



RESEARCH ARTICLE

Section: *Language and Linguistics*

Published by Scientific-Board LLC in the Research Journal in Translation, Literature, Linguistics, and Education (RJTLLE). Volume 2, Issue 1, 2026.

ISSN: 3067-6290 (Online)
3068-8450 (Print)

Article Details

Received: 18 August 2025

Revised: 27 August 2025

Accepted: 30 September 2025

Published: 24 February 2026



Conflict of Interest: The author/s declared no conflict of interest.



How to Cite:

Shehu, I. (2026). Using poetry translation in language and literature education: Insights from Agolli's translation of burns' A Red, Red Rose. *Research Journal in Translation, Literature, Linguistics, and Education*, 2(1), 71-84. <https://doi.org/10.64120/f4jrw623>

Using poetry translation in language and literature education: Insights from Agolli's translation of burns' A Red, Red Rose

Irena Shehu

¹Albanian University, Albania

 <https://orcid.org/0009-0009-3029-3901>

Corresponding author: i.shehu@albanianuniversity.edu.al

Abstract

This study analyses the challenges of translating poetry, focusing on the Albanian translation of Robert Burns' "A Red, Red Rose" by Dritëro Agolli. By employing Systemic Functional Grammar and Relevance Theory, this study examines linguistic, cultural, and poetic challenges encountered in the translation process. It evaluates strategies to preserve the poem's form, meaning, and emotional resonance in the target language and culture. Through a detailed analysis of Agolli's translation, this research highlights the difficulties of poetry translation, and the creative strategies translators employ to bridge linguistic and cultural gaps. The analysis reveals that Agolli's translation successfully maintains the original poem's central metaphor and emotional depth. However, certain linguistic and cultural nuances are inevitably lost. This highlights the inherent limitations of translation, particularly in poetry, where form and meaning are deeply intertwined. Ultimately, these findings contribute to the field of translation studies by providing a deeper understanding of the art and science of poetry translation, emphasising the importance of making cultural adaptations to make literary works accessible across languages.

Keywords: poetic translation, Robert Burns, Dritëro Agolli, challenges, Systemic Functional Grammar, Relevance Theory

1. Introduction

Translating poetry is a complex process that extends beyond translating words from the source language into the target language. Poetic elements such as rhythm, rhyme, metaphor and imagery add layers of complexity, posing significant challenges in translation. Furthermore, translators must not only be linguistically proficient but also skilled in understanding the cultural and emotional layers embedded in the poem. Anjum (2016) argues that translation involves preserving a delicate balance between forms, meaning and emotional resonance while dealing with linguistic and cultural



differences.

To frame this discussion, it is helpful to note how literary traditions may cross cultural borders in surprising ways. For instance, while Scottish literature — represented by writers such as Alasdair Gray — and Albanian literature — epitomized by Ismail Kadare — arise from very different historical and linguistic backgrounds, they share certain thematic affinities. Both Gray and Kadare interrogate the individual's role within society, engage with political power, and mix realism with imaginative or allegorical elements. Such parallels suggest fertile ground for thinking about translation not merely as linguistic transfer but as cultural dialogue. (While there is no extensive scholarship directly comparing Gray and Kadare, their shared concerns about authority, identity, and the everyday make their literatures comparable in a broader European context).

Building on this context, this study examines these challenges by analysing the Albanian translation of Robert Burns' poem, "A Red, Red Rose," by the renowned Albanian poet Dritëro Agolli. Furthermore, this study addresses the broader complexities of poetry translation. There are general challenges in how translators handle the difficulties of maintaining poetic devices such as metaphor, rhyme, and rhythm across languages while considering the cultural adaptations necessary to make the poem meaningful in the target language. However, there are fewer studies which consider the task of adopting an English poem into the Albanian language.

In response to this gap, this research examines the application of translation theories, such as Systemic Functional Grammar and Relevance Theory, in poetic translations. This research offers insights into how these frameworks can be used to analyse the preservation of functional and cognitive elements in translated poetry. This study applies Systemic Functional Grammar to examine how Agolli preserves Burns' poetic features and uses Relevance Theory to evaluate the cognitive and cultural impact of his adaptations, showing how he modifies imagery and references to make the poem meaningful for Albanian readers.

Accordingly, this research has two objectives: First, it analyses how translators navigate and manage poetic devices, like metaphor, rhyme, and rhythm, when bridging the linguistic gap between English and Albanian. Second, it examines the necessary cultural adaptation to make the poem emotionally resonant in the target language.

Finally, this analysis illustrates the importance of poetry translation as a bridge between cultures and languages. Through the analysis of the "A Red, Red Rose" and its Albanian translation, we gain a deeper understanding of both the source and target languages while evaluating the creative and intellectual efforts required to bring a poem from one linguistic and cultural context into another. Referring to the objectives of this study concerning Robert Burns' "A Red, Red Rose" and its Albanian translation "Si trendafil çel Dashuria" by Dritëro Agolli, the following research questions guide this study:

What are the main linguistic, cultural, and poetic challenges in translating "A Red, Red Rose" into Albanian, and how does Agolli's translation address them?

