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FACULTY: Languages, Cultures, Communication
DOCTORAL PROGRAM: English Language and Literature

**“Morphological, syntactic and semantic aspects of adjectives:
Comparison between Albanian translation and its original
English source”**

**“Aspekti morfologjik, sintaksor dhe semantik i mbiemrave:
Krahasim i përkthimit nga gjuha angleze në gjuhën shqipe”**

**“Морфолошки, синтактички и семантички аспекти на
придавките: Споредба помеѓу преводот на албански и
оригиналниот текст на англиски јазик”**

Mentor: Prof. Assoc. Dr. Arta Toçi

Candidate: Venera Llunji

May, 2019

STATEMENT OF ORIGINALITY

This thesis is a presentation of my original research work.

The thesis does not contain material published except as referred to in its content.

Name

Venera Llundji

Signature

Date

Acknowledgment

To the ones I love the most!

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Abstract

Linguists emphasize that “language is a system of signs, and the word being its element, is a linguistic sign” (Stefanllari, A Course in English Lexicology, 2011, p. 16) because it signifies something, or because it means something. It is also agreeable by linguists that every word belongs to this system of signs; therefore every word belongs to a certain part of speech. The word is used in grammatical functions characteristic of it. It is the smallest language unit which can stand alone as a complete utterance. As such, the word is represented on all levels of linguistic analysis: phonetic, morphological, lexical, syntactical levels, and on the discourse level. Because the word is characterized by its formal or external feature and its semantic unity or integrity, its further structure is its positional mobility within a sentence.

Words may also be interchangeable as they can play a role different from the part of speech they belong to. Let’s say that nouns are words which, from the morphological viewpoint, denote persons, places, or things and adjectives are words which describe a noun or qualify a noun. But adjectives and nouns can perform each other’s task in English and Albanian grammar. There are many cases when nouns are used to describe other nouns, and adjectives are used as nouns. For example, in a syntactical noun + noun configuration, the preceding noun modifies the other noun, thus acting as a modifier to the headword of the phrase. Distinguishing adjectives through cross-linguistic variation, issues in the semantics of adjectives, issues in the syntax of adjectives and their attributive and predicative usage in English and their translated version in Albanian were reviewed here. The study analyzed the translation of adjectives from English to Albanian. The analyzed adjectives were extracted from three classic novels: “Never Love A Stranger” by Harold Robbins, “The Scarlet Letter” by Nathaniel Hawthorne, and “Wuthering Heights” by Emily Brontë. The three novels were translated by the Albanian translator, Amik Kasoraho. In order to ensure a correct and comprehensive translation from the SL to the TL, translation strategies put forth by famous scholars, Newmark, and Vinay and Darbelnet, and not only, such as *literal translation*, *transposition*, *modulation*, *equivalence* and *adaptation*, *couplet and metaphors*, *synonym* are translation strategies that were presented in the study. It was through the literature review chapter where the most important theories and approaches in the field of grammar and translation were discussed. In the translation of adjectives, *literal translation* proved to be the most common translation strategy, followed by transposition and modulation which proved to be functional strategies in most of the examples excerpted from the novels.

Key words: Language, adjective, syntax, morphology, semantics, translation

Parathënie

Gjuhëtarët theksojnë se "gjuha është një sistem shenjash dhe fjala si element i saj është një shenjë gjuhësore" (Stefanllari, *A Course in English Lexicology*, fq. 16) sepse ajo nënkupton diçka ose sepse thotë diçka. Nga gjuhëtarët është gjithashtu e pranueshme se çdo fjalë i takon këtij sistemi të shenjave prandaj çdo fjalë i takon një pjesë të caktuar të ligjeratës.

Fjala përdoret në funksionet gramatikore karakteristike të saj. Ajo është njësi më e vogël e gjuhës që mund të qëndrojë e vetme si një shprehje me kuptim të plotë. Si e tillë, fjala është e përfaqësuar në të gjitha nivelet e analizës gjuhësore: fonetik, morfologjik, leksikor, nivelet sintaksore dhe në nivelin e diskursit. Për shkak se fjala karakterizohet nga tipari i saj formal apo i jashtëm dhe nga uniteti ose integriteti i saj semantik, struktura e saj e mëtejshme është pozita e fjalës brenda një fjalie.

Fjalët po ashtu mund të jenë të këmbyeshme, pasi ato mund të kenë një rol tjetër nga pjesa e ligjeratës të cilës i përkasin. Le të themi se emrat janë fjalë të cilat, nga pikëpamja morfologjike, tregojnë njerëz, vende ose gjëra dhe mbiemrat janë fjalë që përshkruajnë një emër ose cilësojnë një emër. Por mbiemri dhe emri mund ta kryejnë detyrën e njëri-tjetrit në gramatikë si në gjuhën angleze ashtu edhe në atë shqipe. Ka shumë raste kur emri përdoret për të përshkruar emër tjeër dhe kur mbiemri përdoret në rolin e emrit. Për shembull, në një sintagmë emërore: emër+ emër, emri i parë e cilëson emrin tjetër, duke vepruar kështu si modifikues në fjalën bosht. Ky studim shqyrtoi klasifikimin e mbiemrave përmes variacionit ndër-gjuhësor, çështjet në semantikën e mbiemrave, çështjet në sintaksën e mbiemrave dhe përdorimi i tyre cilësor dhe kallëzuesor në gjuhën angleze si dhe versionin e tyre të përkthyer në gjuhën shqipe.

Gjatë studimit u analizua përkthimi i mbiemrave nga gjuha angleze në gjuhën shqipe. Mbiemrat e analizuar u nxorën nga tre romanë klasikë: "Mos dashuro kurrë një të huaj" nga Harlod Robins (Harold Robbins), "Damka e turpit" nga Nataniel Hothorn (Nathaniel Hawthorne) dhe "Lartësitë e stuhishme" nga Emili Brontë (Emily Brontë). Të tre romanet u përkthyen nga përkthyesi shqiptar, Amik Kasoruh. Për të siguruar një përkthim të saktë dhe gjithëpërfshirës nga gjuha e burimit në gjuhën e synuar, në këtë studim u prezantuan strategjitë e përkthimit të paraqitura nga autorë të njohur si: Newmark, Vinay dhe Darbelnet, dhe të tjerë, përmes përkthimit fjalë për fjalë, transpozimit, modulimit, barasvlefshmërisë dhe përshtatjes, kupletit dhe metaforës apo edhe sinonimit. Në kapitullin për shqyrtim të literaturës u diskutuan teoritë dhe qasjet më të rëndësishme në fushën e gramatikës dhe përkthimit. Përkthimi fjalë për fjalë, më pas transpozimi dhe modulimi që u dëshmuar si strategji funksionale në shumicën e shembujve të nxjerrë nga romanet, dolën të jenë strategjitë më të zakonshme të përkthimit në përkthimin e mbiemrave.

Fjalët kyçe: Gjuha, mbiemri, sintaksa, morfologjia, semantika, përkthimi

Abbreviations

SL = Source Language

TL = Target Language

NP = Noun Phrase

VP = Verb Phrase

ADjP = Adjectival Phrase

AdP = Adverbial Phrase

Eng = English

Alb = Albanian

NLAS = Never Love A Stranger

MDKNjTH = Mos Dashuro Kurrë Një të Huaj

OE = Old English

ME = Medieval English

L = Latin

Gr = Greek

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Chapter I: Introduction

Our capacity for language is a complex topic which requires input from many fields. I perceived a need for an integration of knowledge from relevant fields of language, mainly field of linguistics with the purpose to bring together the material needed for such an integration, and to make ‘a swift journey’ towards the synthesis needed for a comparison and explanation of adjectives in two languages, English and Albanian. My aim here is not to come up or ‘sell’ any new theory of my own but simply identify adjectives and analyze their translation. The novelty in this study lies more in the synthesis of and drawing of conclusions from existing data, and the comparison and the evaluation of translation of the adjective corpus in three novels written in English as the language of origin and then translated into Albanian. Throughout the thesis, it is my intention that the line of argument be comparison-driven (data-driven) based on literature ensured. A large part of the thesis has the character of a scholarly review, presenting in a coherent manner the relevant evidence from all the disciplines involved in this study, with ample references to primary sources. From there I proceeded to review the hypothesis proposed for the morphological, syntactic and semantic aspects of adjectives and the comparison between Albanian translation and its original English source, and evaluate the hypothesis in the light of the evidence reviewed in the study. This leads to firm conclusions concerning whether the hypothesis remains tenable or not. As the study aims not only linguists but also students of English and Albanian language and literature, and teachers/ instructors in that field, I have chosen to place emphasis on evidence from linguistics proper and tried to keep the study readable for everybody interested in the field: linguists and non-linguists.

Linguistics as an academic discipline developed relatively widely and rapidly in the 1960s. As a field it is concerned with the nature of language and communication, i.e. linguistic communication, which means that linguistics attempts to show the nature of language and break it into smaller parts. The increased interest in the study of language and communication in relation to philosophy, information theory, literary criticism, theology caused the increase in interest for this discipline in order to adequately deal with “the complexity of linguistic phenomena”(Crystal.2008.p.284). Powerful claims of Noam Chomsky and his associates gave linguistics a pioneering horizon and relevance. Ferdinand de Saussure introduced a major distinction of the branches according to the linguist’s focus, i.e. by making a separation between “*diachronic linguistics*”, which refers to the study of language change, known as *historical linguistics*, and “*synchronic linguistics*” which deals with “the study of the state of language at any given point”(Crystal.2008.p.284).

However, linguistics has seen its divisions depending on principles being covered by it; for example “attempts to establish general principles for the study of all languages and to determine the characteristics of human language as a phenomenon”(p.206) is called *general linguistics* which seems to cover the theoretical, descriptive and comparative biases of the subject; it is called *descriptive linguistics* when it deals with “the facts of a particular language”(p.139) in other words to offer and describe facts of linguistics as they are, and not how they ought to be, compared to the *prescriptive aims*; and in cases when it focuses on the differences between languages, especially in certain areas such as foreign-language teaching and in our case, when the focus is in translation, it is called *contrastive linguistics*; and/or when its purpose “is primarily to identify common characteristics of different languages or language families”(Crystal.2008.p.284) then it is considered to be called *comparative linguistics*.

The word *language* nowadays involves “a language in general vs. a language in particular” (Crystal.2008.p.265) which as result, linguistics carefully distinguishes. Language may refer to the “concrete act of speaking, writing or signing”(p.265) in a specific situation which puts into function the use of the notion “*parole or performance*”.

However, at its specific level, when it refers to an individual’s use of language in a given time and place, it is identified by the term *idiolect* and this covers the analysis of the whole of a person’s language as it has been analyzed in Shakespeare’s and in Kasoruho’s language. One of the most important fundamental assumptions is that languages at all levels are rule-governed or in other words, principle-governed.

However, rule-governed does not necessarily mean prescriptive rules from the books only but also “numerous generalizations about and regularities in the structure and function of language”(Akmajian, Demers, Farmer, Harnish.2010.p.9).

As such, linguists use the term ‘language’ to show their belief that “at the abstract level, beneath the surface variation, languages are remarkably similar in form and function and conform to certain universal principles”(Akmajian et al.2010.p.10). According to the above-mentioned authors, a language is often defined as a “conventional system for communication; a system form conveying messages”(Akmajian et al.2010.p.228). To be more precise, communication can be completed and accomplished only because words have a certain meaning and the language is used to describe these meanings. Hence, if a grammar describes a language, part of grammar must describe meaning, which means that semantics is an integral part of grammar. It is useful to keep in mind that there is a distinction between linguistic meaning of the word and a literal or non-literal meaning of that word. It also useful to keep in mind that meanings can vary across the dialects and across individual speakers which is referred to as that person’s

idiolect and as the above-mentioned authors claim “idiolect meaning of a word can differ from one person to another”(Akmaijan et al.2010.p.230). In this context, the study will also cover coherence and cohesion as terms in discourse analysis, where the former refers to “the main principle of organization postulated to account for the underlying functional connectedness or identity of a piece of spoken or written language”(Crystal.2008.p.85), and the latter is “a term often used in grammar to refer to a defining property of the word, seen as a grammatical unit”(p. 85). Hence, coherence covers factors such as the language users ‘knowledge of the world, the inferences they make, and the assumptions they hold’ (p. 85). It is usually contrasted with cohesion, “which refers to the syntactic or semantic connectivity of linguistic forms at a surface-structure level of analysis”(p. 85).

As Crystal (2008) points out:

In the Hallidayan approach to grammatical analysis, cohesion is a major concept, referring to those surface-structure features of an utterance or text which link different parts of sentences or larger units of discourse, e.g. The cross-referencing function of pronouns, articles and some types of adverbs (p. 85).

On the other hand, “translation today is perceived as an inter-disciplinary field of study, and the indissoluble connection between language and way of life has become a focal point of scholarly attention”(Bassnett.2002.p.2). What is generally understood as translation, involves

...the rendering of a source language (SL) text² into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted (Bassnett.2002.p.12).

The stress throughout each text is on understanding the syntax of the language being studied and on using translation as a means of demonstrating that understanding.

Bassnett (2002) says that:

...although Translation Studies cover such a wide field, it can be roughly divided into four general areas of interest, each with a degree of overlap. Two are product-oriented, in that the emphasis is on the functional aspects of the TL text in relation to the SL text, and two of them are process-oriented, in that the emphasis is on analyzing what actually takes place during translation (p.18).

Translators always face difficulties when it comes to translating a text, and that is the question of evaluation of the text

...for if a translator perceives his or her role as partly that of ‘improving’ either the SL text or existing translations, and that is

indeed often the reason why we undertake translations, an implicit value judgment underlies this position because translation is intimately tied up with the context in which it is made (Bassnett.2002.p.19-20).

This study will deal with *adjectives* as words which are very important in grammar and linguistic literature through cross-linguistic variation and diversity, issues in the syntax of adjectives covering their attributive and/or predicative usage, issues in the semantics in English and its relation to a context of situation and their translated version in Albanian. All this because, most people who study and use a language are interested in how they can *do* things with the language, how they can make meanings, get attention, influence the comprehensiveness of utterances. One way of giving more information within a noun phrase about people or things is by the use of an adjective. But no one can tell whether a word is an adjective by looking at it in isolation because the form does not necessarily indicate its syntactic function because many common adjectives have no identifying shape, for example: good, hot, young, etc. A number of adjectives inflect, and then there are adjectives that do not allow inflected forms, some provide the base from which adverbs are derived by means of a suffix but some do not allow this derivational process, and there are adjectives that are derived from an adjective base, for example: *kindly*, which is an item functioning also as an adverb. There are many cases where a construction with the adverb form seems basic to an understanding of the corresponding construction with the adjective form: He loved her *deeply* – his *deep* love for her.

There are many more similar constructions which are used in languages, therefore, understanding “the distinction between meaning and use, between propositional(or representational) and non-propositional meaning, between competence and performance, between sentences and utterances”(Lyons.1995.p.2), puts us in the study of meaning, in other words, in semantics. As a major branch of linguistics, semantics deals not simply with the study of meaning in language but with emphasizing properties of natural languages. Hence, a word used in a language is not simply a word listed in a vocabulary, but rather an organized ‘item’ into areas within which “words interrelate and define each other in various ways” (Crystal.2008.p.429). The precise meaning of a word can be understood only by placing it in relation to the other term which occurs with it in identifying it and making a distinction from the group of other words.

In other words, as Lyons(1995) points out:

Most language utterances, whether spoken or written, depend for their interpretation- to a greater or less degree-upon the context in which they are used. And included within the context of utterance, it must not be forgotten, are the ontological; beliefs of the participants: many of these will be culturally determined and, though normally taken for granted, can be challenged or rejected. The vast majority of natural-language utterances, actual and potential, have a far wider range of meanings, or interpretations, that first occur to us when they are put to us out of context (p.4).

Linguistics proves that language is the medium of literature. The difference which exists between linguistics and literature is that “linguistics refers to the systematic study of a language whereas literature can be defined as the study of written works within a language” (Lyons.1995.p.4). This clearly highlights that the main differences between these two fields of study are grounded on structure and content though both have the commonality of language as a basis for their works. In other words, “while linguistics is more of a systematic study of language and human communication, overall, literature takes a different turn, making literary works its material for study. However, both fields are built on the component of language as their main source” (ibid.p.4).

De Beaugrande (1993)¹ claims that there are contrasts between conventional linguistics and traditional literary studies, such as: language, conceived as an abstract system, was the object of linguistics, the literary text, apprehended as a concrete artifact, constituted the object of literary studies; the linguist used to draw his/her material from data, whereas the literary scholar, on the contrary, used to derive his/her material from the canon of literary texts established mainly by tradition; unlike linguistics, which targeted the entire (‘homogenous’) community of speakers, literary studies had, as their widest group of addressees, the school or movement to which an identifiable set of real authors could be assigned by conspicuous stylistic or thematic attributes; the goal of linguistics was the description of a whole language as a total system, a characterization of its phonological, morphological and grammatical regularities in compact and perspicuous format. In contrast, the goal of literary studies was to a large extent the advocacy of one’s interpretation of a particular work; Statements and claims in linguistics were confirmed by data as additional samples were collected and compared to a given formulation. In literary studies, the implicit standard for confirming an

¹ Pascal Ally Hussein Linguistics and Literary Criticism: Shall the Twain Never Meet? *International Journal of Innovation and Scientific Research* © 2015 Innovative Space of Scientific Research Journals
<http://www.ijisr.issr-journals.org/>

interpretation was the eloquence of the scholar in persuading, convincing and creating harmony and order (as cited in Hussein, 2015, p.473-481).

