he is rolling. Whole generations who experience the uprising, suffer in life and in love, like Werther himself and rebelling against the old-fashioned values, will take him as an example.

The novel “*became one of the greatest literary successes of all times*” (Lange, 1997: 111). It is precisely this novel, this particular work, which throughout his lifetime, was connected to his name by the overwhelming majority of Goethe's contemporaries even beyond Germany's borders. For many countries in the world he will always remain “The Author of Werther”.

3. The Novel *The Sorrows Of The Young Werther* And Its Impact On The Other World Literatures

“*Johan Wolfgang Goethe (1749-1832) was the first German writer of unquestioned European stature. And no other writer of his stature has his range and diversity. Author at the age of twenty-five of the first German international bestseller, Die Leiden des jungen Werther (The Sorrows of the Young Werther), his impact on the literary scene at home and beyond Germany's borders was immense.*” (Sharpe, 2002: I)

Moreover, when it comes to this work, we are dealing with more than influence: “*When The Sorrows of the Young Werther appeared in 1774, [...] it created a perhaps unique sensation in the history of publishing.*”(Duncan, 2005: 1).

The novel, after the publishing in Germany, was quickly translated into many languages, initially in Europe, subsequently in America. It was translated even in China and Japan, as the first German-language work. Thus, the work had an impact, not only in Germany and Europe, but in the entire world.

Werther made so much fuss and had so much influence that soon after - became known, not only the phenomenon of enthusiasm for the work, but also the desire to imitate its hero, as “Werther-Fever”. The novel *The Sorrows of the Young Werther* was so influential that the 19th century social critics defined any romantic overage as *Werther's disease* or *Wertherism*. The 21st century psychologists even endorsed the *Werther Effect* term to describe “media-driven imitation suicides”.

4. The Traces of *the Sorrows of the Young Werther* in Albanian Novel

The Sorrows of the Young Werther, as mentioned above, was quickly translated into many world languages, and made Goethe a star of world literature. It was first published in Albanian in 1933. The work was originally translated from the French language by Fahredin Angoni, and it was published in Korça, with the title, *Werther*. The next edition is that of Pristina, dated 1969, translated by Fatos Arapi, again from French. The original translation by Petro Zheji was first published in 1987, and then many more in the years to come (1988, 2004, 2007).

Goethe's work came to Albanian culture relatively late, compared to other European or even world countries. Nonetheless, it was present quite early in Albanian literature, taking into account the circumstances Albanian nation lived under. Knowing its worldwide influence, it seems to have had an impact on Albanian literature as well, in particular, throughout the beginning of its creation of the novel. The word is for a number of authors and works such as: Pashko Vasa (1825-1892): *Bardha of Temal* (Paris, 1890); Sterjo Spasse (1914-1989): *From life to life. Why?!* (Tirana, 1935) and *Greetings from the Village* (1958); Haki Stërmilli (1895-1953): *If I was a boy* (Shkodër, 1936); Mustafa Greblleshi (1922-1986) *The Abyss of Love* (Tirana, 1944), etc.

Various generations see the works of the great authors, from a certain prism and find in their creativity what their own national literature yearns for. It seems that even Eckermann wrote to have told Goethe that "*Werther made the era, because it appeared, not because it appeared at the right moment,*" the thing which approaches the findings I have tried to ascertain. Primarily, if we look closely at the mentioned novels of Albanian literature. They appeared after more than 100 years from *Werther*'s publishing. It seems that there has been so much in our society: "*unexpressed suffering, so much secret dissatisfaction and fatigue from life, and in every person, so much imbalance to the world, so many conflicts of their nature with bourgeois institutions,*" (Eckermann, 1824), as Goethe likewise emphasized during a conversation with Eckermann, that even in our novels based on *Werther* by Goethe, truly create an *era*. The word is also about the first novel of Albanian literature, influenced by Goethe's *Werther*, that is, the *Bardha of Temal* only to go further with the above-mentioned novels. Their influence was enormous. Goethe during the same conversation was quoted to have said:

"Werther's much rumoured period, if we look a little closer, certainly does not belong to the course of world culture, but to the progress of everyone who with the innate sense of nature's understanding must be found in the limiting forms of an old world. Prevented happiness, forbidden activity, unfulfilled wishes, are not defects of a certain time, but of every person, and it would be bad, if no one had at least once, a period in his life when would seem as Werther was written solely for him." (Eckermann, 1982:469).

This seems to have applied to a number of Albanian authors whom in the 30s, respectively in their youth wrote a series of works, known to us as *sentimental novels*, all in one way or another influenced by Goethe's *Werther*, a work for which Goethe writes: "*just like a pelican, I have fed it with the blood of my heart. There is so much of my soul in it, so much of my feelings and thoughts, that a novel of ten such volumes could be filled.*" (Eckermann, 1982: 468)

The works in Albanian certainly intertwined the biographies of authors who might say like Goethe: “*I have lived, have loved and suffered a lot! That was all.*”(Eckermann, 1982: 469). Most of them were of a young age and besides the problems of age also faced the social problems of the period along with the misunderstandings of generations gaps.