How do translation theories like Systemic Functional Grammar and Relevance Theory apply in evaluating Agolli's preservation of the poem's form, meaning, and emotional resonance?

2. Theoretical Framework

2.1 Systemic Functional Grammar (SFG)

Systemic Functional Grammar (SFG) is a linguistic framework that emphasizes the functional aspects of language, focusing on how linguistic choices achieve specific communicative goals (Halliday et al., 2004). In translation, SFG can be applied to analyse how the functional elements of a source text—such as mood, modality, and thematic structure—are preserved or adapted in the target text. Halliday et al. (2004, p. 58) stress that translators should aim to maintain the functional meaning of the source text even when the linguistic form changes, particularly in poetry, where form and meaning are often deeply

intertwined.

Recent debates in translation studies highlight SFG's usefulness in crosslinguistic analysis, showing how translators retain the communicative intent and stylistic features of the original poem (Thompson, 2004, pp. 2–9). By examining why certain linguistic choices are made in the source text, translators can make informed decisions about how to reproduce these choices in the target language while preserving meaning and function. This “top-down” approach (Matthiessen, 2001, p. 45) starts from the overall purpose of the text and works downward to analyse specific linguistic features, contrasting with “bottom-up” approaches that focus narrowly on individual words or phrases.

In poetry translation, SFG has been applied successfully to Scottish authors such as Alasdair Gray and Robert Burns, where analyses show how translators reconstruct mood, modality, and thematic structures while maintaining aesthetic and cultural resonance (Smith, 2018; MacDonald, 2020). For example, in Burns' “A Red, Red Rose”, the central metaphor of love as a rose is crucial to the poem's emotional impact. Using SFG, we can examine how Dritëro Agolli preserves this metaphor in Albanian, while adapting grammatical and thematic structures to suit the target language, ensuring both emotional and functional equivalence.

Thus, SFG provides a systematic framework for evaluating how functional meaning, poetic devices, and cultural nuances are negotiated in translation, offering both linguistic and theoretical insights into the complex task of poetry translation.

2.2 *Relevance Theory*

Relevance Theory (RT) is a pragmatic approach to communication that focuses on the cognitive and contextual aspects of language use. This theory is centred on cognitive pragmatics and the principle of optimal relevance. In the context of poetry translation, Relevance Theory explores how the translator keeps the balance between the implicatures (that is the implicit meaning, such as metaphors, cultural nuance) and the explicatures (the explicit meaning of the source text).

Recent discussions in Relevance Theory often focus on its application to literary texts, emphasising the challenges of conveying poetic ambiguity and emotional resonance across linguistic boundaries. According to Boase-Beier (2010) the Relevance Theory (R.TH) can be regarded as an approach which combines pragmatic and cognitive aspects of style, in this way filling a number of the perceived gaps in formalist approaches.

Gutt (1991, 2005), states that a good translation should interpretatively resemble the original text. This means that the translator must ensure that the target text conveys the same cognitive effects as the source text, even if the linguistic form differs.

In the case of the poetry, as our case, Pilkington (2000) argues that poetry achieves its effects through weak communication, where the reader must infer meaning from suggestive or ambiguous language. Further studies, such as Burton Raffel (1988), in *The Art of Translating Poetry*, highlights the importance of capturing the emotional and aesthetic tone of the original rather than strictly following its structure. He supports the idea of translator's freedom to deviate from the source structure when necessary to maintain the poetic impact.

2.3 *About the writing of Agolli*

This aligns with Agolli's approach, particularly in his adaptation of idioms and cultural references to connect with Albanian readers while keeping the lyrical spirit of Burns' original.

Francis R. Jones (2011) defines poetry translation as a specialized task, where the translator makes a series of professional decisions driven by their objectives, audience expectations, and techniques to achieve poetic resonance. In this view, Agolli can be viewed as a cultural mediator, adjusting the Scottish original to fit Albanian poetic tradition, using a culturally embedded lens.

Vata and Iseni (2022), analyse the literary contribution of Dritëro Agolli in the Albanian

Literature translation, highlighting his role as a main figure in enriching the Albanian language and preserving cultural tradition. The authors consider Agolli as part of the broader context of Albanian literary heritage, emphasizing that his work is rooted deeply in the cultural, historical, and social environment from which he emerged. Agolli is frequently described by critics as a “poet of the land,” not only for his thematic focus on rural life, nature, and everyday people, but also for his linguistic craftsmanship. Furthermore, the article emphasizes that Agolli’s writings draw extensively from Albanian ethnic folklore, incorporating vocabulary and expressions sourced from oral tradition and everyday speech. This stylistic approach, according to Vata and Iseni (2022), allowed Agolli to produce texts characterized by linguistic purity, richness, and authenticity. In this way, he secured a distinct place in the pantheon of Albanian literature and contributed significantly to the development and preservation of the national lexicon.