Conventional grounds of opposition between traditional linguistics and traditional literary studies as antipodes, gave way to a promising scenario for a basic rapprochement as a result of the major paradigm shifts that immensely unsettled the norms on both sides from the last century and onward.

On the side of linguistics, pressure from problems inherent in 'non-textual' ('sentence') linguistics resulted in a decisive turn toward text linguistics and discourse analysis.

Richards, Platt and Weber (1985) highlight the closeness of the two branches of linguistics in these terms: Discourse analysis is the study of how sentences in spoken and written language form larger meaningful units such as paragraphs, conversations, interviews, etc. (...). Some linguists use the term text linguistics for the study of written discourse. [Text linguistics] studies spoken or written texts, e.g. a descriptive passage, a scene in a play, a conversation. It is concerned, for instance, with the way the parts of a text are organized and related to one another in order to form a meaningful whole. Some linguists prefer to include the study of all spoken texts, particularly if they are longer than one sentence, under discourse analysis (as cited in Hussein.2015.p.473-481).

Therefore, language as a medium of literature is important in all literary texts, including novels because different literary works constitute an important corpus of specific data that linguists can use for the study of a given language.

For the purpose of this study, we have chosen three classic novels: "Wuthering Heights" Emily Brontë's only novel, written between October 1845 and June 1846, and published for the first time in 1847 under the pseudonym "Ellis Bell"; "Never Love a Stranger", Harold Robbins' very first novel and also one of his most powerful novels, published for the first time in 1948; and "The Scarlet Letter", a romance, a fictional novel in a historical setting, written by the American author Nathaniel Hawthorne and published in 1850 for the first time, while being considered to be his "masterwork"; and their translated versions into Albanian: "Lartësitë e Stuhishme" (published in 2010), "Mos Dashuro Kurrë Një Të Huaj" (published in 2000 and reedited in 2004), and "Damka e Turpit" (published in 2012). The novels were translated by Amik Kasoruh.

The chapters planned for this research will cover significance of the research, aim of the research, research question(s) and methodology of conducting the research as parts of Chapter I; literature review and most specific issues covering the theme chosen, such as approaching grammar, linguistic semantics and the concept of cohesion in Chapter II; an overview of translations and translation strategies covers Chapter III; detailed description of adjectives in both English and Albanian languages on their morphological, syntactic and semantic level and functions as well as their classifications, their position, gradability, correspondence with other parts of speech, as well as cohesion within linguistic structures are given in Chapters IV and V; a comparative analysis of adjectives excerpted from English classic novels translated into Albanian language by one translator, Amik Kasorhu are part of Chapter VI. Chapter VI is divided into four parts for a better comprehension of the whole research. Finally, the study finishes with Chapter VII with conclusions where the results will be shown and Chapter VIII with limitations to the study and recommendations for further research will be given, being followed by the list of references.

1.1. The story of Amik Kasorhu: Life between prison and literature

Amik Kasorhu was born on November 20th, 1932 in Tirana. His parents were intellectuals. His father, Qemal Kasorhu, was an economist, and his mother, Nadide Kasorhu, originally from the well-known family Jusufati from Libohova, a place in Albania, was one of the few women educated abroad. In 1949, he was arrested when he was only 17 years old, together with a group of young people, and sentenced to 10 years of imprisonment on the charge of "attempts to overthrow the government". He could speak French and Italian at that age. In February 1951, his father, Qemal Kasorhu, was arrested and shot without trial, along with 22 intellectuals and educated people for the so-called "bomb attack at the Soviet Embassy." Amik Kasorhu's "University" was the prison and the years spent there, especially those of Burrel. Meeting best intellectual minds of imprisoned Albanians, meeting clerical erudite representatives who influenced a lot his mind and soul with their cultural treasure and manly dignity, were his graduation diploma of that time. There, in prison, he learned Latin, English, Russian, and had the opportunity to study our ancient Arbëresh language. Throughout his life he created his work archive, translated transcripts of works by Arbëresh's poets from Italian, French, Spanish and American literature, but none of them found the light of publication during the long years of dictatorship. In 1951-1956, his mother was deported to Lushnje. After years spent in prison, he lived in Kavaja from 1956 to 1962. Then, the whole family was expelled to Gosha, a small place in Albania, where they lived from 1962 to 1990. During those years he

worked the most common jobs. From 1956-1960 he worked as a worker in Elbasan, Lushnje, and Kavaja. In the 1960s to 1980s he worked as a geometer at the Goshafarm. In 1980-1981 he worked as a construction worker in Gosha, in 1981-1990 as a construction technician in Durrës, etc.

In 1990, Amik Kasoraho, together with his family, fled from Albania and lived in near Bari in Italy, working as a publicist, translator, scholar and poet, the work that filled his life. After his return to Albania, he served as a cultural affairs advisor to the president of the Republic of Albania. He is known for having translated Dan Brown's *The Da Vinci Code* and J. K. Rowling's literary series on *Harry Potter*. One of his last major translations in Albanian was Ayn Rand's "Atlas Shrugged".

Amik Kasoraho died on May 4th, 2014, leaving behind an incomparable treasure in literature.

1.2. The aim of the research

Nowadays, the term 'word' is ambiguous, as it may be considered purely as form, whether written or spoken, or alternatively, as composite expression, which combines form and meaning. And as it is agreed that "the words, phrases and sentences of natural languages have meaning, that sentences are composed of words (and phrases), and that the meaning of a sentence is the product of words (and phrases) of which it is composed" (Lyons.1995.p.46), brings us to the aim of this thesis. The main aim of the research is to compare adjectives in both English and Albanian languages in translated classic novels in order to emphasize similarities and differences, syntactic usage and semantics in translated novels, since the meaning of adjectives as a word or part of a sentence has been the issue of interminable discussions. There are broadly speaking, two main approaches to the problem of dealing with adjectives and their meaning in this research: the referential approach and the functional approach.

According to Stefanllari (2011):

The 'referential' approach seeks to formulate the essence of meaning by establishing the interdependence between words and things or concepts they denote while the functional approach studies the function of a word in speech and is less concerned with what meaning is than with how it works (p.27).

The issues thus that will be analyzed and compared in this research include: the basic functions of adjectives in English and Albanian; the correlation between adjectival syntax and semantics, the nature of adjectives, the order of adjectives in both languages in multi- adjective strings,

the use of adjectives as nouns and vice versa, the nature of degrees for comparison and gradability scales, and other features which characterize adjectives in both languages.

1.3. Research Methodology

Qualitative and comparative study methods were used while compiling this research. A thorough analysis was done on adjectives in both the English language and the Albanian language through examples taken from English classic novels translated into Albanian.

The qualitative study method gave a complete and detailed description of adjectives in English and Albanian languages. All the examples (exerts) were compared in order to find and understand adjectives in English and Albanian languages. Materials that were used for this study, apart from different scholarly books, were found in the English classic novels which were translated into Albanian by Amik Kasoruho, one of the most famous and successful Albanian translators. During the analysis and while comparing the adjectives in both languages in the morphological, syntactic and semantic levels, a corpus of words (adjectives), phrases, clauses and sentences were used specifically with the purpose of comparison between two languages so that the results give a valuable study and help the research that was not done earlier. For the purpose of this study, I have chosen three classic novels: “Wuthering Heights” by Emily Brontë, “Never Love a Stranger” by Harold Robbins, and “The Scarlet Letter” by Nathaniel Hawthorne.

Theoretical part covers literature review which focuses on linguistics and claims of Noam Chomsky, Ferdinand de Saussure, Beauzée, Humboldt, and other important scholars of the chosen research; on coherence as “the main principle of organization postulated to account for the underlying functional connectedness or identity of a piece of spoken or written language” (Crystal.2008.p.85); on cohesion as “a term often used in grammar to refer to a defining property of the word, seen as a grammatical unit” (p.85); on translation which involves “the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be as closely as possible but not so closely that the TL structures will be seriously distorted” (Bassnett.2002.p.12). Theoretical part is then followed by a detailed analysis of each important theme within the research topic and a great number of examples taken from the novels was chosen, identified and classified based on the elements which were planned to be part of this research.

1.3.1 Research questions

1. What are the significant similarities and differences in the structure of adjectives in English and Albanian?
2. How is cohesion between adjectives and other parts of the text related in the novels translated from English into Albanian?
3. How does so-called natural language, (English language) differ semantically and otherwise, from other kinds of languages (Albanian language)?
4. What are the difficulties that the translator faced during the translation process?

1.3.2 Research Hypothesis

When we look at words and phrases as meaningful units we also have to deal with the fact that, on the one hand, a single form may be combined with several meanings and, on the other hand, the same meaning may be combined with several word-forms.

Thus, the research was based on the following:

- in view of differences between languages, the analysis and comparing of adjectives translated from English into Albanian, in a number of classic novels, shows that adjectives which are translated from their original source into Albanian bear certain similarities and yet again differences in their morphological, syntactical and also semantic aspect.
- it is of crucial importance to recognize the adjective in the context, i.e. in its environment of proper meaning and then be able to translate it in the way as to offer the best and closest variant in the other language.
- translation theory and approaches on linguistic and cultural aspects during the translation of adjectives as part of literature identify translational norms and problems that cause serious difficulties for the translator;
- idiolectorial features of the translator, translation norms and rules are important during the process of translating adjectives;
- syntax, stylistics, semantics, idiolectorial and cultural equivalence during the translation process show the effect of the text in the SL transmitted with the same eloquence in the target language

Hence, the above-described linguistic phenomenon was the hypothesis of this study, too. The results of this research showed the similarities, differences, meaning and context of adjectives in English and the translated version of adjectives in Albanian.

Chapter II: Literature review

Languages are in contact with one another. Language contact causes the culture contact. Social, technological, scientific, scholarly contacts cause the bond between languages in a natural way. Since languages may be influenced by one another, and this contact of different cultures may happen, then the language(s) used for communication are the ones that help bridge this contact. Thus, it is for the translator to be the ‘bridge’ in transmitting the messages from one language to another, and from one culture to another culture. Such transmission is supposed to be realized in the best possible way. It is only possible when the translator is capable of accomplishing his/her duty as best as possible. However, to have a translation realized in the high level, the translator should be knowledgeable in the SL and TL and in the culture of the given languages. Only then, the reader will be able to receive the transmitted message in the best possible way.

2.1 Literary and Linguistic important debates

For hundreds of years, scholars of different fields, such as: philosophy, rhetoric, and grammarians with their insights and studies on grammar issues, have analyzed the use of the language by people in their lives, and the linguistic and social structures supporting that use. The nineteen and twenty centuries proved rich in linguistic insight because philologists, linguists and cognitive scientists broadened and deepened our understanding of language.

Finegan (2008) when introducing the three faces of a language system in his book “Language Its Structure and Use” stated that:

The fundamental function of every language system is to link meaning and expression— to provide verbal expression for thought and feeling. A grammar can be viewed as a coin whose two sides are expression and meaning and whose task is to systematically link the two. But language has a third face, so important in producing and interpreting utterances that it can override all else. That face is context, and only in a particular context can an expression convey a speaker’s intended meaning and be interpreted correctly by a hearer (p.32).

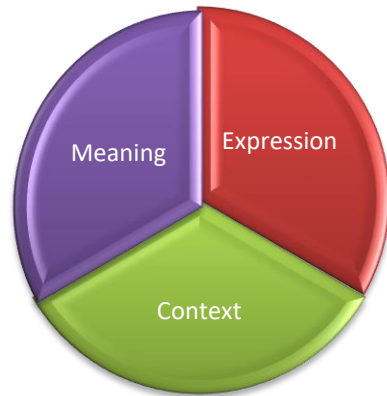


Figure1: Three Faces of Language

According to Finegan (2008):

Expression encompasses words, phrases, and sentences, including intonation and stress. *Meaning* refers to the senses and referents of these elements of expression. *Context* refers to the social situation in which expression is uttered and includes whatever has been expressed earlier in that situation. It also relies on generally shared knowledge between speaker and hearer. What links expression and meaning is grammar. What links grammar and interpretation is context. Without attention to both grammar and context, we cannot understand how language works (p.36).

Language, therefore, is often viewed as a means or instrument of thought, a system of expression that moderates the move of thought from one person to another and also serves emotional and even social functions. Finegan(2008) also states that “Linguists are interested in models of how language is organized in the mind and how the social structures of human communities shape language, reflecting those structures in expression and interpretation”(p.34).

Edward Sapir (1921) in his book “Language” defined language as a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols. These symbols are, in the first instance, auditory and they are produced by the so-called *organs of speech* (as cited in Mesthrie.2010.p.1)

However, today many linguists define language as ‘an instinct’, as a manifestation of an ability that is specific to humans. Different aspects of language have been in focus of different linguists

in the history of linguistics. As such, it is considered that there are key phases in linguistic study which have been identified:

- 1) c.500 BC: Panini and his followers in India produce oral treatises on phonetics and language structure. Later, independent traditions of language study develop in Europe.
- 2) 1786: founding of modern linguistics, on the basis of a seminal speech by Sir William Jones concerning the relations between Sanskrit, Latin, Greek and other ancient languages. Linguistics enters a historical phase in which principles of language comparison and classification emerges.
- 3) Early twentieth century: structuralism predominates in linguistics. "Structuralists" like Ferdinand de Saussure in Europe and Leonard Bloomfield and others in the USA were concerned with internal systems of languages rather than with historical comparisons.
- 4) 1957: Generative linguistics is founded with the publication of Noam Chomsky's *Syntactic Structures*. Linguistics shifts to a psycho-biological stage, with interest in the way in which children acquire languages on the basis of an abstract 'universal grammar' common to all languages (Mesthrie.2010.p.3).

The main linguistics schools are considered to be *structuralism, formalism and functionalism*. The most influential school of the 20th century is structuralism. Crystal's (2008) defines 'structuralism' as "a term used in linguistics to any approach to the analysis of language that pays explicit attention to the way in which linguistic features can be described in terms of *structures and systems*"(p.457). Theoretical approach towards languages which later on found its ground in literature, too, was provided by Ferdinand de Saussure. As a matter of fact, Eagleton (1983) remarked that "Literary structuralism which became popular in the 1960s was an application of De Saussure's linguistic insights to literature" (p.96). The other two schools, i.e. formalism and functionalism developed from the basis of Structuralists' school, too. "Clark (2006) suggested that structuralism regards linguistic phenomena as systems or products of systems and not as collections of isolated items or in terms of their history"(as cited in Kröber.2011.p.2). A primacy in *structuralism* is *langue*, the set of rules of a language, in contrast to *parole*, the usage of a language by an individual speaker.

Taghizadeh stated that *langue* is the structure or system of language which is in the mind of the people and in which all members of a language community share. But *parole* is the actual speech utterance of an individual language user. A member of a language community can generate countless examples of utterances, but all of these

utterances are governed by the system of that language, by its *langue*.
(as cited in James.2013.p.46).

Due to this, it is possible for Structuralists to describe the regularities of a language. The model of the linguistics signs is equally important. According to Saussure, each sign has two sides which cannot be separated: the signifier is the sound image of a sign, whereas the signified is the concept of a sign. Both of them are connected which means that the sound image of a sign evokes its concept and the other way around. Saussure chooses a *synchronic approach* to diachronic *one* because he considered a language as a system of signs.

This is why Saussure “distinguishes between speech-events (*parole*), and the system or code governing those events (*langue*)”(Davis.1991.p.122).The study of *langue* is the *synchronic* study of the relationship among the elements of language at a particular point in time: therefore *langue* should be studied, not *parole*.

In other words, Saussure viewed language “as a system of signs, which was to be studied *synchronically*, that is to say, studied as a complete system at a given point in time, rather than *diachronically*, in its historical development”(Eagleton.1983.p.84).

This means, that Saussure wanted “each sign to be seen as being made up of a 'signifier' (a sound-image, or its graphic equivalent), and a 'signified' (the concept or meaning)” (ibid). As such, it is considered that “each sign in the system has meaning only by virtue of its difference from the others”(Eagleton.1983.p.84).

Eagleton (1983) stated that:

Saussure believed that linguistics would get into a hopeless mess if it concerned itself with actual speech, or *parole* as he called it. He was not interested in investigating what people actually said; he was concerned with the objective structure of signs which made their speech possible in the first place, and this he called *langue*. Neither was Saussure concerned with the real objects which people spoke about: in order to study language effectively, the referents of the signs, the things they actually denoted, had to be placed in brackets (p.84).

Bressler (1993) argues that 20th century linguistics does not focus on etymological, lexical, and grammatical developments of certain languages through long time periods, but more on "studying a language at one particular time in its evolution and ... how the language functions"(p.60). A sign here is like a coin with the two sides of signifier and signified. The uttered sound, which the written mark introduces, is the signifier, while its concept (meaning) is the signified. Between the signifier and the signified there is no natural link, but there is a

link which is only conventional and arbitrary. In the objective world, a word does not represent a referent but a concept in our mind. In other words, structuralism tends to ignore what the signs actually 'say' and concentrate on the internal relations to one another.

