

## Japan in Albania: Cultural Crossings and Poetic Influence/ Receptions

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### Abstract

Despite their geographical distance and cultural particularities, Japan and Albania reveal surprising affinities in poetic form and sensibility. Among these, the haiku emerges as a particularly potent medium of cross-cultural resonance. This paper traces the trajectory of haiku into Albanian literary culture, examining its arrival via indirect translations, its adaptation to local poetic frameworks, and its evolving reception from the mid-20th century onward. Focusing on the aesthetic, philosophical, and formal challenges posed by this genre, the study reveals how haiku's minimalist structure, seasonal symbolism, and meditative tone have influenced Albanian poetic expression—not as a dominant form, but as a latent aesthetic force.

Drawing from Hans Robert Jauss's theory of reception, the paper foregrounds the active role of Albanian poets and translators in reshaping the form within a new cultural context. Case studies and close readings illustrate how haiku principles subtly inform imagery, tone, and poetic perception in Albanian verse. Furthermore, the paper situates this reception within a broader transnational framework, comparing Albania's engagement with haiku to its reception in Western modernism, particularly in the works of Ezra Pound and Wallace Stevens.

Ultimately, the paper argues that haiku in Albanian literature represents more than literary borrowing; it reflects a shared poetic consciousness shaped by attentiveness to silence, nature, and existential nuance. In this sense, haiku functions less as a borrowed form and more as a translatable sensibility—demonstrating how distant poetic traditions can resonate deeply across cultural boundaries.

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