Rrapai and Kamberi (2015) examine the poetic legacy of Dritëro Agolli from another perspective. The authors emphasize his long-standing influence on modern Albanian literature. It is argued that Agolli occupies a central position among Albanian poets due to his ability to communicate universal human emotions as well as social realities through a refined yet accessible poetic style. Agolli’s work is characterized by realist themes, profound affection for the Albanian land and its people, and a subtle lyricism that resonates across generations. The article highlights Agolli’s significant contribution to the aesthetic development of Albanian poetry and to the cultivation of the Albanian language.

In his discussion of Albanian literature during the turbulent period of 1966–1974, Miller (2008) identifies Dritëro Agolli as one of the key young poets who continued to publish significant literary works despite the intense ideological restrictions imposed by the Communist regime. Alongside authors such as Ismail Kadare and Fatos Arapi, Agolli is presented as part of a generation that navigated a climate of cultural uncertainty resulting from Albania’s isolation and its shifting political alliances. Miller’s reference underscores Agolli’s role in sustaining Albanian literary production during a period when both Western influences and Soviet-style socialist realism were viewed with suspicion. His inclusion among the most impactful emerging writers of the time reflects Agolli’s contribution to shaping modern Albanian literature under highly repressive conditions.

3. Methodology

This study employs a qualitative comparative approach to analyze Dritëro Agolli’s Albanian translation of Robert Burns’ *A Red, Red Rose*. This study is conducted through textual analysis led by two theoretical frameworks: Systemic Functional Grammar (SFG) and Relevance Theory (RT). The original and translated poems were analyzed to identify and compare linguistic elements (e.g., syntax, metaphor, rhyme, rhythm, sound pattern), functional meaning, and cultural references.

The comparative analysis followed several steps:

Text Selection: The original English poem “A Red, Red Rose” and its Albanian translation “Si trendafil çel Dashuria” by Dritëro Agolli were chosen for the cultural significance of the translator and the literary value of the original poem.

Linguistic Analysis: Each line of the original poem was examined through Systemic Functional Grammar (SFG), focusing on mood, modality, thematic structure, and metaphor. These aspects were then compared with their translated counterparts to evaluate how functionally equivalent meanings were conveyed or modified. Each line of the source poem was analyzed for mood, modality, thematic structure, and metaphor. These features were then compared with their corresponding translations to determine how functional equivalence was preserved or adapted.

Pragmatic-Cognitive Analysis through Relevance Theory: The study identified both explicit meanings (explicatures) and implied meanings (implicatures) in each version to evaluate whether the emotional depth and core themes of the original were effectively retained in the translation.

Sound and Rhythm Comparison: Phonological features such as syllable count, stress patterns, and rhyme schemes were mapped across both poems. Tables were created to visually compare word count, line length, and rhyme patterns.

Cultural Adaptation Assessment: The research highlighted culturally specific references, imagery, and expressions, assessing how Agolli reinterpreted these elements to ensure the poem resonated with Albanian readers.

4. Analysis of Agolli's Translation

4.1 A comparative analysis based on the SFG approach

SFG and RT theory are integrated into this study to evaluate whether Agolli has managed to maintain the balance between form and meaning. Through the lenses of SFG, Agolli's translation demonstrates a detailed and careful attempt to preserve the functional aspects of Burns' poem, particularly metaphors, rhythm, rhyme, etc.

Metaphors

Table 1. Illustrations of Metaphors

Metaphor	Source Poem	Target Poem	Analysis
That's newly sprung in June	It evokes seasonal imagery, linked to freshness and renewal	<i>Në mes të kopshtit tim</i> (In the middle of my garden)	The source metaphor is rooted in the Scottish nature, while in the translated poem, the author has maintained the function of metaphor but adapted its linguistic form to meaning to fit the Albanian context
Till a' the seas gang dry	This is a hyperbolic metaphor implying eternal love	<i>Me mua ecën gjersa detet / Të thahen gjer në fund</i> (Walk with me until the seas dry up).	The author has preserved the hyperbolic imagery, but the rhythm and poetic flow are adapted to match Albanian linguistic patterns.
And the rocks melt wi' the sun	This is still a hyperbolic metaphor implying eternity	<i>"Graniti nuk firon"</i> (The granite does not crumble).	The form of the metaphor is maintained very close to the original. However, "granite" is a culturally significant and durable image in Albanian culture.
Fare thee weel	This metaphor carries interpersonal meaning, functioning as a formal and culturally significant farewell tied to Scottish traditions.	<i>Mbec me shëndet për ty ngre gotën</i> (Raise a glass for you in farewell).	The translator replaces the farewell with a culturally specific Albanian gesture (raising a glass), retaining the emotive intent while adapting to Albanian customs.

The first metaphor, `that's newly sprung in June` is translated to Albanian `Në mes të kopshtit tim` which literally means, in the middle of my garden. This goes beyond the literal meaning of "in June."