It stands on the concepts that:

...every system possesses a structure, which determines the position of every element of a whole; that structural rules deal with coexistence than changes, and those structures are the "real things" underlying the surface of meaning and that in language and linguistic studies, structuralism includes collecting a corpus of utterances and then attempting to classify all of the elements of the corpus at their different linguistic levels (Moghaddas.2015.p.24-25).

Although the impact of structuralism was more evident in literary theory and literary criticism, it does not so much focus on the "meaning" of a literary work as on its linguistic structure. In other words 'structuralists are principally concerned not with the uniqueness of literary works as aesthetic objects but with basic structures of "possible" works' (Hawkes.2004.p.6-8).

Michael Foucault, Umberto Eco, and Levi Strauss are also well-known scholars who dealt with structuralism questioning the meaning, representation and authorship and studying the relationships between language and cognition. Michel Foucault, as one of the most famous representatives of structuralism believed that "the inter-textual factors and history are the crucial affecting the meaning of the texts and should never be deleted from the scope of surveys" (Moghaddas.2015.p.26). The idea of 'author function' which was elaborated by Foucault in his 1969 essay "What is an Author?" has put the author "as a classifying principle within a particular discursive formation" (ibid.). Foucault understood writing to be "freed" from the need to "express" and was able to represent only itself (Willette. 2014).² Atomistic structuralism and holistic or diachronic structuralism are considered to be types of structuralism. Propp's theory covers atomistic structuralism. Vladimir Propp was a literary critic and a scholar who founded the idea that a certain type of character was to be used in every narrative structure. He argued that in every story/ narrative there are eight characters who in these structural patterns will structure the narrative; as such Propp extrapolated their relationships with each other in mathematical relations: the villain (who fights the hero), the dispatcher (who makes the villain known and send the hero off), the helper (who helps the hero in the quest), the princes or prize (for whom the hero should fight), her father (who usually

²<http://www.arthistoryunstuff.com/michel-foucaultwhat-author/>

gives the task to the hero to fight the villain), the donor (who prepares the hero by giving usually something magical), the real hero, and the false hero. As such, Propp could realize the common aspects of popular legends through a careful attention to the relationships and inattention to the content. Holistic or diachronic structuralism for holistic structuralists such as Levi-Strauss, must be defined and/or identified apart from any specific system; the specific system of terms then determines which possible terms actually count as elements, that is, the system provides the individuation of the elements (Dreyfus.2014).

Levi-Strauss (1963) and Dreyfus and Rabinow (2014) described this method into three different operations: a) defines the phenomenon under study as a relation between two or more terms, real or supposed; b) constructs a table of possible permutations between these terms; c) takes this table as the general object of analysis which, at this level only, can yield necessary connections, the empirical phenomenon considered at the beginning being only one possible combination among others, the complete system of which must be reconstructed beforehand (as cited in Moghaddas.2015.p.26).

The years 1960s are considered to be the years when modern literary theories flourished not just as a literary theory but also as a criticism toward structuralism.

In his work Eagleton (1992) emphasizes:

Structuralism, as a literary theory, emerged at a time when criticism was in a sorry unscientific mess and needed to be smartly tidied up. It was a matter of subjective value judgment and idle gossip, and badly required the discipline of an objective system, not a random collection of writings strewn together throughout history: if examined closely it will be discovered to have worked by certain objective laws and criticism could itself become systematic by formulating them. These laws were the various modes, archetypes, myths and genres by which all literary works were structured (p.91-92).

Stephen (2003) also agrees that “much of structuralism’s difficulty comes from the fact that its founding fathers have developed a fondness for inventing their own language and terms or definitions” (p.352).

According to Eagleton (1999):

Structuralism aims to reveal the universal structure of language as a constructed system of rules. Saussure was not interested in what people actually say but in the structure which allowed them to say it. In the linguistic system there are differences: meaning is not

mysteriously immanent in a sign but is functional, the result of its difference from other signs (p.97).

In other words, structuralism deals with the structure and the rules by which it functions. The work of the Swiss linguist Ferdinand de Saussure (1915) titled the “Course in General Linguistics” has shaped contemporary literary theory. Saussure’s key ideas provide new answers to the questions ‘What is the object of linguistic investigation?’ and ‘What is the relationship between words and things?’

He makes a fundamental distinction between *langue* and *parole* – between the language system, which pre-exists actual examples of language, and the individual utterance. Saussure (1915) claims that “*langue* is the social aspect of language: it is the shared system which we (unconsciously) draw upon as speakers and *parole* is the individual realization of the system in actual instances of language” (as cited in Culler, 2000, p.27). This distinction is essential to all later structuralists’ theories. The proper object of linguistic study is the system which underlies any particular human signifying practice, not the individual utterance. This means that, if we examine specific poems or myths or economic practices, we do so in order to discover what system of rules – what grammar – is being used. However, Noam Chomsky’s distinction between ‘competence’ and ‘performance’ to Saussure’s between ‘*langue*’ and ‘*parole*’ is also well accepted by linguists. The notion of ‘competence’ has the advantage of being closely associated with the speaker of a language; Chomsky showed that the starting-point for an understanding of language was the native speaker’s ability to produce and comprehend well-formed sentences on the basis of an unconsciously assimilated knowledge of the language system.

Culler (2002) points out that:

The real object of poetics is not the work itself but its intelligibility. One must attempt to explain how it is that works can be understood; the implicit knowledge, the conventions that enable readers to make sense of them, must be formulated...’ as he believes that “we can determine the rules that govern the interpretation of texts, but not those rules that govern the writing of texts (p.49).

Culler (2002) in his book holds that a theory of the structure of texts or genres is not possible because

...there is not underlying form of ‘competence’ which produces them: all we can talk about is the competence of readers to make sense of what they read. Poets and novelists write on the basis of this competence: they write what can be read. In order to read texts as

literature we must possess a 'literary competence', just as we need a more general 'linguistic competence' to make sense of the ordinary linguistic utterances we encounter. But, when we try to apply the linguistic model to literature, we appear to be in a methodological loop. It would be a mistake to identify 'literature' and 'language' (p.54).

It is true that literature uses language as its medium, but this does not mean that the structure of literature is identical with the structure of language. Structuralists agree that literature has a special relationship with language: it draws attention to the very nature and specific properties of language. With structuralists, syntax as the rules of sentence construction is the model of narrative rules.

However, it has been noted that Culler (2000) claims that

...a theory of the structure of texts or genres is not possible because there is not underlying form of 'competence' which produces them: all we can talk about is the competence of readers to make sense of what they read. Poets and novelists write on the basis of this competence: they write what can be read (p.72).

He believes that we must possess literary competence and a more general linguistic competence to make sense of the ordinary linguistic utterances we encounter. But structuralism is considered to be static because it is seen as a scientific ambition to discover the codes, the rules, the systems, which underlie all human social and cultural practices.

The most widespread linguistic school of the twentieth century is formalism or generative linguistics, which was mostly influenced by Noam Chomsky and which shows that his models of generative grammar cannot be divided from formalist approaches.

Chomsky (1965) characterized the focus of the linguists' attention on an idealized competence because "Linguistic theory is concerned primarily with an ideal speaker-listener, in a completely homogenous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitations, distractions, shifts of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance (as cited in Mesthrie.2010.p.4)

Formalism, too, similar to structuralism concentrates on "a set of rules a language has (competence) and not on the usage of this set when producing phrases (performance) because competence is mainly determined on the basis of an abstract ideal speaker of a language"(ibid).

Eagleton (2003) argues that:

Formalism is not itself exactly a structuralism. It views literary texts 'structurally', and suspends attention to the referent to examine the sign itself, but it is not particularly concerned with meaning as differential or, in much of its work, with the 'deep' laws and structures underlying literary texts (p.85.)

The linguist Roman Jakobson provided the major link between Formalism and modern-day structuralism. He became one of the major theoreticians of Czech structuralism from the time when he migrated to the Czech Republic, i.e. to Prague in 1920, years before he migrated again to the USA when the World War II broke up. In the USA he met the French anthropologist Claude Levi-Strauss which will lead to “an intellectual relationship out of which much of modern structuralism was to develop” (ibid). Jakobson influenced Formalism, Structuralism and modern linguistics. And he was not alone in this. There were other distinguished names, such as: Jan Mukafovsky, Felix Vodicka and others who founded The Prague School of linguistics and ‘represented a kind of transition from Formalism to modern structuralism’ (Eagleton.2003.p.86). However, Saussure’s structural linguistics became a study theory and tool for analyzing literature, specifically poetry in the beginning of the twentieth century. Poems, for example, ‘were to be viewed as 'functional structures', in which signifiers and signified are governed by a single complex set of relations’ (Eagleton.2003.p.86). As such, as Eagleton (2003) writes: “Saussure's stress on the arbitrary relation between sign and referent, word and thing, helped to detach the text from its surroundings and make of it an autonomous object.” (p. 86).

And then again, according to the Formalist’s concepts:

The literary work was still related to the world by the Formalist concept of 'defamiliarization': art estranges and undermines conventional sign-systems, compels our attention to the material process of language itself, and so renews our perceptions. In not taking language for granted, we are also transforming our consciousness (Eagleton.2003.p.86).

However, the Czech structuralists insisted

...on the structural unity of the work: its elements were to be grasped as functions of a dynamic whole, with one particular level of the text (what the Prague school called the 'dominant') acting as the determining influence which 'deformed', or pulled into its own field of force, all the others (p. 87).

Eagleton (2003) puts it correctly when he says:

However far back we push, however much we hunt for the origin of meaning, we will always find a structure already in place. This structure could not have been simply the *result* of speech, for how were we able to speak coherently in the first place without it? We could never discover the 'first sign' from which it all began, because, as Saussure makes clear, one sign presupposes another from which it differs, and that another. If language was ever 'born', Levi-Strauss speculates, it must have been born 'at a stroke'. Roman Jakobson's communicative model, the reader will remember, starts from an addresser who is the source of the transmitted message; but where did this addresser come from? To be able to transmit a message at all, he or she must already be caught up in and constituted by language. In the beginning was the Word (p.98).

On the other hand, Kröber (2011) stresses that “while structural linguistics rather deals with language, functionalism wants to explain how the concrete usage of a language in a given context shapes its structure, and tries to describe communicative aspects of a language”(p.5). In other words, “in functionalists’ approach *language* is considered as a “*tool*” with communicative functions, whereas in formalists’ approach it is considered as “*a set of sentences*” (Kröber.2011.p.4).As such, language is considered to be “a tool” “with external functions (usage in communication) and internal functions (various set of communicative functions)” (ibid). According to Butler (2003) it means that “morpho-syntax of a language is motivated by the meanings that it conveys”(p.698).

As such, Butler (2003) claims that “a speaker of a given language has to make a choice between structural options which is determined by information he has given before or which he might give later within a conversation or a text” (ibid.) According to this, it means that syntax is influenced by semantics and pragmatics and it cannot be considered “as an autonomous branch of linguistics”(Butler.2003.p.698).Based on functionalist’s theory, languages are universal because they are used by humans only and as such “they must have the same functions” (ibid). The study of language and of literature was once united under the umbrella of the classic trivium of grammar, logic, and rhetoric and then under the umbrella discipline of philology. In the early years of the twentieth century, however, literary research and language studies began to divide into separate, autonomous areas of inquiry—to the detriment, arguably, of scholarship on the novel, among other literary modes and genres. In response, analysts working in a variety of

traditions have sought to bring about a rapprochement between frameworks for literary and linguistic study, giving rise to important theoretical debates.

According to Steiner (1984):

At issue is the extent to which the sciences of language can or should inform research on prose fiction and, conversely, how the distinctive properties of discourse in the novel might bear on any general account of the structures and functions of language itself. In lieu of explicitly addressing these issues, the Russian formalists used a theoretical synecdoche, 'substituting' language—the material of verbal art—for art itself, and linguistics—the science of language—for literary studies" (p.138).

On the other hand, structuralist literary critics, have espoused Saussure's concepts and language analysis procedure

...as a model for analyzing the forms and organization of large scale literary structures, and some of them analyze literary texts from the 'pragmatic' perspective, i.e. as systematic plays of codes which affect the interpretive responses of the reader. Likewise, stylisticians and Russian formalists have applied Continental and American linguistics to the analysis of distinctive uses of language in literary texts (Abrams.1999.p.141).

In a word, as a concluding part of this short analysis which deals with structuralism, formalism and functionalism and at the same time taking into consideration debates and discussions of key scholars, such as Saussure, Eagleton, Chomsky, Levi Strauss, and others who dealt with these concepts, it is to agree that Structuralism is an approach that became one of the most widely used methods of analyzing language, culture, and society in the second half of the 20th century. It seeks to explore the inter-relationships of elements (the 'structure') in a story, rather than focusing on its contents, through which meaning is produced within a culture. On the other hand, "formalism and functionalism in linguistics are often taken to be diametrically opposed approaches. However, close examination of the relevant phenomena reveals that the two are complementary, rather than being irrevocably in opposition to each other" (Newmeyer.2010.p.301-330). Saussure (1974) and his followers consider that the text shall be analyzed and interpreted as part of a larger structure which as presented define its value as literary work and as such structuralism brings literature together with language. Abrams (1993) in *A Glossary of Literary Terms* argues "as applied in literary studies, structuralists' criticism views literature as a second-order system that uses the first-order structural system of language

as its medium, and is itself to be analyzed primarily on the model of linguistic theory" (p.280). Hence, structuralism is a linguistic study of literature, a search for the langue of it because it is a primary task of an analyst to study the grammar of literature, the rules that govern the production and interpretation of fiction as a verbal structure.

Therefore,

Taghizadeh (2013) argues that in Saussurian structural linguistics, language is studied not diachronically but synchronically. The word is no longer a symbol with a given and one-to-one connection with its referent but is a two-layer sign of which the signifier is the vocal utterance (or the written mark) and the signified is the meaning of it. Language as a system of signs is also a social contract where signification is not absolute or pre-given but is arbitrary, conventional, and the result of sign differences (as cited in James.2013.p.285-292).

Obviously, we must agree with Saussure's argument given in Culler (1997) that:

If words stood for preexisting concepts, they would have exact equivalents in meaning from one language to the next, which is not at all the case. Each language is a system of concepts as well as forms: a system of conventional signs that organizes the world (p.57).

2.2 Approaching Grammar

According to MacArthur (1983):

Recent linguistic debates about theories of grammar have certainly begun to influence academic and educational trendsetters; social discontent about school standards in reading, writing and other language skills has also led many people to reconsider their attitudes to 'grammar', because it carries with it certain ideas of discipline and solidity in learning (p.37).

Thus, "a definition of grammar is difficult, because it is not a precise term such as phonology and sodium chloride; rather it has a core of generally agreed meaning, but is fuzzy at the edges" (ibid.).

However, language is creative. As a matter of fact, our communication is not limited to a fixed set of issues and matters because we constantly produce and understand new messages in response to new situations and new experiences. At the same time, use of language is subject to very specific rules and limitations. There seems to be an endless number of things we can say, but a language does not have an endless number of words or an endless the number of ways to combine words. More specifically, speakers use the vocabulary to produce utterances

and to understand a variety of people. We need to know how to combine dictionary utterances into expressions that will have meaning for others and we need to understand the meanings of the complex expressions that others produce. Because we gain our native language so early in life, our knowledge is mostly tacit. The linguist's task is to explain this tacit or implicit knowledge. To describe a language the linguist writes a grammar.

“Chomsky and Halle (1968) argue that we use the term grammar to mean two things: the implicit knowledge that a speaker has and the explicit description and explanation of it by the linguist”(as cited in Kreidler.1998.p.7).

According to Demiraj (2002), most of the earlier grammarians held the view that “one of the functions, perhaps the main function was to keep the language ‘pure’, to stamp out errors and to formulate rules that would keep the language on the course they believed it ought to take”(p. 20).The grammarian of today no longer believes that he/she should attempt the impossible task of ‘controlling’ the language and directing the course that he/she thinks it ought to take because grammarians realize that languages are mainly living languages, constantly changing and developing in accordance not with man’s laws but with its own genius. Nor does he/she think that the function of a grammar book is to lay down laws to teach people how they ought to speak and write. The grammar of a language is the scientific record of the actual phenomena of that language, written and spoken. If at any time a rule does not coincide with the usage, it is the rule that is wrong, and it will be the job of future grammarians to change it.

The historical part of a grammar of any language aims to shed light on the historical evolution of its grammatical structure as well as on the linguistic factors that have impelled it towards its evolution. Since the historical evolution of the system of a language, in general, and its grammatical structure, in particular, is not a chaotic process, the historical study of the grammatical structure should first seek to discover the general direction of its evolution, as well as the main trends and factors that have given rise to that evolution. Since the grammatical structure of a language is an integral part of a complex system of signs, which has served and serves a certain society as a means of communication and agreement, it is necessary for its historical evolution to be seen as a process conditioned by the general trend for continuous development and refinement of the language, in accordance with the demands of the ever-growing society from one development stage to another. For a profound historical study of the grammatical structure of a language it is necessary to define, in the first place, its object as well as the path which should be followed for this purpose. The correct grammatical object of a language should be the most arguably justified research and explanation of the grammatical

structure since the time of the formation of the language under consideration until its newest stage.