Therefore, the event was always set in Albania of the time, treating the themes that concern the author and the society. As, Pashko Vasa wrote *Bardha de Témal, scènes de la vie albanaise*, Paris 1890 and, in the subtext, he explained: *Bardha of Temal, scene from Albanian life*. The novel was written in French and it was published in Paris by Albert Savine, under the nickname Albanus Albano. Researchers say that it must also contain autobiographical elements (Vasa, 1990:14). The author set the event in Shkodra in 1842, when Pashko Vasa himself was at the age of the main character, Arad. The novel describes a similar situation as in *Werther*. Bardha is married, and the novel, a bit too sentimental, describes the problems of Bardha and Arad, her beloved.

While reading this novel, there is created a similar feeling and it is clearly observed Werther's mood throughout the work. Werther, being the character of *Sturm und Drang*, is young, educated, but first of all very sensitive, fond of art and poetry, a dreamer and in conflict with the society of the period. In the preceding sentence we could have changed only the names, because all these can be designated to Arad. Him too “*saw life through the prism of poetry and was immersed in his dreams.*” Even Bardha and Arad, “*fall in unpredictable love, suffer the most terrible pain of this passion that inevitably draws them to a deep abyss, without being able to make even the slightest resistance.*” Pashko Vasa, gave life to the novel in a foreign language and gave it a certain, sacred mission: national affirmation, to “*make the existence of our nation known to the world.*” Therefore, the work is filled with many clarifications and descriptions that are more dedicated to the author's mission than dealing directly with the main event, making the work an overview of the Albanian society of the period, respectively the nineteenth century.

In such an environment, as in mid-nineteenth-century Albania, “*when people who were in constant warfare have lost all the tender feelings,*” the love of Bardha and Arad appeared to be more evident and seemingly uncommon. For Arad, as for Werther, love had the same meaning “[...] *it was a pure love, infinite, finally that frenzy that conquers the soul and it does not disappear until he is released from the flesh just to go to rest in the bosom of the Creator.*” The tragic end of such a *Wertherian* love, condemned by social norms, seems to be inevitable.

When we depart from Pashko Vasa, initially our mind goes to another writer, Sterjo Spasse, who at the age of 20 wrote the novel *From Life to Life. Why?!* , being considered the first philosophical novel in Albania.

Notwithstanding the differences they might have, when we approximate our look at them, we notice elements in common. One of them is that both are their hearts' creations and feelings that needed to be overlaid on paper. If we look at the biographies of both authors, in *Werther* and Zaveri, we find traces of the biographies of the respective authors. Both were written prompted by the life events of their authors. Goethe, as mentioned, years later, in his autobiography *Aus meinem Leben. Dichtung und Wahrheit* (*From My Life, Poetry and the Truth*), has admitted to have fed the work with the blood of his heart. I believe that now everyone knows that *Werther*, whom Goethe

claims to have written within four weeks, inflicted from the great pain that Goethe had for Charlotte Buff after he decided to leave her.

Whereas Spasse's biography makes a little clearer about the circumstances of the writing of his novel. Spasse himself was born in a village near Prespa in 1914. The family, part of a patriarchal society, had engaged him to an uneducated girl since he was 16, a girl whom he did not know or even love. After graduating from school, he started working as a teacher. Nevertheless, he did not find the power to oppose his family or the society for his marriage. Consequently – the personal and social circumstances, somehow produced this work. Yet again the event of the young boy, the dreamer, a marriage to a person whom he does not love, and his tragic end, remind us of Werther in many elements.

The novel, not only by form - written in a form of a diary, but Spasse's main character, John Zaveri alike as Werther, who “*[...] reacts to the world simply with the passivity of feeling, which never becomes productive, never creative*” (Borchmeyer, 1999: 79), is a man of inaction. Likewise, for Zaveri the critic Jorgaq, in the postface of the 1968 edition of the book, writes: “*The novel is written in a form of a diary, and this manner corresponds to the character of the work and the nature of the hero, who thinks and philosophizes more than he acts.*” (Spasse, 1968: 208)

Even in terms of construction, the novel *Why?* is much alike the novel, *The Sorrows of Young Werther*, and not only because *Why?* like *Werther*, is an epistolary novel, thus in a form of letters, but when we see it closely, we notice many similarities between them. Like in *Werther*, the letters in *Why?* are written from the narrator's point of view, hence in the first person. But, among other things, in Spasse's work, more we approach to the end, the more it strengthens the conviction of Werther's influence.

In J. W. Goethe's *The Sorrows of Young Werther*, there is incorporated a part at the end which unlike other letters, is not dated, yet it contains a kind of title: ***Past eleven o'clock***. This, at the same time, is the last letter left by Werther, written from the first-person viewpoint.

In Spasse, the last story from John Zaveri's point of view, hence the first person, does not contain a date, but includes the title: ***Time is 12 past midnight***.