In this context, the source text carries richer implicature compared to the target text. Furthermore, the Albanian translation presents a different linguistic form but adapts the original function of metaphor. This aligns with Halliday et. al (2004) assertion that a translator should aim to maintain the functional elements of the source text, even if the linguistic form changes.

In the second and third stanzas of “Red, Red Rose” ---*As fair art thou, my bonnie lass..... to “While the sands o’ life shall run-* Burns describes his profound love, addressing the subject of the poem directly. He uses metaphors in the lines *Till a’ the seas gang dry, my dear, And the rocks melt wi’ the sun*”, which suggests that his love will never end. This implicature is present in both the source and the target text, though it is expressed more explicitly in the Albanian translation:

*Kjo bukuri mbi të gjitha mbetet,
Asgjë mbi dhe s’e tund,
Me mua ecën gjersa detet,
Të thahen gjer në fund*

The whole stanza means: This beauty remains above all, nothing on the ground can shake it, and keeps walking by my side until all the seas are drowned. The Albanian word *mbi*, which is repeated in the first two lines of the second stanza, creates an interesting stylistic effect. Additionally, the phrase *fare thee weel* and its Albanian counterpart, *Mbec me shëndet për ty ngre goten* while *fare thee weel* literally means ‘I raise my glass to you—may you stay healthy’. It is more than a *goodbye, a farewell*, it is a fixed expression with a specific cultural context. Through the act of toasting, an emotionally resonant tradition in Albanian culture, the translation preserves the affective connection between speaker and recipient. Additionally, the shift shows how the ideational function (content or referential meaning) is transformed to ensure cultural relevance without losing the emotive intensity central to the poem. However, the rhythm and flow of the poem are carefully managed in the translation. Thus, while the linguistic form changes, the functional equivalence of the farewell expression is successfully retained in the target text. This aligns with Halliday et.al (2004) assertion that translators should focus on maintaining the functional elements of the source text, even when linguistic adjustments are necessary to suit the target language and culture. Agolli’s choice is a perfect example of the balance between form, meaning, and cultural adaptation in poetic translation. In certain cases, such as rhymed poetry, the translator chooses not to make a priority of the semantic resemblance. Such is the case of Agolli’s translation of “A Red, Red Rose”, where poetic form and rhythm are carefully preserved, even at the expense of literal meaning.

Rhyme

Rhyme is a crucial element in poetry, and its preservation in translation is often challenging due to linguistic differences. In Agolli’s translation, the ABAB rhyme scheme is maintained, but the specific rhyming words differ. For example, the English rhyme *‘ve, ‘le, ‘ve, ‘le*” is replaced with *‘ën, <t, <ën, <t*» in Albanian. While the rhyme scheme is preserved, the specific sounds differ, reflecting the linguistic constraints of Albanian. Additionally, the degree of naturalness of rhyming is not the same in the two languages. Further details are given in the table below.

Table. 2 Illustration of rhyme differences in Burns` and Agolli`s poems

Illustration of rhyme differences in Burns` and Agolli`s poems

And fare thee weel, my only Luve, And fare thee weel a while!	Mbeç me shëndet për ty ngre gotën Mos u mërzit o shpirt!
And I will come again, my Luve, Tho it were ten thousand mile.	Sikur të bredh me këmbë botën Të gjej, por vetëm prit.

As presented in the table, both stanzas have the same rhyme. However, in the English stanza, we notice lines ending up with: ‘*ve*, ‘*le*, ‘*ve*, ‘*le*. While in Albanian translation, we notice lines ending up with: ‘*ën*, ‘*t*, ‘*ën*, ‘*t*. Even though this is not equality, the rhyme results to be the same ABAB in both texts. Thus, we can say that the translator has achieved the aim. English rhyme is based not simply on whole syllables, but on a word’s last stressed vowel and all sounds that follow it, so that larger, grammatically significant elements of a word are likely to be involved. Despite the similar number of ending sounds in the two languages, the rule of rhyme is stricter and more complicated in English.

Rhythm

Generally, in poetry, rhythm is set by the phonetic resources of a language. The rhythm of “A Red, Red rose”, is iambic, which varies between tetrameter and trimeter. Burns uses ballad meter: alternating lines of iambic tetrameter (8 syllables) and iambic trimeter (6 syllables).

While Agolli’s translated poem has four-line stanzas, it adapts the rhyme and rhythm to fit the Albanian language version. While the rhyme scheme is preserved in the original poem, the rhythm is adjusted to suit the syllabic structure of the Albanian language. The Albanian version adopts a freer rhythm, leaning toward a 9/7 syllable alternation, more songlike and fluid in its natural language.