From the comparative historical study of languages it has now been made clear that:

They, despite the important changes that are the consequence of an independent evolution of each one, still retain many common traits in their grammatical structures. And this is explained not only with the common heritage from a very early stage of their development, but also with the similar path they have described during their evolution over the centuries. (Demiraj.2002.p.22-27).

In case one tries to analyze the field of grammar of different languages, one should understand the meaning of the word ‘grammar’. The word itself derives from the Greek word *grammatikē*, where *gram* meant *something written* whereas *tikē* meant *art* and as such introducing its meaning as *the art of writing*. “*Short Introduction to English Grammar*” written by Loth in 1762 started the age of prescriptive grammar which argues that “to a prescriptive grammarian, grammar is rules of correct usage and its aim was to prescribe what is judged to be correct rather than to describe actual usage”(as cited by Hodson.2006.p.4). It was almost the end of the 19th century when a new approach towards grammar was introduced, the period of scientific or descriptive grammar which means ‘a systematic description of the structure of a language’. Eighteenth-century linguistic thought has often been depicted as a battle between the dark forces of prescriptivism and the enlightened forces of descriptivism, with prescriptivism easily dominating the field.

Leonard (1962)³, writes that in dealing with problems of language, one of two basic and contrary principles is generally adhered to; in the eighteenth century the two are clearly differentiated. The one assumes the power of reason to remold language completely, and appeals to various principles of metaphysics or logic, or even makes pronouncements on mere individual preference posing as authority, in the endeavour to “correct, improve, and fix” usage. The other, while admitting the usefulness of purism in recommending what may be regarded as improvements, recognizes language – even cultivated language – as a vastly complicated and often haphazard growth of habits stubbornly rooted [...] Adherents of this second principle are primarily interested in studying the facts of usage [...] (as cited in Hodson.2006.p.4-5).

³ in the first chapter of *The Doctrine of Correctness in English Usage* (first published 1929, reprinted 1962)

Years earlier, Priestley (1761) using the *Preface* made a number of important statements about language, and the similes that he used about the study of language are particularly revealing. He writes, for example, that:

Grammar may be compared to a treatise of Natural Philosophy; the one consisting of observations on the various changes, combinations, and mutual affections of words; and the other of the parts of nature: and were the language of men as uniform as the works of nature, the grammar of language would be as indisputable in its principles as the grammar of nature: but since good authors have adopted different forms of speech, and in a case that admits of no standard but that of custom, one authority may be of as much weight as another; the analogy of language is the only thing to which we can have recourse, to adjust these differences; for language, to answer to the intent of it, which is to express our thoughts with certainty in an intercourse with one another, must be fixed and consistent within itself (Priestley.1761.p.vi).

Grammar became a system of word structures and word arrangements within a given language with the introduction of structural descriptive linguistics. Transformational-generative grammarians, who are a branch of structural descriptive linguistics, consider grammar as a mechanism for producing sentences, which as a result defines *grammar* as either *practical* or *theoretical*. Thus, speaking and writing, puts the focus on the system of rules that underlie a given language; when describing the structure of a language, the focus is put on the units that make up the language and their relations, and when assuming to understand how speakers of a given language produce and understand sentences, the focus is on the nature of the rules used (Laimutis, 2003). *Theoretical grammar* analyzes the structures based on the general principles of linguistics and its schools and approaches, whereas *practical grammar* shows practical rules of the linguistic structures and their usage. Hence, according to their general aims and objectives, English grammar can be divided into: a) traditional (prescriptive and non-structural descriptive): b) structural descriptive and c) transformational-generative grammar.

Linguistics has experienced a number of changes since the beginning of the 20th century. These changes did not include only the re-direction from the ‘historical or diachronic linguistics’ towards a ‘synchronic linguistics’ but also a prominent differentiation of theories of grammar which were designed based on “Saussure’s consideration of syntagmatic versus paradigmatic relations among linguistic items” (Sampson.1980.p.30). This syntagmatic and paradigmatic relation of linguistic items is divided based on how they are viewed; in other words, it means that when a linguistic item is viewed as a linear sequence then it is considered to describe the

syntagmatic relation but when viewed as potential substitute then it describes the paradigmatic relation of the linguistic item. Grammars could be viewed in the same manner based on either syntagmatic or paradigmatic relations among linguistic items, which means, as seeing the language as knowledge of one of these relations. Syntagmatic relation of linguistic items brought into the light grammars such as Chomsky's generative transformational grammar (now UG), Markov's Finite-State grammar, and structural (descriptive) linguistics (Lyons.1981.). The paradigmatic relations of linguistic items led towards Firth's London school of linguistics, Jakobson's Prague school of linguistics, and Halliday's systemic functional linguistics (see Lyons.1981 & Sampson. 1980). Chomsky's Universal Grammar and Halliday's Systemic Functional Linguistics are two theories which have attracted attention and have been used in literature specifically in linguistics and applied linguistics. Although these theories had an independent course of development, they stand in a harmonious and compatible relation with each other. The following description of these theories will clarify this relation. Chomsky (1965) considered grammar of a language as "an account of the grammatical competence (rather than performance) of the native speakers of that language. Grammatical competence is defined as the native speakers' tacit knowledge of the grammar of their language"(p.3-7) According to Chomsky(1965), grammatical competence of native speakers is determined by the way they express "grammaticality of sentences generated in their own language (known as grammaticality judgments) and about the interpretation of sentences (e.g. realizing ambiguous or paraphrase forms, etc.)"(ibid). Nevertheless, a Universal Grammar covers a theory of grammar because as Radford (1997) emphasizes, "Universal Grammar is a set of hypotheses about the nature of possible and impossible grammars of natural (i.e. human) languages"(p.5). Universality, explanatory adequacy, learnability principle, descriptiveness are some of the criteria which would determine the properties of the Universal Grammar. In other words, universality should describe the properties of the language predicted within the theory of UG, explanatory adequacy covers successful explanation of grammatical properties, learnability principle when it is considered that the grammar is adequate only when it is easily and quickly learned by children; hence, it could be considered applying all these principles only if grammar is simple, as simple as possible.

In 1990s Chomsky aimed at minimizing the theoretical and descriptive devices of a language in favor of maximizing the simplicity and hence learnability of the grammar. This movement is known as Minimalism. Logical problem and developmental problem are issues which were also treated by Chomsky.

As Hawkins (2001.p.1) and Foster-Cohen (1999.p.5) put forth Chomsky's explanations. They both claim that:

Children are genetically predisposed with an innate language faculty which facilitates the acquisition of language. This innate language faculty is what Chomsky conceives of as UG which comprises a set of implicit abstract principles that govern the grammatical operations allowed and not allowed in all natural languages.

Actually it describes how children aged from 18 months to 30 months acquire the grammar of their native language within a very short period of time and in a remarkable way, and their developmental stage covers the stages of their transition and final stage of learning a language (ibid).

According to Radford (1997):

UG has incorporated into its structure a number of language specific variations which children have to learn as part of the task of acquiring their native language. Thus, language acquisition involves not only lexical learning but it also involves some structural learning (p.15-16).

Yet again, these structures are treated as parameters of the grammar and as its principles, its variations and its aspects of a given structure. For example, word order or constructions made up with Wh- parameters are considered as important parameters because of their importance within the grammatical structure. These parameters change accordingly based on the language which is being used by the speaker. Not two languages may have the same parameters. If a sentence in English is considered to have a specific word order S+P+O+..., in Albanian language such parameter does not function in the same way. Let's see, for example the following sentence:

The hunter kills the bear. (S+P+O)

In English the parameters regarding the word order should be respected, whereas in Albanian language, the same sentence could have not only one word order but more than one.

Gjuetari e vrau ariun. (S+P+O)

Ariun e vrau gjuetari. (O+P+S)

Gjuetari ariun e vrau. (S+O+P)

E vrau gjuetari ariun. (P+S+O)

E vrau ariun gjuetari. (P+O+S)

Ariun gjuetari e vrau. (O+S+P)

These grammatical variations are referred to as parameters. It follows that while some aspects of the grammatical structure of languages are determined by innate grammatical principles which will not have to be learned by children, some others have to be acquired as parametric variations across languages.

In other words, structural learning will be limited to parameterized aspects of structure...one can generalize that “the only structural learning which children face in acquiring their native language is the task of determining the appropriate value for each of the relevant structural parameters along which languages vary (Radford.1997.p.16-20).

Another approach to grammar is the one known as Halliday’s Systemic Functional Linguistics which completely refuses the other approach given above which considers the language to be a set of rules for specifying grammatical structures; this approach considers the language “as a resource for making meanings and hence grammar is a resource for creating meaning by means of wording (Halliday & Matthiessen.1999.p.3).They consider grammar of being systemic and as a result of this, the *systemic grammar* is supposed to give space to the meaning as a category, which means it has a semantic orientation first, and then a formal, lexico-grammatical reactance. Halliday and Matthiessen (1999) used the expression ‘grammatics’ to explain the distinction between grammar and theories of grammar.

They underlined the need for a richer theory of grammar (i.e. SFL), claiming that:

The traditional ‘grammar as rule’ type of theory falls far short of the demands that are now being made on grammatical theories: At this stage in history, we need a richer theory of grammar to meet the challenges of the age of information, e.g. in education and in computation (Halliday & Matthiessen.1999.p.1).

SFL is designed to display the overall system of grammar rather than only fragments; it takes into consideration the resource perspective rather than the rule perspective.

In Halliday’s (1985) terms:

The theory behind the present account is known as ‘systemic’ theory. Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options... whatever is chosen in one system becomes the way into a set of choices in another, and go on as far as we need to, or as far as we can in the time available, or as far as we know how. In Systemic

Functional Linguistics, 'clause' rather than 'sentence' is the unit of analysis. In Systemic theory, a clause is a unit in which meanings of three different kinds are combined. Three distinct structures, each expressing one kind of semantic organization, are mapped onto one another to produce a single wording (p.xiv).

While these two theories, as mentioned above, are different in their orientations towards the description of language (syntagmatic as opposed to paradigmatic), there are other disciplines which deal with the language, too. There is the discipline of psycholinguistics, which studies the psychological processes underlying speech production and comprehension and in which language is to be explained in terms of the processes of the human mind or the human brain.

The most fundamental unit of linguistic structure is *the word* as it plays an integral part in our ability to use the language creatively. But do we know when we know or use a word? What is the information that we seek or give when we use a word? "It turns out that the information encoded in a word is fairly complex, and we will see that a word is associated with different kinds of information" (Akmajian et al. 2010, p.14). Apart from phonetics and phonological information as well as lexical structure information, morphology is that part of linguistics which studies the internal structure of words and the relationship among words. Our linguistic experience as speakers, listeners and/ or readers is based on our fluency to use the language, to use classes of sentences without difficulty or hesitation. Chomsky has fundamentally restructured grammatical research. The main object of study in linguistics is 'the language faculty', which means acquiring linguistic knowledge and including various aspects of language-use, in other words, understanding of utterances, and the production. As such it is obvious that the aim of linguistic theory is to describe the initial state of this faculty and how it changes with exposure to linguistic data. Attaining linguistic competence involves the acquisition of grammar, and that humans come equipped with a rich innate system that guides the process of grammar construction. Chomsky (1981) characterizes the initial state of the language faculty as a set of principles and parameters.

Chomsky (1975) claims that:

... the grammar as a whole can be thus regarded as; ultimately, a device for pairing phonetically represented signals with semantic interpretations, this pairing being mediated through a system of abstract structures generated by the syntactic component. Thus the syntactic component must provide for each sentence (actually for each interpretation of each sentence) a semantic interpretable *deep structure* and a phonetically interpretable surface *structure*, and, in the event that

these are distinct, a statement of the relation between these structures (p.10).

Chomsky identifies knowing a language with having a mentally represented grammar. This grammar constitutes the native speaker's competence in that language, and on this view, the key to linguistics understanding what it means to know a language, is to understand the nature of such a grammar.

Modern linguistics is very much under the influence of Saussure's conception of *langue* as an inventory of elements and his preoccupation with system of elements rather than the system of rules which were the focus of attention in traditional grammar and in the general linguistics of Humboldt (Chomsky.1975.p.23).

As Hornstein (1998) stated that:

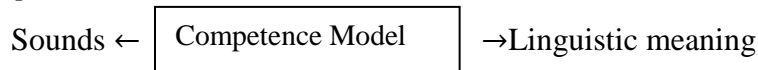
Chomsky (1965) argued that knowledge of language presents a strong argument in favour of traditional rationalist approaches to mind and against traditional empiricist approaches. In particular, 'learning' is treated as more akin to growth, and the course of acquisition is seen more as the unfolding of innate propensities under the trigger of experiential input than as the result of the shaping effects of the environment (p.25).

Chomsky (1965,1972)proposed that *competence*, *performance* and *language acquisition* should be considered as the three models central to the general study of (spoken) language. According to Chomsky (1972), *linguistic competence* "means what fluent speakers know when they know a language" (p.116). As Akmajian et al.(2010) argue that "linguistics traditionally concentrates on building a model of competence at the various levels of language organization-sounds, words, sentences, meaning and use - as well as how languages vary from one another and evolve over time"(p.6).

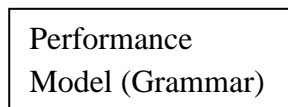
According to Chomsky (1972) *linguistic performance* which shows the ways speakers actually use their linguistic competence, reflects "not just a speaker's knowledge of his or her language, but also extra linguistic influences on speaking such as memory limitations and the speaker's purposes"(as cited in Akmajian et al.2010.p.6).

Language acquisition reflects the changes in a person's competence and performance as he/she acquires a language.

⁴ **Model 1** shows a competence model:

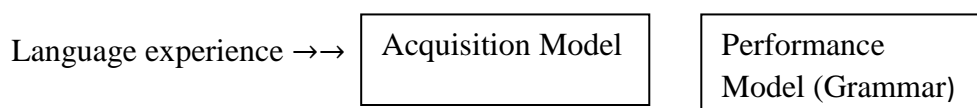


⁵ **Model 2** shows a performance model:



Speaker's message ↔ Sounds

⁶ **Model 3** shows an acquisition model:



Having examined the three models of Chomsky regarding a language or languages, we might say that probably an important assumption in all this is that languages at all levels are rule-governed or principle-governed. This means that every language has systematic rules which control pronunciation, word formation, and grammatical constructions. The so-called rules of grammar which tell the learner what to follow in order to speak and write correctly are known as ‘prescriptive rules’. It is their role to dictate to the speaker the way the language should be written and spoken in order for the speaker of that language to appear correct. In other words, a “**prescriptive** approach to language is concerned with what might be termed *linguistic etiquette*” (Mesthrie.2010.p.12). However, these rules are more considered to be rules of style rather than rules of grammar. On the other hand, linguists give ‘descriptive rules’ when they analyze language, rules that describe the actual language and not hypothetical language that speakers “should” use.

A **descriptive** approach is one which studies and characterizes the language of specific groups of people in a range of situations, without bringing any preconceived notions of correctness to the task, or favouring the language of one social group as somehow ‘better’ than those of others (Mesthrie.2010.p.12).

⁴Chomsky’s competence, performance and acquisition models. Akmajian, A., Demers, A.R., Farmer, K.A., Harnish, M.R. Linguistics. An Introduction to Language and Communication., 2010, p. 6

⁵ Ibid.p.7

⁶ Ibid.p.7

Hence, to many linguists the ultimate aim of linguistics is not simply to understand how language itself is structured and how it functions but also understand the processes of human thought. All this will help this research to link perfectly well its parts, that of grammar and translation as inseparable topics in linguistics. In other words, the difference between the *prescriptive* and *descriptive* approaches to grammar is often explained by saying that “prescriptivists want to tell you how you **ought to** speak and write, while descriptivists want to tell you how people actually **do** speak and write” (Huddleston, 2002, p. 5). Difference in goals brings out the main difference between prescriptivists and descriptivists. Prescriptive works tend to be highly selective, dealing only with points on which people make mistakes.

As Huddleston & Pullum (2002) emphasize, “there are several reasons why prescriptivists and descriptivists disagree about: a) the basis in personal taste of some prescriptivists’ writers’ judgments; b) the confusion of informality with ungrammaticality; and c) certain invalid arguments sometimes appealed to by prescriptivists” (p. 6).

Descriptive attitude towards language means describing the language without being overcritical or judgmental.

Fromkin and Rodman (1998) state that:

Descriptive attitude does not tell you how you should speak; it describes your basic linguistic knowledge. It explains how it is possible for you to speak and understand, and it tells you what you know about the sounds, words, phrases, and sentences of your language (p. 14).

On the other hand, according to Cameron (2003), *prescriptive approach* is ‘norm-enforcing’ because *prescriptivism* in practice ‘is strongly associated with those forms that are more conservative, elitist, and more authoritarian’ (p. 7-9).