On the other hand, the last words we read by Werther are (of farewell where we they clearly notice the purpose of Goethe's main character):

Werther: “*They are loaded -- the clock strikes twelve. I say amen. Charlotte, Charlotte! farewell, farewell!*”

Nevertheless, the last thoughts we read in John Zaveri and the respective letter, are:

John Zaveri: “*... it is 12 past midnight- ... - O sweet life, John! – I say this to myself with an irony and for eternity I close the memories of my youth.*

The last pages of the novel, which describe the last days of Werther's life are written in the third person. The same scheme is used by Spasse in his novel.

Then, at the very end, both of them, in a way, “betray” themselves by showing the authors or the works they are affected by. In Goethe, the narrator, describing the last moments of Werther's life, he also describes what was in his room: “... *“Emilia Galotti” lay open upon his bureau.*”

Spasse returns the favour to Goethe, by leaving John Zaveri's letter of farewell inside the *Faust*, which is Goethe's masterpiece:

“Death seems to have been decided on time, as on that very day inside Goethe's book, Faust, they found a letter written two weeks ago ...”

In the John Zaveri's farewell letter, we read: “... *I'm not even close to myself,*” while Werther says: “*When we are not satisfied by ourselves, nothing can satisfy us.*”

“Man's otherness, alienation from his nature, is led, thus brought to the utmost point, and since we are not here in mythology, but in a real world, [...] the destruction of the personality is equal to the death of man. No deus ex machine can do anything, Werther kills himself.” (Goethe, 1988: 22) This is also the case with John Zaveri.

Afterwards, though on the first sight two characters of the novels have a completely different approaches to the feeling of love, yet again this seems to be a point in common for them. For Werther, love, personified with Charlotte, is everything, it is the reason to live, thus when he is absolutely certain that Lotte would never be his, for he tells her:

“This is the last time! Werther! You will never see me again! ...”, he has to turn his back to her, hence turn his back to the reason of his life.

On the other hand, in John Zaveri, we see a young man who becomes pessimistic and denies life, but then again, let us bear in mind that the motive for this is love itself.

“He, as a more or less emancipated person, feels that free choice is the only moral act for him and hence is put into a spiritual opposition to all those who impose him their will at this point, [...]” (Spasse, 1968, 29). Thus, he enters into a conflict with himself and the society and seems to feel more content with his *“metaphysical persuasions than in touch with reality.”* Then, after falling into a deep pessimism, it seems like he saw love as something dangerous that connects him to life, therefore he denies her.

For the motive of suicide, Goethe was inspired by his friend, Jerusalem, who committed suicide because of the loss of his love. In Spasse's work, we see Gjenci's suicide, an event that adds the tragic effect that John has for love.

At the very end - his influence on the public and the reasons for banning the work - Werthereffect, reminds us of Goethe's *Werther* and his path to success. Moreover, it seems that the fate of Goethe's first novel has also followed this Albanian novel. It was first published in 1935, while during the monism the novel was banned just to be re-published after the fall of the dictatorship and the arrival of the democracy. Nonetheless, as my parents tell, this did not prevent the reading, especially among youngsters. The novel continued to be read secretly. This work was published in Pristina in 1968. I remember myself not reading the work as a high school student

because my peers said “*it was a very dangerous piece and many young people had committed suicide after reading it.*”

In his 1958 novel entitled *Greetings from the Village*, Spasse again “turns” to *Werther*. This time the novels resembled each other just in terms of structuring. It was an epistolary novel, in which, like in *Werther*, we always had Ylli's letters to Sokol and never the other way around. Another work of this kind that is remembered to have had a great echo on the Albanian readers and to have shook public opinion, especially at the time of its release, was the novel *If I was a boy*. At the centre of the work, this time we did not have a boy, yet there was a girl who was determined in her fight against the old world and against its ethical and moral norms. Dija was a character, with a beautiful spiritual world, with a clear psychology and attractive nature. Although she completely opposed the environment she grew in, she could not individually find a way out of such an important social problem. Her love for Shpend, whom she met by chance, rather than turning into happiness for her, because of severe fanaticism, became dramatic. The tragic end of the main-protagonist, invariably from *Werther*, is inevitable. The novel had a lot of sincere feelings and pain, the feature that makes it attractive for the reader.

5. Conclusion

From the analysis made of some of the important novels of Albanian literature, starting from the first novel *Bardha of Temali* (1890) and other novels written around the 30s, i.e. at the time when the novel in Albanian got its momentum, it seems that the sentimental novel by Goethe *The Sorrows of Young Werther* had a great impact on them. Most of the writers of the period, in such an environment, such as that of Albania of that time, being among other things young and apart from age problems, also facing the social problems and misunderstandings of the generation gap, treat the themes that preoccupy the author and the society. It seems that Goethe with his first novel, served like a suitable example here, just like in the rest of the world. Thus, it is seen that Albanian writers, whom with their novels want to encourage young people to find the power to oppose their family, the old social norms, find the best example in Goethe's *Werther*. The characters of novels in Albanian, like *Werther*, are determined in their struggle against the old world and against its ethical and moral norms. The novels in Albanian, sometimes resemble Goethe's novel in the fate that followed them, as well.

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