Sound Pattern

In the translation of “A Red, Red Rose” into Albanian, the sound pattern shifts in form but preserves the original poem’s lyrical quality. While the English version follows a regular stress-based meter—alternating iambic lines of eight and six syllables—Albanian poetry typically relies more on syllable count than on fixed stress patterns. Albanian is not a tonal language in the linguistic sense, but its natural intonation, vowel richness, and flexible word order contribute to a melodic rhythm that complements the emotional tone of the poem. In the Albanian adaptation, each line maintains a relatively stable syllabic structure (often alternating between 9 and 7 syllables), and though it doesn’t mirror the original metrical pattern exactly, it recreates the poem’s musicality and emotional depth. Thus, while the rhythmical foundation changes from stress-based to syllabic, the sense of intimacy, longing, and lyrical flow remains intact.

While the English version can still achieve auditory uniformity by producing lines with a fixed number of syllables, the Albanian version can do little about the tone pattern, which is unique to a tonal language like it.

Moreover, English is a stress-phoneme language, that is, it shifts in stress within a word can transform meaning.

Table 3. Illustration of the sound pattern (stress and syllable pattern) of both poems

Original poem	Translated version
O my Luve’s like a Red, Red <u>Rose</u>	<i>Si trëndafil cel <u>dashuria</u></i>
That’s newly sprung in <u>June</u> ,	<i>Në mes të kopshtit <u>tim</u></i>
O my Luve’s like the <u>melodie</u> ,	<i>Dhe si një këngë <u>bukuria</u></i>
That’s sweetly play’d in <u>tune</u> !	<i>S’më ndahet në <u>udhëtim</u></i>
As fair art thou, my bonnie <u>lass</u> ,	<i>Kjo <u>bukuri mbi të gjitha mbetet</u></i>
So deep in luve am <u>I</u> ,	<i>Asgjë <u>mbi dhe s’e tund</u></i>
And I will luve thee still, <u>my dear</u> ,	<i>Me mua <u>ecën gjersa detet</u></i>
Till a’ the seas gang <u>dry</u> .	<i>Të <u>thahen gjer në fund</u></i>
Till a’ the seas gang dry, my dear,	<i>Nuk <u>thahen detet zemra ime</u></i>
And the rocks melt wi’ the sun;	<i>Graniti <u>nuk firon</u></i>
I will luve thee still, my dear,	<i>Nuk <u>ndalet rëra në udhëtime</u></i>
While the sands o’ life shall run.	<i>Se <u>rëra vec vrapon...</u></i>
And fare thee weel, my only Lu?e,	<i>Mbec <u>me shëndet për ty ngre goten</u></i>
And fare thee weel a while!	<i>Mos <u>u mërzit o shpirt!</u></i>
And I will come again, my Luve	<i>Sikur <u>të bredh me këmbë botën</u></i>
Tho’ it were ten thousand mile.	<i>Të <u>gjej, por vetëm prit.</u></i>

To better understand how the stanzas are formed in Burns and Agolli, the following tables will contrast their word and syllable count and line length.

Table 4 – Word and syllable count for source and target language

Source Text	1 st stanza	2 nd stanza	3 rd stanza	4 th stanza
Word count	8, 5, 6, 5	7, 6, 8, 6	8, 7, 7, 7	7, 6, 6, 6
Syllable count	10, 7, 10, 7	8, 7, 9, 6	9, 7, 9, 8	9, 7, 10, 8
Target Text	1 st stanza	2 nd stanza	3 rd stanza	4 th stanza
Word count	4, 5, 5, 4	6, 5, 5, 5	5, 3, 5, 4	7, 5, 6, 5
Syllable count	8, 6, 8, 6	10, 7, 8, 7	8, 6, 9, 6	9, 6, 9, 6

Ultimately, while the **English version** achieves auditory uniformity through stress and meter, the **Albanian version** builds musicality through syllabic precision, emotional cadence, and syntactic flexibility. Despite the differences in form, the **core feeling of enduring, melodic love remains intact**, highlighting the success of the adaptation in transferring poetic essence across languages and traditions.

Line Length

It is clear that Albanian and English have different phonological features; this becomes a real challenge when rendering the same rhythm from the source language to the target language. In his translation, Agolli generally preserves the length of the line, but he has adjusted the syllabic structure to fit the natural rhythm of the Albanian language. For instance, the first line of the third stanza of Burns' poem *till a' the seas gang dry, my dear* is translated in Albanian as *Nuk thahen detet zemra ime* (literally meaning the seas never dry my sweet heart) which has the same emotional intensity but adjusts the syllabic count to fit Albanian's tonal patterns.

Considering other lines of the Albanian translation, we notice that the line length is as in the original poem, except in some lines, as in the example provided in the table below. This is because the translator has employed linguistics and poetic skills to create a poem which evokes the same emotional intensity as the original one.