Again, according to Huddleston & Pullum (2002), there are cases when prescriptivists present rules ‘that have no basis in the way the language is used by the majority of its native speakers’; they expect that all speakers should agree with their judgments, ‘no matter what the facts of language use might show’ (p. 7). The descriptivist view would be that grammar is not a matter of taste or aesthetics, as given in Huddleston and Pullum’s book (2002), but that it is the grammar that is not correct and not the speaker.

When it comes to grammar, the lexicographer Burchfield (2002) stated:

In the present [20th] century, starting more or less with the work of Ferdinand de Saussure, emphasis has been placed much more firmly

than hitherto on language as it is used rather than on how experts say that it should be used. There is no clear boundary between the doctrines of prescriptivism and those of descriptivism, much more an attitude of mind. Prescriptivists by and large regard innovation as dangerous or at any rate resistible [sic]; descriptivists, whether with resignation or merely with a shrug of the shoulders, quickly identify new linguistic habits and record them in dictionaries and grammars with no indication that they might be unwelcome or at any rate debatable (p.49).

Language cannot be considered as being set in stone. Palmer (1984) wrote in “Grammar” that “What is correct and what is not correct is ultimately only a matter of what is accepted by society, for language is a matter of conventions within society” (p.11). Again, according to Palmer (1984), ‘there are three characteristics of language that are important for understanding of the nature of the grammar: it is complex, productive and arbitrary’ (p.11).

He analyzes these three characteristics further more when he explains that:

That language is highly complex is shown by the fact that up to now it has not proved possible to translate mechanically from one language to another, with really satisfactory results.... Part of the grammarian is, then, to unravel the complexities of languages, and as far as possible, simplify them (Palmer.1984.p.11).

The second characteristic which Palmer stresses is that of considering the language *productive*. As Palmer (1984) exemplifies, many sentences can be produced, ‘sentences that we have never heard or uttered before...yet, they are intelligible to the reader.’ (p.12). The third characteristic explained by Palmer (1984) is that ‘language is arbitrary’ (p. 12). He further states that ‘There is no one-to-one relation between sound and meaning. This accounts for the fact that languages differ, and they differ most of all in their grammatical structure’ (1984.p.12). Furthermore, Palmer (1984) considers that the commonest mistake regarding grammar is to see it as ‘a set of normative rules-rules that tell us how to speak and write’ (p.12).

One theoretical model of grammar makes extensive use of rules; these will prove, however, to be descriptive rules (rules that describe the language), not prescriptive rules (rules that describe the language), not prescriptive rules (rules that prescribe the language). That is, they will be rules that state what we in fact say, not rules that state what we ought to say (Palmer.1984.p.15).

Lyons (1981) echoed this in *Language and Linguistic* that “there are no absolute standards of correctness in language. The more I learned about how language works and wobbles, shifts and

drifts, the more I realized how misguided my presumptions and prejudices could be”(p.64). Another theory which should be mentioned in this part of the reserach is Word Grammar (WG). Word Grammar covers language structure based on a general theory of it. Hudson (2005) stated that “the WG assumption is that language can be analyzed and explained in the same way as other kinds of knowledge or behaviour unless there is clear evidence to the contrary” (Sugayama.2006.p.3).

So far this strategy has proved productive and largely successful. We must agree that language is a complex phenomenon because it is seen and treated as “a system of communication, a medium for thought, a vehicle for literary expression, a social institution, a matter for political controversy, a factor in nation building”(O’Grady.1993.p.1). This treatment of the language makes it be represented in three ways: 1) as text, 2) as system, and 3) as competence. However, the three ways of representing language as shown above are, in fact, ways of viewing the language with all its uniqueness and peculiarities. It remains one integral whole though represented in different ways according to the viewpoint of the linguist and/or the speaker, or the learner of the language, as well as according to the linguistic means of its description. In other words, the three ways of language representation are interconnected and interdependent because we can evaluate the lingual competence of language speakers only in the process of observing and analyzing their performance in the language. And such an analysis is possible only on the basis of our knowledge about the systemic peculiarities of the language under study. This brings us again back to the topic of genesis of grammar which has been studied for years by grammarians and linguistics in general.

Heine & Kuteva (2007) with their book titled “*The Genesis of Grammar*”, Talmy Givón (2009) with “*The Genesis of Syntactic Complexity*” and Joan Bybee (2010) with “*Language, Usage and Cognition*” gave significant results in the last years on this topic.

Bybee (2010) sees a trend to the so-called “grammaticalization paths” of the same kind in most natural languages and she declares that:

Even the inferences that push the changes forward seem to be very similar across languages and cultures because the paths of development for grammar are similar in the same way that dunes of sand or waves on the ocean are similar: because the forces that create them are the same and these forces interact dynamically over time to produce emergent structures that are similar but never identical (p.201).

Heine & Kuteva (2007) show the result of their research on the ways of grammatical development illustrated by a diagram with six layers (or levels).

Their description of the process of such development,

...puts nouns at level I, verbs at level II, adjectives and adverbs at level III and then from the fourth to the sixth level there are only grammatical markers, either free markers like adpositions, demonstrative, negation, pronoun, complementizer or bound markers of aspect, definiteness, tense, agreement, passive, etc. (p.110-114).

Heine and Kuteva (2007) also state that “These developments lead from concrete meanings to more abstract ones; from open-class to closed class items; from fairly independent, referential meanings to less referential, schematic grammatical functions having to do with relations within or between clauses” (p.113).

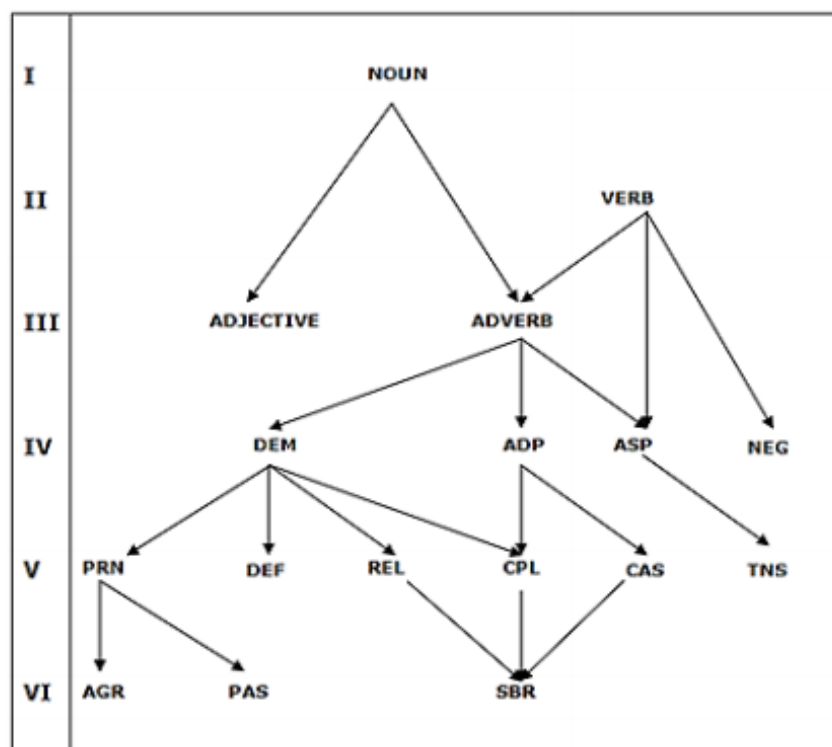


Figure 2.1: The six layers of grammatical development (adopted by Heine & Kuteva, 2007, p.111)

The given levels point out a lingual reality and the set of rules which regulate the use and classification of the units and linguistic branches that study those language units. These branches, or subsystems of linguistics recognized are phonetics, lexicology and grammar. Grammar may be considered as comprising of two parts: 1. morphology (which studies the

grammatical classes of words and their grammatical categories) and 2.syntax (which studies the ways of combining words into phrases, sentences and suprasentential structures). All levels or subsystems constantly interact with one another.Their interaction reveals the dynamic character of the language and its ability to adequately serve all the needs of communication. Learning the grammar of a specific language helps one understand the mentality,the psychology and the whole culture of another nation. As American scholars Kolln and Funk (2011) say in the preface to the book "Understanding English Grammar": "The more we know about the grammar of our language, the more we know about ourselves"(p.iii).

In addition to all this, although obviously languages differ from each other on the surface, we may find that they are surprisingly similar if we look closer.

Akmajian, et. al (2010) explain that “when linguists use the term “*language*”, they are revealing their belief that at the abstract level, beneath the surface variation, languages are remarkably similar in form and function and conform to certain universal principles (p.10). Based on this, it is obvious that the study of language is also the study of the human mind.

Chomsky (1975) expresses best this goal in his book *Reflections on Language* that one reason for studying language-and for me personally the most compelling reason- is that it is tempting to regard language, in the traditional phrase, as “a mirror of mind”... More intriguing, to me at least, is the possibility that by studying language we may discover abstract principles that govern its structure and use, principles that are universal by biological necessity and not mere historical accident that derive from mental characteristics of the species. A human language is as system of remarkable complexity...it is a mirror of mind in deep and significant sense. It is a product of human intelligence, created anew in each individual by operations that lie far beyond the reach of will or consciousness (as cited in Akmajian et al.2010.p.10-11).

2.3. Linguistic semantics: The meaning of ‘meaning’

Although it is agreed that ‘semantics’is the study of meaning in language, the subject of meaning has interested many philosophers. Dealing with semantics thousands of years ago, the meaning of this field has actually been brought by two different views, i.e. by two philosophers of that time and their opposing views on the subject: the naturalist view and the conventionalist view. Plato and his followers, who held the **naturalist** view, argued that there was an intrinsic motivation between a word and its meaning.They also argued that the meaning of a word derives directly from its sound.As such, if the *naturalist* view were entirely correct for all

words, we would be able to tell the meaning of any word just by hearing it. In reality only a few onomatopoeic words in each language actually sound something like what they mean which in the case of semantics means that the *naturalist* approach is applicable to only a small number of words of any language. Aristotle and his followers, who held the *conventionalist* view, argued that the connection between sound and meaning is completely arbitrary; a matter of social convention and prior agreement between speakers. This position is much nearer the truth. Seen from this standing point, it can be agreed that the form of a word may derive by the forms of other words in a language which means that, although a word's meaning is arbitrary from the point of view of the real world, it is often somehow a result of the system of the specific language in which it belongs to. We also agree that the meaning of a word can often be deduced from knowing the meaning of its parts. Words quite often derive from other words in their origin, and as such they might have some historical reasons for carrying a specific meaning as they do. Sometimes the origin (or **etymology**) of a word is completely transparent, as in the case of *unknown* from *known*, or *discomfort* from *comfort*. Yet again, there are cases when the origin of a word is less immediately obvious but nevertheless present in the form of a word, as in the case of *acorn* < oak + orn. Philologists, in such situations, often make a distinction between *meaning* and *concept*.

According to philologists, *concept* is the totality of real world knowledge about an item, while *meaning* is a category of language. Therefore, it is possible to know the meaning of the word without knowing everything about the concept referred to by that meaning. For example, one can know the meaning of a word *diamond* without knowing the chemical composition of it or without knowing that similar to diamond, chemically speaking, carbon and pencil lead contain the same substance. In other words, one can know the word *diamond* means a type of gemstone without knowing or understanding the full concept associated with that gemstone in reality. Sometimes, however, meaning and concept cannot be as easily differentiated as is the case for instance with the meaning of some abstract words such as with the word *tradition* and the concept "tradition". It is arguable that one cannot know the meaning of the word "tradition" without understanding the concept "tradition".

Linguists have another way of looking at the division between linguistic and real-world knowledge. They often discuss the difference between a word's *sense* and its *reference* stating that '*sense*' is how the word relates to other words in a language (Wittgenstein's "meaning") whereas '*reference*' is how it relates to real world concepts.

Various schools in philosophy have assumed that meaning of linguistic expressions consists of being conscious of internal states or processes. This view may be called psychologism of meaning. Wittgenstein considers this to be a mistaken view which is due to a false conception of language according to which language is embedded in a fixed structure. Wittgenstein rejects this view and thus does away with Psychologism of meaning. Language, for Wittgenstein, is embedded in human ways of living (and acting). The philosophical conception of meaning, therefore, is ultimately linked with 'doing' (human actions) and not with objects, states or processes etc. Failure to understand this leads to psychologism of meaning and understanding. Wittgenstein has shown that the grammar of 'meaning and understanding' is different from that of 'mental states and processes (including non-conscious processes)' and, for this reason; they belong to two different conceptual realms (Shabir.2007.p.95-109).

Ludwig Wittgenstein dealt with the relation of sentences or propositions to reality and with the idea of someone's thinking, meaning and/or understanding something in a particular way, too. In his *Philosophical Grammar*, Wittgenstein takes up the question of how one can talk about 'understanding' or 'not understanding' a sentence.

Noam Chomsky (1957) gave an interesting example of a sentence that is syntactically 'good', but semantically 'strange'. The sentence suggested was: *Colorless green ideas sleep furiously*. How many mismatches of meaning are present in this one sentence? Can it be interpreted at all? Having done that, what do you make of this advertisement from an American store: *Colorful white sale this week?*

According to Yule (2006)

...in the use of gradable antonyms there is generally one member of the pair that is used more often than the other in certain constructions. It is called the 'unmarked' member. For example, we usually ask: *How old is he?* If we want to know someone's age, and not *How young is he?* This is taken as evidence that old is the unmarked member of the old-young pair. Additional evidence is the common practice of saying that *someone is five years old* and not *five years young*, in talking about age.

- (i) Can you determine the 'unmarked' member in each of the following pairs?
small-big; short-long; wild-tame; cheap-expensive; near-far; many-few; early-late; dangerous-safe; good-bad; fresh-stale; easy-difficult; strong-weak; thick-thin; wide-narrow; full-empty.
- (ii) Let's see more examples of such 'marked' members typically used:
 - 1) *You will receive a free gift.* If it's a gift, it is necessarily free, so there is no need to use both words: **free** and **gift**.

- 2) We should provide *advance warning*: **advance** and **warning**. If it is a *warning* obviously it will be given in *advance*.
- 3) I'll make it my *first priority*: **first** and **priority**. If it is a *priority* no need for the word *first*.
- 4) That was an *unexpected surprise*: **unexpected** and **surprise**. Every *surprise* is *unexpected* otherwise it wouldn't be surprise.
- 5) Could you *repeat* that *again*?: **repeat** and **again**: When you say something *again* then you *repeat* the word.
- 6) They *had already heard* that *before*: **had already heard** and **before**
- 7) That was his *final conclusion*: **final** and **conclusion** (p.124).

Hence, we should agree with the argument given by Yule (2006) that:

...Semantics is the study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what a speaker might want the words to mean on a particular occasion. This technical approach to meaning emphasizes the objective and the general. It avoids the subjective and the local. Linguistic semantics deals with the conventional meaning conveyed by the use of words and sentences of a language (p.125).

Kreidler (1998) states that

...all human societies have language and—contrary to some popular but unfounded opinions—every known language is complex and subtle, capable of expressing whatever its speakers need to express and capable of changing to meet the changing needs of the speakers (p.5).

Language is creative, we produce and understand messages and does not have an infinite number of words ran infinite number of ways of combining words. We learn our native language early in life, thus our knowledge is mostly implicit. The linguist's task is to explicate this implicit knowledge, i.e.in order to describe a language the linguist writes a grammar. As “Chomsky and Halle (1968) emphasized that the term **grammar** means two things: the implicit knowledge that a speaker has and the explicit description and explanation of it by the linguist” (as cited in Kreidler.1998.p.7).

It is mainly considered that there are two approaches to the language study. The former has to do with linguistics as a science according to the consideration given by the most famous scholars of linguistics, such as: Edward Sapir and Mary Haas, and contemporary ones by James Matisoff, Nora England, William Foley, Nicholas Evans, Alexandra Aikhenvald, and Ferdinand de Saussure.

They considered that

...each language must be studied as a whole system, not individual bits in isolation. Semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings. Thus, semantics is considered as one of the main branches of linguistics which is dedicated to the study of *meaning* in language (Dixon.2005.p.4).

Until the early 1960s semantics was considered as an objective to be reached in the future and therefore it did not enjoy an important role in modern linguistics. However, semantics is to be considered as part of grammar same as morphology, or phonology or syntax because if grammar is considered to describe what speakers of a language know of a certain language, if it carries the 'linguistic competence', then the "description of meaning is a necessary part of the description a speaker's linguistic knowledge, i.e. the grammar of a language must contain a component that describes what speakers know about the semantics of the language"(Akmajian et al.2010.p.245).

Since a language is defined as a system which conveys messages and is also a system for communication, it is more than evident that such communication "can be accomplished because words and sentences have certain shared meanings; therefore to characterize this system- the language- it is necessary to describe these meanings"(ibid.).

In other words, because grammar is supposed to describe a language, and because while describing a language it must describe meaning, then grammar must contain semantics, too.

As Portner & Partee (2002) emphasize "...semantics lies in logic and the philosophy of language..." thus "...the meaning of a whole is a function of the meaning of its parts and their mode of syntactic combination"(p.1). The logician Richard Montague was considered to have developed a theory extending to natural language semantics in the form of grammar which is also known as "Montague grammar". Montague respected the work done by Chomsky but was skeptical about the result of studying syntax in isolation from semantics.

As argued by Partee (1973, 1975b), one of the potential attractions of Montague's work for linguistics was that it offered an interestingly different view of the relation between syntax and semantics that might be able to accommodate the best aspects of both of the warring approaches(as cited in Portner.2002.p.3).

Another linguist who dealt with issues of semantics according to the Montague approach was Bach. Portner (2002) emphasized this approach by describing Bach's attitude:

Bach (1976) christened the "rule-by-rule" approach to syntax-semantics correspondence: syntactic rules put expressions or bracketed expressions together to form more complex expressions, and corresponding semantic rules interpret the whole as a function of both generative and interpretive semantics, which were framed in terms of the prevailing conception of syntactic derivations from some kind of phrase-structure-generated underlying structures via transformations to surface structures, with the debate centered on which level(s) of syntactic representations provided the basis for semantic interpretation (as cited in Portner.2002.p.4).

Montague's approach to semantics is known as formal semantics. Nevertheless, semantics as a major branch of linguistics which studies the meaning in language examines not only logical or pure semantics, i.e. formal semantics but also through philosophical semantics it analyzes

...the relations between linguistic expressions and the phenomena in the world to which they refer, and considers the conditions under which such expressions can be said to be true or false, and the factors which affect the interpretation of language as used (Crystal.2008.p.428).

There was also Leonard Bloomfield, known for his Bloomfieldian linguistic approach which referred to the techniques of behaviorist movement which based its study to only observable and measurable behaviour. This approach in semantics was characterized by its "behaviouristic principles for the study of meaning, its insistence on rigorous discovery procedures for establishing linguistic units, and a general concern to make linguistics autonomous and scientific in a behaviourist sense"(Crystal.2008.p.57).Generative grammar was a reaction against Bloomfieldian principles.

A different approach to semantics is structural semantics which shows "the application of the principles of the structural linguistics to the study of meaning through the notion of semantic relations" (Crystal.2008.p.429). Nevertheless, forms, concepts and referents give a triple correlation between these particular models of meaning.

Thus, we agree that language serves to express our thoughts through speech and writing and further more while expressing the thought through a sentence we actually are in the position of "the possibility of thinking the thought"(Strawson.1992.p.98). As such, our thoughts must be positioned in the vocabulary and syntax of our language and/or any other language. But is our

thinking our enough? Should there be a correlation between thought and language, between thought and what we are saying? Let's say that in our use of a language we combine and use sentences which we understand and comprehend however that comprehension does not stand alone, i.e. we do not understand and comprehend sentences on their own or independently and this is where the problem stands.

As Strawson (1992) states in his book *Analysis and Metaphysics*:

It seems at least plausible to hold that it must be solved by crediting us with (a) an implicit mastery (implicit in the sense of my original analogy with grammar) of a finite set of semantically significant constructions (general types of significant combination of linguistic elements) and (b) a grasp of a finite vocabulary of elements, which do have to be learned independently and individually; this mastery and this grasp being such that together they contain, and explain, the possibility of our limitless understanding (p.98).

As such we must agree that grammars vary a lot from one language to another. That is why we must consider different grammars of particular languages as different realizations of something more general-perhaps as versions and options on some "abstract underlying structure expressing itself in different forms in different particular languages because grammatical variations between languages are not, after all, an obstacle to their intertranslatability" (ibid.p.99).

To further elaborate this problem, let's take as an example two adjectives "good" and "bad" and some nouns like: king, player, husband, etc. As Strawson (1992) states

...in mastering the semantic force of the two adjectives, we have also mastered a very simple rule of combination and that, given that we know the meanings of the relevant nouns and have mastered the notions of predication and conjunction, we can put the right semantic interpretation on an indefinitely large class of sentences (ibid.p.99)

For example:

- (I) Charles I was a good husband and a bad king.
- (II) Charles I was a good king and a bad husband.
- (III) John kissed Mary in the garden at midnight
- (IV) Tom died in the garden at midnight.

The examples shown above illustrate

...type of construction which we understand very well and our understanding of which underlies our understanding of many such sentences. So long as we know the meaning or reference of the separate elements in the sentences, our understanding of the construction enables us to grasp the semantic force of the whole sentences (Strawson.1992.p.99).

Leech (1981) considers that the meaning “can be studied as linguistic phenomenon in its own right, not as something “outside language” (p.21). Leech (1981) as a matter of fact distinguishes seven types of ‘meaning’ considering the most important type the ‘conceptual’ meaning. The other six ‘meanings’ of the ‘meaning’ according to him are: “connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning and, thematic meaning” (p.22).

a) Conceptual meaning known as ‘denotative’ or ‘cognitive’ meaning is considered to be the most important factor in communication because it has ‘a complex and sophisticated organization’ covering the principle of contrastiveness and that of structure. Then, the principle of contrastiveness can be seen in terms of contrastive characteristics, for example the word **girl** can be seen as: *+human, +female but – old*. Whereas the second principle, according to Leech, is the principle of structure which applies to larger linguistic units are “built up out of smaller units” (p.22). The principle of structure in linguistics is quite often shown through tree- diagrams. In Leech (1981) the example chosen “No man is an island” is shown as follows:

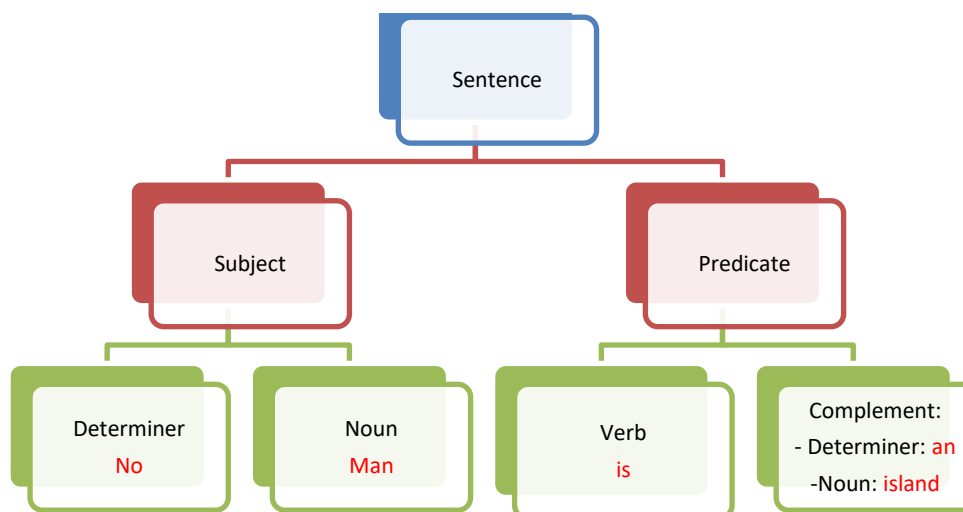


Figure 2.2: The principle of structure (adopted by Leech.1981.p.22)

Apart from the tree-diagram which he chose to explain the principle of structure, there is also another approach that he uses in the same book, arguing that “any given piece of language is structured simultaneously on more than one level” (p.24). According to Leech (1981), three levels are necessary “for a full account of linguistic competence” which helps us generate and/or understand “linguistic utterances” (p. 24):

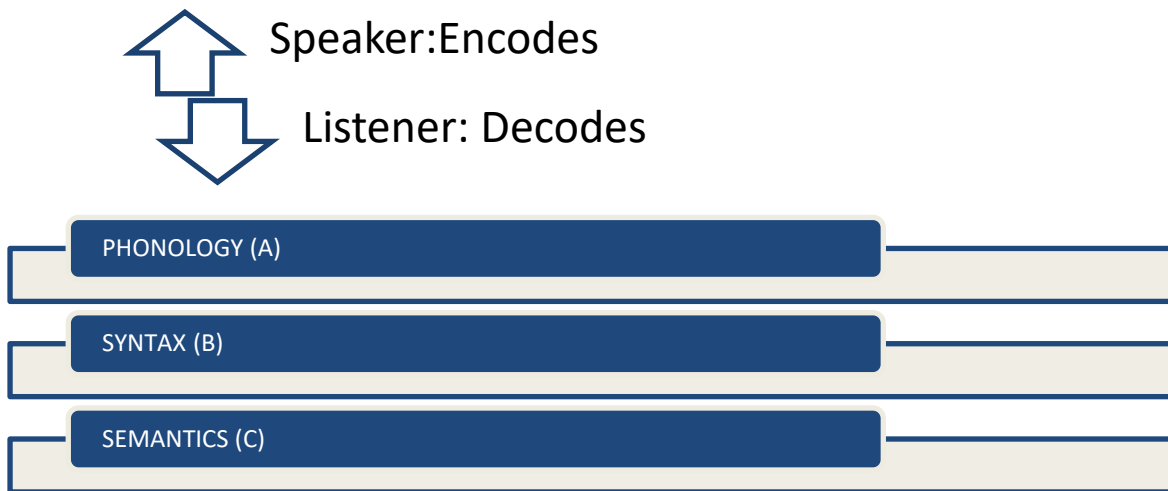


Figure 2.3: Linguistic competence

This means, according to Leech (1981), that for the analysis of each sentence, “we need to establish ‘a phonological representation’, ‘a syntactic representation’ and ‘a semantic representation’ and the stages by which one level of representation can be derived from another” (p.24).

According to the diagram shown and the way decoding and encoding happen, it is considered that in order to understand the communication realized by using the language, semantic representation helps in matching syntactic, phonological, composing, and speaking a language: ‘decoding’ meaning ‘listening to a sentence and interpreting it’, whilst ‘encoding’ means ‘composing and speaking a sentence’ (p.24).

Connotative meaning shows what an expression *refers to* above its purely conceptual content and they also depend and vary “from age to age and from society to society” (p. 25).

The example Leech (1981) takes is the word *woman*. The usage of this word in connotative meaning may give different purport to the word, starting from three human properties “human, female, adult” to the non-criteria properties often attribute to women, like: physical characteristics, and presumptive ones. This shows that connotative meaning has more to do with the social circumstances, “the real world experience one associates with an expression when one uses or hears it.” (p. 26). This means that apart from being important in the language usage,

connotative meaning as something ‘incidental’ to language rather than “essential *part of it*” is not specific to language but is shared as part of culture, historical period and the experience of the individual.

Social and Affective Meaning

When dealing with social meaning in a language, we ‘decode’ a sentence, a text, an utterance through introducing different dimensions and levels of style within the same language. In other words, social meaning covers features that inform the listener and the speaker about the mentioned dimensions starting from using a formal and literary language (be that English and/or any other relevant language) to familiar, slangs, colloquial, i.e. non-formal and less literary language.

Leech (1981) argues that

Crystal and Davy (1969) gave several factors which are considered as socio-stylistic variations: dialect, time, province, status, modality, singularity. Each of these variations carries specific features: *dialect* covers “the language of a geographical region or of a social class”; *time* covers the language of a specific period of time, for example: the language of the 17th century, etc; *province* deals with the “language of law, of science, of advertising, etc” *status* shows either a ‘polite language’, or ‘colloquial language’ or maybe ‘a slang language’; variation of *modality* shows the language of ‘lectures, jokes, and similar’ and last variation according to the above mentioned authors, is the variation which shows the characteristics of one’s writing style, for example: the style of Orwell, of Hemingway, etc (p.27).

Examples which can be found in regard to the social and affective meaning are part of our everyday life. Let’s see examples in English language and then in Albanian language, too.

- Clichés: Raining like cats and dogs./Binteshisilitar.
- Slangs: OMG! (Oh my God!) / FLM (Falemnderit)
- Informal/Formal English: Go to the store? /Did you go to the store?

Within these variations, intonation, and as Leech (1981) puts it, “the voice timber, are also important because they show not only one’s emotions but also the impression about a certain situation through such utterances”(p. 29).

Reflected and collocative meaning shows an “interconnection on the lexical level of language”. (p. 29). Leech coined this term and defined it as "the meaning which arises in cases of

multiple conceptual meaning when one sense of a word forms part of our response to another sense” (as cited in Nordquist. 2017)⁷.

As Leech (1981) puts it “one sense of a word seems to ‘rub off’ on another sense (p.29) and it is mainly used by comedians who use words that are technically correct at the time and situation of their usage but as a matter of fact “that will elicit a different often opposite image in the mind of the listener” (Nordquist.2017).

Umagandhi (2017) explains these two types of meaning when he states:

These two types of meaning are due to relation between words or interconnection on the lexical level of language. Of the two, reflected meaning was the meaning which arises in cases when a word has multiple conceptual meaning or polysemous, when one sense of a word form part of our response (or reaction) to another sense. Collocative meaning consists of the association a word acquires on account of the meaning of words which tend to occur in its environment (p.71-72).

Thus, the purpose of collocations is “to enhance our understanding of meanings brought about from verbal communication, for collocative meaning is a broad term for the many examples of co-occurrence” (Michaud.2011.p.1-24).

Michaud (2011) based on the The Oxford Collocations Dictionary for Students of English defines collocations as follows: “collocation is the way words combine in a language to produce natural-sounding speech and writing” (p.19)⁸. Collocation has its place in daily spoken English, that the use of such phrases as *utterly stupid* (adverb + adjective), *maiden voyage* (adjective + noun), and *round of applause* (noun + noun) clearly show how collocations affect meaning in English. Meaning conveys itself usually through unchangeable partnerships between two words that seem destined for each other”(Michaud.2011.p.1-24).

Associative meaning is considered to be the umbrella of “reflected meaning and collocative meaning, affective meaning and social meaning which are considered to have more in common with connotative meaning than with conceptual meaning”(Leech.1981.p.31).

In other words, according to the semantic analysis of Leech (1981), the associative meaning of an expression has to do with individual mental understandings of the speaker which as seen above can be broken into sub-parts. Hervey and Higgins (2002) define associative meaning as

⁷ Nordquist, R. (2017, September 11). *ThoughtCo*. Retrieved July 23, 2018, from <https://www.thoughtco.com/reflected-meaning-semantics-1691904>

⁸ as cited in Hoffmanová, 2008, p. 19. Retrieved from: https://www.academia.edu/8803792/On_Collocative_Meaning_Semantics_and_EFL

“that part of the overall meaning of an expression which consists of expectations that are – rightly or wrongly – associated with the referent of the expression”(p.149-150). The word ‘nurse’ which associates automatically with female gender, is a good example of the definition. And Hervey and Higgins (2002) agree that “This unconscious association is so widespread that the term ‘male nurse’ has had to be coined to counteract its effect: ‘he is a nurse’ sounds semantically odd, even today”(p. 150). It is important to say that in the case of the sentence “*He is a nurse*” the oddity is not a matter of semantics contradiction but of an utterance which is mainly considered unusual. If a sentence would be for example: ‘*He is a princess*’ then there would be a semantic disjunction (ibid).

Dickins(2014) develops a three-layer distinction of associative meaning: 1) extra linguistic based; 2) linguistic-based; and 3) scalar implicature-based. He defines the three associative meanings as follows:

Extra linguistic associative meanings are those associative meanings which are determined – or perhaps better, motivated – by the facts of the extra linguistic world. The word ‘nurse’ is considered as a ‘female’ label whereas the word ‘engineer’ is associated with the male gender.

Linguistic associative meanings are those associative meanings which are linguistically determined, i.e. determined by the semantics of the language involved, rather than by features of the extra linguistic real world. Linguistic associative meanings are illustrated with particular clarity by certain cases of what is sometimes known as ‘imperfect synonymy’, i.e. pairs of words which have the same range of meanings (extension), and thus the same denotation, but tend to mean different things from one another.

The third category of associative meaning...is neither extra linguistic ...nor linguistic i.e. it relates neither to features of the real world, nor to linguistic semantic conventions. ...It is termed as **conversational implicature** (p.38).

Thematic meaning means communication in which the speaker or writer tries to arrange the message, or in other words how the speaker or the writer of a particular sentence decides on the order, focus and emphasis within a sentence.

According to Leech (1981)“thematic meaning is mainly a matter of choice between alternative grammatical constructions, as in:

- a) I like Danish cheese best.
- b) Danish cheese I like best.
- c) It’s Danish cheese that I like best.”(p.32).

Conceptual Meaning or Sense	Logical, cognitive, or denotative content	
Associative Meaning	Connotative Meaning	What is communicated by virtue of what language refers to.
	Social Meaning	What is communicated of the social circumstances of the language use.
	Affective Meaning	What is communicated of the feelings and attitudes of the speaker/writer.
	Reflected Meaning	What is communicated through association with another sense of the same expression.
	Collocative Meaning	What is communicated through the association with words which tend to occur in the environment of another word.
Thematic Meaning	What is communicated by the way in which the message is organized in terms of order and emphasis.	

Table 2.1: Conceptual meaning or source. (adapted by Leech.1981.p.36)

2.3.1 The meaning of words

Words may be considered as either spoken or written forms or as expressions where form and meaning are combined.

Lyons (1995) states that

...when we look at words (and phrases) as meaningful units we also have to deal with the fact that, on the one hand, a single form may be combined with several meanings and, on the other, the same meaning may be combined with several word-forms (p.47).