Table 5– Illustration of the difference in the line length

The difference between the two poems in the line length

Till a' the seas gang dry, my dear,	<i>Nuk thahen detet zemra ime</i>
And the rocks melt wi' the sun;	<i>Graniti nuk firon</i>

In this translation, both languages have one syllable for each word. This makes it easier to measure line length. Yet, English is a morphophonemic language, which means that morphemes can have multiple syllables and do not always form complete syllables even in longer words Mattingly (1992). Furthermore, English uses an analytic alphabetic system De Francis (1989), where a "word" is regarded as the smallest unit that can stand alone and be placed in different parts of a sentence Marchand (1969). Since English words are composed of letters which vary in phonological length, it is harder to keep line lengths consistent and precise in both terms, how they look and sound, compared to the Albanian version of the translation. Thus, in Burns' poem, the rhythm is created by stressing certain syllables, while in Agolli's poem rhythm is controlled by line length.

Finally, we can say that Agolli has preserved the poem's functional elements. He maintained the communicative intent and emotional impact of the poem through the application of the top-down approach.

4.2 A Comparative Analysis Based on Relevance Theory

An evaluation of Agolli's translation is conducted from the perspective of the Relevance theory. The central principle of this theory, as outlined by Gut (1991), is that the total of explicators and implicatures in the source text must be matched in the target text.

To begin with, Burns' line *As fair art thou, my bonnie lass* "strongly implies to *you are as beautiful as a fair art*" which is translated in Albanian "*kjo bukuri mbi të gjitha mbetet* ", (literally means this beauty, above all, remains) which results in being more neutral and explicit. However, the translator has not abandoned the rhyme. Additionally, he has used a simile to "compare" his love with the most beautiful and pure things for him.

Furthermore, it is noted that both poems use similar metaphors to portray love, maintaining the explicatures of beauty and harmony. Other elements retained in the translation are the hyperbolic promises, such as "seas drying up, rocks not melting", preserving the explicit imagery of eternal love. While analysing the implicatures we noted that the emotional depth and timelessness of love are preserved in the translated poem as well. The farewell and promise of reunion are also retained, ensuring that the target audience infers the same emotional tone as the original audience.

Additionally, as Pilkington (2000,130) observes, "Context is a crucial factor in utterance interpretation. "In this poem, the brief mention of "a red rose" in the first verse serves as a communicative clue that establishes the context. Without it, the reader might not immediately recognize the poem as a declaration of love, and the rest of the poem might not resonate as deeply. Furthermore, Pilkington (2000,135) also states that a poet aims to achieve a poetic effect rather than create an interpretative puzzle. However, one might ask whether folk poetry, like Burns' work, is indeed the communicative element acting as the cornerstone of interpretation.

Undoubtedly, the concept of "love" stands as the most significant communicative theme in the poem. This concept makes the connection between the explicit and the implicit meaning of the text. Both meanings of "love" are successfully carried over into the Albanian translation, preserving the poem's emotional and thematic resonance.

4.3 Cultural adaptations in translating Robert Burns' poem "A Red, Red Rose" into Albanian by Dritëro Agolli

Through this analysis, it is evaluated that cultural adaptations have been made.

Since Scottish and Albanian are distinct languages, Agolli's translation of "A Red, Red Rose" presents significant cultural adaptations. The original poem is deeply rooted in Scottish Romanticism and relies on specific linguistic and cultural nuances, making it difficult for the Albanian translator to adapt the poem to the Albanian culture. Through the careful analysis of the poems, the following cultural challenges become evident:

The main metaphor of the original poem is the metaphor of love as a "Red, red rose". This is preserved in Agolli's translation, but there were other subtle changes to align the imagery with the Albanian cultural contexts. For instance, the second line of the first stanza of Burns' poem -*newly sprung in June*- is translated into Albanian as -*në mes të kopshtit tim*- which in English means *in the middle of my garden*. This phrase in Burns' poem evokes specific seasonal imagery tied to the Scottish climate and natural environment. Agolli's translation shifts the imagery from a seasonal reference to a more personal and localized setting. This shows the translator's effort to make the poem more accessible and meaningful to Albanian readers might not have the same cultural connection to June or the specific natural imagery of Scotland. However, the translator is careful enough to maintain the emotional impact of the original.

Another illustration of the cultural adaptation can be seen in the translation of the first two lines of the third stanza- *Till a' the seas gang dry, my dear/ And the rocks melt wi' the sun*- Agolli maintains the imagery of the seas drying up and the rocks, but he adds a more poetic and rhythmic flow. He

translated the two lines as *-Nuk thahen detet zemra imel Graniti nuk firon-*, which means the granite does not crumble. The use of the word *Graniti* evokes the strength and resilience of Albanian landscapes, which are associated with endurance and permanence in Albanian culture.

The last stanza of Burns' poem consists of the concept of farewell and distance.

*And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand miles;*

Agolli translates the Scottish farewell with a more culture-specific gesture *-ngre gotën-* (raising a glass), which reflects the Albanian tradition of toasting and celebrating love and friendship. Moreover, this phrase conveys a sense of farewell but lacks the archaic charm of the original. The concept of distance is translated with the phrase *-Sikur të bredh me këmbë botën-* (which means even if I wander the world on foot) to emphasize determination and sacrifice, two values deeply respected in Albanian culture.

Scottish Archaic and Dialectal Language:

Robert Burns uses Scottish dialect and archaic language in his poems. He uses words like *Luve* for love, *gang dry* for go dry, which are prominent in the poem "Red, Red Rose". This poses a significant challenge when translating the poem. Since these linguistic elements are deeply rooted in Scottish culture and history, it is hard to find equivalent expressions in Albanian which convey the same traditional and emotional tone. Agolli carefully managed these linguistic forms, ensuring that the translation is both meaningful and emotional to the readers.

Emotional and Cultural Resonance

Robert Burns' poem is full of emotional intensity, highlighting the central love and devotion as the central theme. Agolli tried to maintain these themes while translating the poem into Albanian. Even though the two countries do not share the same cultural expressions of love and romance, Agolli carefully chose words and phrases that evoke the same depth of emotion and cultural significance in Albanian, even if the specific cultural references are not identical.

Agolli's translation successfully navigates these challenges by making subtle cultural adjustments to ensure the poem's emotional and aesthetic impact is preserved in the target language.

5. Discussion

The translation of "A Red, Red Rose" by Dritero Agolli demonstrates the challenges of poetry translation. Agolli's translation proved effective as he maintained the poem's main metaphor along with its emotional intensity. However, the translation also highlights the inherent limitations of converting the full richness of the original work into the target language. Thus, there are noted linguistic and cultural differences between English and Albanian which require creative adaptations. For instance, we have a shift of the imagery from *-newly sprung in June-* in the original poem to *ne mes te kopshtit tim* (in the middle of my garden) in the target language. This shift reflects Agolli's effort to make the poem more accessible to the Albanian readers while maintaining the emotional intensity of the original poem.

Systemic Functional Grammar (SFG) and Relevance Theory (RT) are two valuable approaches used to analyze Agolli's translation. From the perspective of Systemic Functional Grammar, Agolli preserves the functional elements of the original poem, specifically metaphor and rhythm. Meanwhile, Relevance Theory highlights the cognitive effects of the translation. According to this theory, the translator should convey the same emotional and thematic effect of the source text. However, Agolli's translation emphasizes the limitations of these theories in conveying the original complexity of poetic

language, especially when two languages are culturally and linguistically distinct.

Agolli's translation shows the balance that the translator should keep between form, meaning, and cultural adaptation. Through the careful analysis of "Dashuria", we note that some aspects of the original poem are inevitably lost but still the author succeeded in bringing the two distinct literary traditions, in this way creating a meaningful poem for the Albanian readers.

This study emphasizes the importance of poetry translation as a bridge between culture and languages.

6. Conclusion

Dritero Agolli's translation of Robert Burns' "A Red, Red Rose" into Albanian points out the inherent challenges of poetry translation. Although Agolli's translation successfully maintains the poem's central metaphor and emotional depth, it also underscores the limitations of translation in fully conveying the complexity of the original poem. The differences in language and culture create barriers to preserving every aspect of the poem, thus forcing the translator to navigate difficult choices in balancing form, meaning, and emotional impact.

This research highlights the significance of the translation theories, including Systemic Functional Grammar and Relevance Theory, in assessing poetic translations. Even though these theories have valuable perspectives on the translation process, they also explore the limitations of translation in capturing the depth and richness of the poetic language.

Therefore, a recommendation goes for future researchers who can analyse the translations of the same poem by different authors, comparing how each translator approaches the challenges of poetry translation and maintain the original's aesthetic and emotional impact of the original work.

References

Books

- Anjum, R. Y. (2016). Cross cultural translation and translatability of poetry. *Advances in Social Sciences Research Journal*, 3(5). <https://doi.org/10.14738/assrj.35.1909>
- Baker, M. (1992). *In other words: A coursebook on translation*. Routledge. <https://doi.org/10.4324/9780203133590>
- Boase-Beier, J. (2011). *A critical introduction to translation studies*. Bloomsbury Publications. https://www.google.al/books/edition/A_Critical_Introduction_to_Translation_S/Cmv0ptv6OAoC?hl=en&gbpv=1
- Burns, R. (2007). *Burns: Poems* (G. Carruthers, Ed.). Everyman's Library Pocket Poets Series, Alfred A. Knopf.
- Crawford, T. (1960). *Burns: A study of the poems and songs*. Oliver & Boyd. <https://www.jstor.org/stable/512948>
- Gutt, E.-A. (1991). *Translation and relevance: Cognition and context*. Blackwell. <https://discovery.ucl.ac.uk/id/eprint/1317504/1/241978.pdf>
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An introduction to functional grammar* (3rd ed.). Routledge. http://www.uel.br/projetos/ppcat/pages/arquivos/RECURSOS/2004_HALLIDAY_MATTHIessen_An_Introduction_to_Functional_Grammar.pdf
- Lefevre, A. (1975). *Translating poetry: Seven strategies and a blueprint*. Van Gorcum.
- Nida, E. A. (1964). *Toward a science of translating: With special reference to principles and procedures involved in Bible translating*. Brill.
- Raffel, B. (1988). *The art of translating poetry*. Pennsylvania State University Press.
- Robinson, P. (2010). *Poetry & translation: The art of the impossible*. Liverpool University Press. https://www.google.al/books/edition/Poetry_Translation/DPX6bFYndkMC?hl=en&gbpv=1
- Thompson, G. (2004). *Introducing functional grammar* (2nd ed.). Arnold.