According to Crystal (2008) there are three main meanings of 'word' which are usually noted:

- (a) Words as physical definable units used either in writing or speech in this case "referred to as the *orthographic word* (for writing) or the *phonological word* (for speech). A neutral term often used to subsume both is *word form*";
- (b) The abstract meaning of the 'word' refers to 'variants' of the same unit known as 'lexeme' which then are considered as the units of 'vocabulary'; and

- (c) The third meaning is the ‘word’ as a grammatical unit since sentences, clauses, etc. consists of words, and words consist of morphemes. Thus, ‘word order’ refers to “the sequential arrangement of words in a language (p.522).

Criteria suggested for the identification of words either in the written form or in speech consist of stability (the constituent parts of a complex word have little potential for rearrangement); and cohesiveness which “as a criterion states that new elements cannot usually be inserted into words in normal speech, but only at word boundaries” (Crystal.2008.p.55). Another name for cohesiveness is ‘*uninterruptibility*’. Then, there are also several sub- classifications of words which try to show some distinctive features of words, such as: a) variable and invariable types of words, b) grammatical words v. lexical words, c) closed-class v. open-class words, d) empty v. full words (Crystal.2008.523).

a) *Variable and invariable words* as terms are used in the grammatical classification to refer to two major word-classes in language. As Crystal (2008) defines these two word-classes, “**Variable words** are said to be those which express grammatical relationships through a change of ‘form’, e.g. *boy/boys, walk/walking, nice/nicer*. **Invariable (or invariant) words** are unchanging, whatever their distribution, e.g. *in, on, and*” (p.508). The American linguist William Labov introduced the term into sociolinguistics and “it referred to the units in a language which are most subject to social or stylistic variation” (p. 508).

b) *Grammatical words v. Lexical words* refer to “the meaning of a sentence which is determined partly by the meaning of the words of which it is composed and partly by its grammatical meaning” (Lyons.1995.p.52). Lyons (1995) explains further that

...different forms of the same lexeme...will share the same lexical meaning, but differ in respect of their grammatical meaning. For example, the forms ‘girl’ and ‘girls’ have the same lexical meaning; but they differ in respect of their grammatical meaning, in that one is the singular form and the other is plural form, and the difference...is semantically relevant: it affects sentence-meaning.(p. 52)

c) *Closed-class v. open-class words* are used in the grammatical classification, too. According to Crystal (2008)

a closed-class is one whose membership is fixed or limited. Pronouns, prepositions, conjunctions, articles, etc. are all closed class ...because they display an interdependence of meaning and use (p. 81)

‘An open class’, on the other hand, is that class of words which is indefinite or unlimited because “new items are continually being added, as new ideas, inventions, etc. emerge” (Crystal.2008.p.340). Adjectives, adverbs, nouns, verbs belong to the open-class words, although the distinction is not a clear-cut one specifically when it comes to prepositions in English which are considered to be closed-class words and which, as a matter of fact are quite often open-class words. The reason for this indecisiveness in regard to the position of prepositions is the possibility of adding new items, e.g. in accordance with, on account of, etc.

- d) *Empty v. full words* differ grammatically and semantically from each other. Full word –forms consist of nouns, verbs and adjectives, e.g.: woman, went, yellow, sweetly. Whereas, “empty word-forms belong to a variety of smaller form-classes, which are defined, traditionally, in terms of their syntactic function, rather than semantically (Lyons.1995.p.72).

As described in Crystal (2008), in other words, the term ‘empty-words’ refers to “a meaningless element introduced into a structure to ensure its grammaticality. Empty words are considered as words which have no lexical meaning, and whose function is to solely express grammatical relationship, e.g. to, the, in, of (p.168).

Whereas, the term ‘full words’ refers to words which have lexical meaning and as Crystal (2008) puts it:

Full may also be encountered as part of the specification of types of grammatical unit, e.g. full verb, i.e. the lexical verb in the verb phrase; full sentence, i.e. major sentence type consisting of subject and predicate; full predication (in Functional grammar) (p. 201)

2.4. The concept of cohesion

Cohesion in English and Albanian, too, is considered an important tool for linguistic analysis by presenting semantic schemes of the language in order to put ideas together and tie them into a created text. Cohesion as a term refers to a “defining property of the word, seen as a grammatical unit”(Crystal.2008.p.85). According to some linguists the term ‘cohesion’ itself, refers to units that bind together in constructions, such as: ‘article + noun’. This means that words which act as constituents of larger units are considered as *cohesive constituents*. In both languages the meaning and the construction of sentences, or text undergo the same rules.

Markels (1981) states that:

On an ordinary, day-to-day level, people equate cohesion with the simple and sustaining fact that some sentence sequences make sense

and others do not. Cohesion elevates a random collection of sentences to the status of a text, and in the process imparts meaning, insight and purpose to those sentences. Without cohesion, the text can hardly be said to exist at all, for cohesion provides the textual means for initiating comprehension or sense. Since that description attributes to cohesion the survival of civilization, the maintenance of friends, lovers, marriage, and peace, not to mention the successful preparation of a Stouffer's spinach soufflé or a simple paragraph, some clarification from the term, as distinct from the traditional terms, unity and coherence, seems appropriate (p.3).

In English as well as in Albanian language, one may read or hear a passage which, obviously is longer than one sentence, and then decide whether or not the passage which was read or heard shows a unified whole or shows an array of sentences which are not related. In situations when one hears or reads a passage, the word 'text' is the one which refers to that situation. Because 'text' is used to refer to either written or spoken passages "that form a unified whole" (Halliday & Hasan.1976.p.1). Nevertheless, 'text' regardless of its length or content, be that spoken or written, or just a sigh or a long discussion, is considered to be "a unit of language in use" and not a grammatical unit "like a clause or sentence" because 'text' "is not defined by its size"(ibid.). That is why 'text' is mainly treated as a semantic unit because it does not relate to clauses or sentences based on their length but based on the realization of those clauses or sentences as part of it and which actually define it as a 'text'. Generally speaking, language as means of communication is considered as a 'multiple coding system comprising three levels of coding, or 'strata': the semantic (meaning), the lexico-grammatical (forms) and the phonological and orthographic (expressions)' (Halliday and Hasan.1976.p.5).

In other words, 'meaning' is linked to wording, 'wording' is linked sounds and writing. Halliday and Hasan (1976) show it as follows:

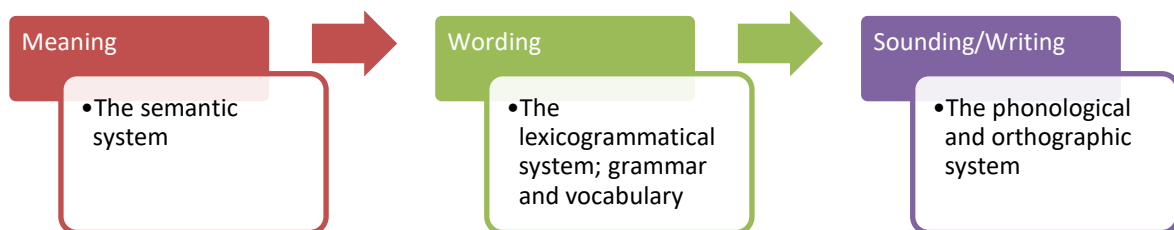


Figure 2.4 Multiple coding system (adopted by Halliday and Hasan. 1976. p.5)

According to Halliday and Hasan (1976), cohesion may be referred to as grammatical cohesion and lexical one.

The following table shows the lexical and grammatical division of cohesion.

Cohesion				
Grammatical		Lexical		
Reference	Exophoric (situational)		Reiteration	Repetition
	Endophoric (textual)			Synonyms
	Anaphoric (to preceding text)	Cataphoric (to following text)		Superordinate
Substitution			General word	
Ellipsis		Collocation		
Conjunction				

Table 2.2: Cohesion (adopted by Halliday and Hasan. 1976. P. 286)

Halliday and Hasan (1976) state that “lexical cohesion is ‘phoric’ cohesion that is established through the structure of the ‘lexis’ or vocabulary, and hence at the lexico-grammatical level” (p. 318). Repetition, synonym, superordinate and general word are considered to belong to the notion of reiteration, whereas ‘collocation’ according to Halliday and Hasan (1976) “are pairs or chains of lexical items that tend to share the same lexical environment”(p. 286).

Grammatical cohesion refers to the linguistic structure. Grammatical units, such as sentences, clauses, groups of words and words are considered to be cohesive because they are structured.

Grammatical cohesion as described by Halliday and Hasan (1976) is given in the following table:

Grammatical cohesion				
Reference		Substitution	Ellipsis	Conjunction
Personals		Nominal	Nominal	Additive
Existential	Possessive	one/ones, the same, so		and, and also, nor, or, or else, furthermore, by the way, in other words, likewise, on the other hand, thus
I, you, we, he, she, it, they, one	My/mine, Your/yours, our/ours, his,			

	her/hers, its, their/theirs, one's			
Demonstratives		Verbal	Verbal	Adversative
this/that, these/those, here/there		do, be, have, do the same, likewise, do so, be so, do it/that, be it/that		yet, though, only, but, however, at least, in fact, rather, on the contrary, I mean, in any case
Definite article		Clausal	Clausal	Causal
The		so, not		so, then, therefore, because, otherwise
Comparatives				Temporal
same, identical, similar(ly), such, different, other, else				then, next, before that, first ... then, at first, formerly ... final, at once, soon, to sum up, in conclusion

Table 2.3: Grammatical cohesion (as adopted by Tsareva. 2010.)

The above given items of cohesion which are seen as grammatical cohesion show the relation between elements in the text which is crucial to the interpretation of it. For the sake of this thesis, only comparative reference as the third type of cohesion is discussed more. Nunan (1993) argues that “comparative reference is expressed through adjectives and adverbs and serves to compare items within a text in terms of identity or similarity”(p.24). On the other hand, Halliday and Hasan (1976) distinguish two kinds of comparative reference: general (or deictic) and particular (or non-deictic). ‘General comparison’ means comparison in terms of likeness and unlikeness and is expressed by a certain class of adjectives and adverbs. In this case these adjectives are called *adjectives of comparison* to distinguish them from ‘*comparative adjectives*’; the same goes with *adverbs of comparison* in order to distinguish them from *comparative adverbs* (p. 77). ‘Particular reference’, according to Halliday and Hasan (1976) means “comparison that is in respect of quantity or quality... which is also expressed by means of adjectives and adverbs...in some comparative form” (p. 77). The system of comparative reference, according to Halliday and Hasan (1976) is as follows:

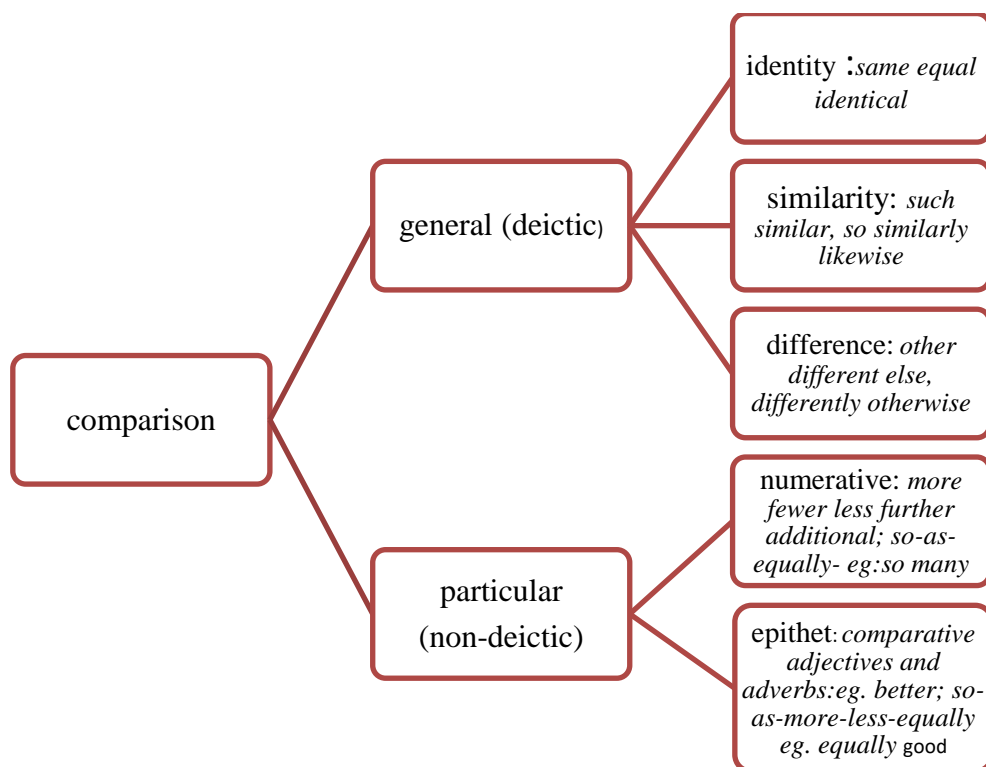


Figure 2.5: Comparative reference (adopted by Halliday and Hasan. 1976. p.76)

According to Halliday and Hasan (1976) although cohesive relations in principle show “a semantic relation between an element in the text and some other element crucial to the interpretation of it and nothing to do with sentence boundaries” (p.8), yet again, there is a sense, in which “the sentence is a significant unit for cohesion precisely because it is the highest unit of grammatical structure because it tends to determine the way in which cohesion is expressed” (p.8). Cohesion as a set of meaning relations and which is concerned with how the text is constructed as a semantic structure, is also considered to have three major functional –semantic components: the ‘ideational’, the ‘interpersonal’ and the ‘textual’.

Halliday and Hasan (1976) argue that:

...the ideational component is concerned with the expression of ‘content’, with the function that language has of being about something. The interpersonal component is concerned with the social, expressive and co native function of language, with expressing the speaker’s angle: his attitudes and judgments, his motive in saying anything at all. The textual component is the text-forming component in the linguistic system (p. 27).

Since this research also deals with translation, ‘cohesion’ and in this case ‘ideational cohesion’ has its emphasis because of the ‘context of culture’ as a part of it. In this regard, anthropologist

Malinowski (1923) is considered to have offered an argument on cultural interpretation in context. Language in context implied the system of culture, thus correct interpretation of meaning “needed a detailed account of the culture of its users” (as cited in Neiva.2007.p.126). This means that Malinowski’s idea made interpreters to link “one lived stimulus to another, expanding the conditions for his understanding to encompass more than actual utterances” (p. 126). Furthermore, literal translation of an expression, or phrase or simply an utterance, translated word by word, from one language to another would not be quite adequate to face with a complex question of meaning. Neiva (2007) based on Malinowski (1923), considered speech as “one of the principal modes of human action” (p. 126). Hence, we will face the cultural frame in which the action occurred and performed because obviously, language is an important part in the completion of a social role and function. Thus, cohesion may be considered as an opportunity for binding one element in the text to another whereby “elements that are structurally unrelated to one another are linked together, through the dependence of one on the other for its interpretation”(Halliday and Hasan.1976.p.27). So, we may agree with Halliday and Hasan (1976) that the meaning of sentences within one text depend on the relations with other sentences and as such depend also on the conditions of each sentence within a specific text.

The following table shows the place of cohesion in the description of English and the functional components of the semantic system as argued by Halliday and Hasan (1976):

Ideational		Interpersonal	Textual		
Experiential	Logical		Structural		Non-structural
By rank:	All ranks:	By rank:	By rank:	Cross-rank:	
Clause: transitivity	Paratactic and hypotactic relations (condition, addition, report)	Clause: mood, modality	Clause: theme	Information unit:	Cohesion: Reference Substitution Ellipsis Conjunction Lexical cohesion
Verbal group: tense		Verbal group: person	Verbal group: voice	Information distribution,	
Nominal group: epithesis		Nominal group: attitude	Nominal group: deixis	Information focus	
Adverbial group: circumstance		Adverbial group: comment	Adverbial group: conjunctions		

Table 2.4: Functional components of the semantic system (adopted by Halliday and Hasan. 1976.)

2.5. The concept of coherence

. . . the sequence you actually hear or see is like the tip of an iceberg – a tiny amount of matter and energy into which an enormous amount of information has been ‘condensed’ by a speaker or writer and is ready to be ‘amplified’ by a hearer or reader. If this transaction weren’t so commonplace, it would be amazing: and we are still laboring to explain just how it can be done (de Beaugrande R.1997.p.11).

It is evident that cohesion and coherence as concepts have been widely discussed by scholars who agree that there is a difference between the two. They mainly agree that cohesion refers to the grammatical and lexical elements of a text which then form connections between parts of the text. Coherence, on the other hand, is considered as the outcome of a dialogue between the text and its reader or listener and it does not reside in the text. One of the general conclusions is that cohesion contributes to coherence, which means that cohesion is one of the ways of signaling coherence in texts.

According to Poudel (2018), the terms “*cohesion and coherence*” are related to making the sense of language in the text/discourse analysis. Cohesion and coherence have significant role in the interpretation of message, and in the negotiation of meaning in the discourse.⁹ They mean an intra-text connectedness and this is the reason why cohesion and coherence are seen as essential and main features of the text. Their significant role stands on the interpretation of the message and the meaning they ensure in the text discourse.