Journal Articles

- Jones, F. R. (2011). Poetry translating as expert action: Processes, priorities, and networks. *John Benjamins*. <https://benjamins.com/catalog/btl.93>
- Maloku, F., & Avdyli, M. (2022). Types of Dritëro Agolli's poetry. *Journal of Positive School Psychology*, 6(8), 6810–6819. <http://journalppw.com>
- Pilkington, A. (1989). Poetic effects: A Relevance Theory perspective. *Journal of Literary Semantics*, 18(2), 121–136. <https://doi.org/10.1002/9780470756959.ch27>
- Pusztai-Varga, I. (2016). Cultural dimensions of poetry translation. *Acta Universitatis Sapientiae, Philologica*, 8(3), 17–29. <https://doi.org/10.1515/ausp-2016-0028>
- Rrapai, V., & Kamberi, S. (2015). The work of Albanian poet Dritëro Agolli from the evaluative point of view. *Academic Journal of Interdisciplinary Studies*, 4(2), 155–160. <https://doi.org/10.5901/ajis.2015.v4n2p155>
- Saks, L. (2022). Cultural and linguistic challenges of poetry translation: Analysis of the English translations of “Dwoje Ludzieńków” by Bolesław Leśmian. *Varia – Literary and Cultural Studies*, 56(3). <https://doi.org/10.36770/bp.733>
- Vata, R., & Iseni, A. (2022). Dritëro Agolli – The writer of tradition who enriched the Albanian vocabulary. *Journal of Positive School Psychology*, 6(3), 5057–5061.

Book Chapters

- Matthiessen, C. M. I. M. (2001). The environments of translation. In E. Steiner & C. Yallop (Eds.), *Exploring translation and multilingual text production: Beyond content* (pp. 41–124). De Gruyter.
- Miller, W. (2008). Translating Moikom Zeqo's Meduza. *Translation Review*, 76, 47–52.

Appendix 1. Original Poem of Robert Burns

“A Red, Red Rose”

O my Luve is like a red, red rose
 That’s newly sprung in June;
 O my Luve is like the melody
 That’s sweetly played in tune.

So fair art thou, my bonnie lass,
 So deep in luve am I;
 And I will luve thee still, my dear, Till a’ the seas gang dry.

Till a’ the seas gang dry, my dear,
 And the rocks melt wi’ the sun;
 I will love thee still, my dear,
 While the sands o’ life shall run.

And fare thee weel, my only luve!
 And fare thee weel awhile!
 And I will come again, my luve,
 Though it were ten thousand mile

Appendix: Albanian Poem with Literal and Meaningful English Translations

Albanian Version	Literal Translation	Meaningful Translation
Si trëndafil çel dashuria,	Like a rose opens love,	Love blooms like a rose,
Në mes të kopshtit tim,	In the middle of my garden,	At the heart of my garden,
Dhe si një këngë bukuria,	And like a song beauty,	And beauty follows me like a song,
S’më ndahet në udhëtim.	Does not separate from me on the journey.	Never leaving me on my journey.
Kjo bukuri mbi të gjitha mbetet,	This beauty above all remains,	This beauty stands above all else,
Asgjë mbi dhe s’e tund,	Nothing on earth moves it,	Nothing on earth can shake it,
Me mua ecën gjersa detet,	With me it walks until the seas,	It stays with me until the seas,
Të thahen gjer në fund.	Dry up to the end.	Run dry to their very end.
Nuk thahen detet zemra ime,	The seas do not dry up my heart,	But my heart is deeper than the seas,
Graniti nuk firon,	Granite does not fade,	As solid and enduring as granite,
Nuk ndalet rëra në udhëtime,	The sand does not stop in travels,	Like drifting sand, always moving,
Se rëra veç vrapon...	Because the sand only runs...	For sand never stands still...
Mbeç me shëndet për ty ngre gotën,	Stay with health for you I raise the glass,	I toast to your health,
Mos u mërzit o shpirt!	Do not be sad oh soul!	Do not be sad, my dear!
Sikur të bredh me këmbë botën,	Even if I travel the whole world on foot,	Even if I roam the world on foot,

Declarations Acknowledgments: I express my appreciation to the colleagues and reviewers who gave insightful comments which contributed to improving the quality of this work

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Ethics Statements: This study was conducted in accordance with ethical principles for academic inquiry.

Conflict of Interest: Authors state no conflict of interest.

Informed Consent: We have obtained informed consent from all individuals included in this study

Data availability: The data that support the findings of this study are not publicly available due to privacy restrictions but are available from the corresponding author, I.S., upon reasonable request.