Crystal (2008) defines ‘coherence’ as

...an application of the general use in discourse analysis, referring to the main principle of organization postulated to account for the underlying functional connectedness or identity of a piece of spoken or written language (text, discourse) (p.85).

Another definition on coherence is also given by Taboada (2004) who considers coherence as “hanging together of the text with relation to its context of situation or culture”(p.158). Yule (2008) considers coherence as “everything fitting together well, and it is not something that exists in words or structures, but something exists in people”(p.126). Tanskanen (2006)

⁹Academic Writing: Coherence and Cohesion in Paragraph. Available from: https://www.researchgate.net/publication/322537095_Academic_Writing_Coherence_and_Cohesion_in_Paragraph [accessed Jul 29 2018].

considers coherence as the “interpretation of the text and the relation between the audience and the text”(p.20).

In other words, according to a number of scholars (Halliday and Hasan 1976, Lyons 1981, Beaugrande and Dressler 1981), coherence is defined as an important feature that makes the text understandable to a reader or listener through logical and verbal links. It is seen as a result of different factors, which help in the structure of every paragraph, sentence, and phrase and thus help and support the meaning of the whole text. Coherence includes the knowledge users have of a language, the way that usage infers, the assumptions which are part of it, and “the assumption they hold, and in particular the way in which coherent communication is mediated through the use of a speech acts”(Crystal.2008.p.85).

As far as linguistics is concerned, coherence is understood as “the total of the mechanisms which state coherence correspondence to the system of explicit and implicit connective elements of the text immanent entity”(Engebretsen.2000.p.8). So,“language users establish coherence as soon as possible without waiting for the rest of the clause, sentence, sentence sequence, paragraph or discourse”(Beaugrande.1991.p.248). Beaugrande’s point of view is based on the cognitive point of view. However, there is also the so-called ‘relevance theory’ which considers coherence as a process between the participants and the communication process. In other words, when the reader or the listener deals with a text, then he/she is constantly looking for the relevance of the text or the relevance between the units of meaning. However, as Crystal (2008) argues, the syntactic and semantic connectivity of ‘linguistic forms at a surface-structure level of analysis’ which defines cohesion is put into contrast with coherence (p. 85). For de Beaugrande and Dressler (1981), cohesion and coherence represent two of their seven standards of textuality. As Tanskanen (2006) states

...In their model, cohesion subsumes the procedures whereby the surface elements appear as progressive occurrences such that their sequential connectivity is maintained and made recoverable (de Beaugrande 1980:17–21, 1984:37–40, 1997:13–15; de Beaugrande & Dressler 1981:3–10) (p.19).

However, coherence, according to de Beaugrande and Dressler (1981) subsumes the procedures whereby elements of knowledge are activated such that their conceptual connectivity is maintained (p. 19).

Thus, de Beaugrande and Dressler treat cohesion and coherence as two clearly separate phenomena, without one having an influence on the other. Tanskanen (2006) shows the other

five standards of textuality given by de Beaugrande (1980:17–21, 1984:37–40, 1997:13–15) and Dressler (1981:3–10):

- **intentionality*: the producer's attitude that a text should be cohesive and coherent;
- **acceptability*: the receiver's attitude that a text should be cohesive and coherent;
- **situationality*: all the ways in which a text is relevant to current or recoverable situation;
- **intertextuality*: the ways in which a text presupposes knowledge of other texts;
- **informativity*: the extent to which text events are uncertain, new or surprising (p.27).

Thus, de Beaugrande and Dressler (1981), view coherence

...as the procedure which ensures conceptual connectivity, including (1) logical relations, (2) organization of events, objects or situations; and (3) connectivity in human experience. It concerns —the ways in which the components of the textual world, the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant (p.4)

From the descriptions and some of the features given above, we can see that two of these standards, i.e. intentionality and acceptability, are closely related to cohesion and coherence in that the speaker who in this situation is considered as 'producer' and the listener or the reader, in this context the 'receiver', have to consider the text cohesive and coherent in order for these two standards to be considered as fulfilled. The 'cooperation' of cohesion and coherence to the creation of textuality thus seems to be more considerable than that of the other five standards, none of which is expressly required for another standard to be met. To further elaborate the connectivity between cohesion and coherence, we should bear in mind that a sentence and a text are not similar as structural units because of structure rules. However, Halliday and Hasan (1976) argue that all structured units are cohesive in themselves:

In general, any unit which is structured hangs together so as to form text. All grammatical units – sentences, clauses, groups, words – are internally 'cohesive' simply because they are structured. The same applies to the phonological units, the tone group, foot and syllable. Structure is one means of expressing texture... a text typically extends beyond the range of structural relations, as these are normally conceived of. But texts cohere; so cohesion within a text – texture – depends on something other than structure (p.7).

Hasan (1984) sees coherence as a phenomenon which can be measured by the reader and/or the listener of a certain text. Coherence which is understood and comprehended depends upon the reciprocal action and reciprocal influence of connected and associated means and methods, which Hasan (1984) calls “*cohesive harmony*”; the more profound and intense the cohesive harmony of a text, the more coherent it will be considered. Thus, some texts can be treated by the listener or reader, i.e. by the receivers as more coherent than others”(p.181-219).

Another division of understanding and defining coherence is based on the constructivists’ approach that sees coherence in two settings: local and global. We see local coherence in the text in which the elements in adjoining sentences are matching on a much based contextual level (Lippitsch.2001). Then there is a relation between two subsequent sentences; and then there is a tie while establishing “meaningful connections between successive elements in a discourse or between constituents of sentences” (Beaugrande.1991.p.276). While, according to AL-Azzawi.2004) global coherence is seen as “a collective contextual framework of the whole text” (p.14), (Lippitsch.2001) argues that “a text will be considered globally coherent, if the course domain or its reasonable context is transparent in all paragraphs of the text” (as cited in Al-Azawwi.2004.p.5).

Coherence is important in the field of translation, too. As a matter of fact, coherence in translation is much more difficult to sustain than coherence in the original language simply because translators have less indications to notify and tell the reader or listener if the message they provide is as clear as it was originally designated. Therefore, translators must make sure that their style and construction of translated texts, sentences, paragraphs, etc are carefully thought, are accurate, comprehensive, clear, detailed, truthful and explicit and as such it is considered as the result of “paragraph unity and sentence cohesion”(Hadla.2015.p.1). A translator takes the responsibility of protecting the coherence of a target text from the perspective of the reader or listener, i.e. the receiver for the sake of the easiness of the reader or listener who gains certain information from the target text during the process of translation. For the purpose of this, it is necessary for a translator to fulfill some criteria and take into consideration components and certain elements in the target text:

- 1) The relation of language to thought and reality: language has a two-folded role in connecting people together when understanding and comprehension as an interrelation fails. In such cases the field of translation helps to remove those language obstacles so that people can understand and communicate while still using non-universal target languages. As a matter of fact, the origin of the word translation suggests its meaning, i.e. to convey, carry across a message;

- 2) The relation of the elements of the language: every language is a type of *code*, which relies on agreed rules for its functionality. Essentially, these rules determine the meanings of the elements of the language, and also the ways in which those elements are used. Although translators work with texts, nevertheless the importance of decoding elements of a language, decoding the so-called ‘parole’ in order to pass along the message to the reader or listener plays its role;
- 3) The communication among users of the same language: communication in this level makes it possible for the message to be conveyed because the speaker, the listener, the reader and/ or the writer follow the same grammatical rules, use the same lexical inventory, and as such the communication is realized as successful.

Thus, Bell (1991) argues that the text is constructed by sequences of meaning that lexically and semantically binds the text through cohesion and coherence. He also argues that the manner and nature of meaning would determine the difference (p.164).

However, it is the role of the translator to constantly search for the veiled opportunity, lexical equivalent, and the meaning concepts between two different linguistic systems and cultures in order to make a translated text understandable and comprehensive. This delicate and difficult process proves that translation is not a simple process but it is a process when the translator needs to study the lexicon, the grammatical structure, the communication situation of the source language text, analyze it in order to determine the meaning, and then reconstruct the same meaning using the natural forms of the receptor language.

In translated texts, the reader or the listener as well as the translator as the primary player in this ‘game’ shows a shift of cohesion and coherence during the process. Venuti (2000) shows Blum-Kulka’s coherence equation with the text’s interpretability. In considering shift in coherence through translation in Venuti (2000) coherence is pointed out as

...the possibility that the text may change their potential meaning through translation...Thus, coherence can be viewed as a covert potential meaning relationship among parts of a text, made overt by the reader through process of interpretation. For this process to be realized, the reader or listener must be able to relate the text to relevant or familiar worlds, either real or fictional (p.298-304).

In other words, coherence shift is an adjustment of meaning concept of a veiled discourse possibility in applying a meaningful relationship among parts of the text which are made overt by the translator through process of interpretation.

Chapter III: An overview of translation studies

Translation is no longer a phenomenon whose nature and borders are given once and for all, but an activity dependent on the relations within a certain cultural system (Munday.2016.p.169).

Linguists have studied languages in contact with each other in situations involving translation or interpreting in order to identify the similarities and differences between the languages, while some Translation Studies scholars have drawn upon linguistic theories in order to develop theories of translation. Some scholars belong into both the linguistic and the Translation Studies disciplines; however, a number have tried to keep their discipline firmly independent of Linguistics and to develop theories and research methodologies of their own.

3.1 Linguistic approaches to translation

Translation phenomena can be described and explained in terms of linguistic concepts and categories. There are a number of approaches which deal with this phenomenon, such as:

- a. The Saussurian approach which identifies three levels of language: lexis, syntax, and message and thus draws a distinction between direct and oblique translation;
- b. The Systemic functional approach which establishes and explains the relationship between translation theory and linguistic theory;
- c. The Dynamic approach which deals not only with the linguistics of translational phenomena, but also with anthropology, psychology, psychiatry, philology, and biblical hermeneutics;
- d. The Psycholinguistic approach which models the translation process in a way that translators have formulated the results of their investigations using linguistic concepts and notions;
- e. The cognitive linguistic approach to translation which applies to specific translational phenomena such as translation universals and translation shifts;
- f. The relevance theoretic approach which reflects that translation involves communicating in two different languages, and since languages differ, the two texts involved cannot share all of their properties (Malmkjær and Windle.2011.p.79).

Based on the above-given division of approaches we may say that translation connects with many disciplines which make that connection a compound connection, too.

British linguist and translation theorist Pawcett (1997) considers that, without a grounding in linguistics, the translator is like “[...] somebody who is working with an incomplete toolkit”

(Fawcett.1997.p.foreword). This statement goes hand- in- hand with Jakobson (1959) whom Venutti (2000) used and who argued that linguistics should affect the study of translation and as such affirmed that:

Any comparison of two languages implies an examination of their mutual translatability; the widespread practice of Interlingual communication, particularly translating activities, must be kept under constant scrutiny by linguistic science (p.233-234).

Hatim and Munday (2004) introduced a ‘map’ of translation studies and disciplines that interface with it.

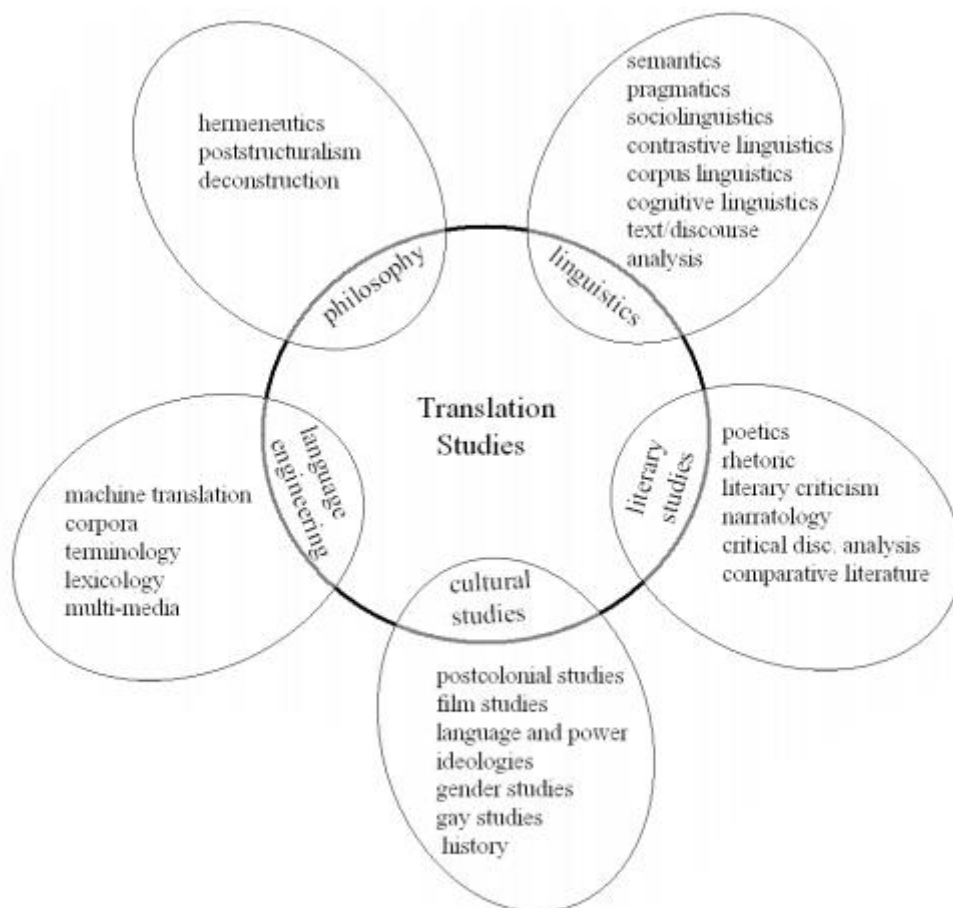


Figure 3.1: Map of translation studies (adopted by Hatim and Munday. 2004.)

- 1) Jean-Paul Vinay and Jean Darbelnet explored the linguistic aspects of translation in the '50s which made their work be considered as part of comparative literature because translation studies were not emphasized as a specific field of any language. However,

their work was more part of comparison of languages which could put it to the contrastive linguistic more, mainly because they contrasted two languages in order to inform about the understanding of both of them and as such they looked at the process of translation. Their seminal work *Comparative stylistics of French and English: a methodology for translation* gave way to translation studies. In their book, Vinay and Darbelnet (1984) proposed seven main principles at work during any given translation:

- a) Borrowing describes the idea of taking the word from the source language (SL) and maintaining it in the target language (TL) either when no term exists within the TL, or when the translator uses the foreign term from the SL for stylistic effect.
- b) Calques show expression(s) from the source text (ST) transferred literally into the target text (TT);
- c) Literal translation expands the scope of calques in a much more acceptable way because translating word for word in certain circumstances does not alter the meaning and it keeps the syntax safe compared to calques which either follow the syntax of the TL or ignore it and preserve the syntax of the SL presenting the calques in an difficult syntactical structure in the TT;
- d) Transposition is treated as changing a word class without or in other words changing the word type, such as from nouns to verbs;
- e) Modulation means translating the TT from a different point of view to that of the ST. During this operation the translator should find a degree of truthfulness in the TT without changing any meaning or sacrificing the accuracy originating from the ST;
- f) Equivalence is explained as something almost inherently cultural. Vinay and Darbelnet took an example of expressing the emotion of pain by showing the word 'ouch' in English compared to 'aie' in French. The same can be used in Albanian language when 'ouch' can be translated in Albanian as 'au' or 'ufff'; or, you can't "speak of the devil" in Albanian, as in the comparable expression they use the expression "wolf".
- g) Adaptation is considered as the most complex of Vinay and Darbelnet's translation procedures. It is treated as similar to equivalence in the way that the translator seeks to translate the source language into the target language while providing accuracy, precision and exactness which are just as suitable, adequate, and significant and expressing the original variant as it was (Vinay, 1984, p.31-39).

The reasoning behind these proposed principles is based on Saussure's division between 'langue' and 'parole' which authors found important in their elaboration. As put in their book *Comparative stylistics of French and English: a methodology for translation*, Vinay and Darbelnet (1984) argue that the difference which exists in understanding 'parole' and 'langue' is important for translators and interpreters.

All this, because as they emphasize

...Langue refers to the words and expressions generally available to speakers, quite independent of the use they make of them. Once we actually speak or write, these words belong to parole. This difference is important because most items of langue undergo a slight transformation when they are used in parole. The langue, in its turn, evolves according to its usage in parole. The parole precedes langue and the realisations of parole pass into the realm of langue. Langue corresponds to our traditional notions of the grammar and the lexicon; parole lives in the written or spoken stylistic manifestations which characterise every utterance. Messages belong entirely to parole. The writer of a message uses the resources of langue in order to say something personal and unpredictable which is then an act of parole (Vinay and Darbelnet.1984.p.15).

- 2) Systemic Functional Linguistics seems especially adequate to translation because it is not "concerned with a static or prescriptive kind of language study, but rather describes language in actual use and centerson texts and their contexts"(Manfredi.2008.p.49). At the heart of Systemic Functional Linguistics is the idea that language is structured to make three different kinds of meaning at the same time, experiential, interpersonal and textual.
- 3) Dynamic approach as a term was coined by Nida (1964) who argued that:

In such a translation (dynamic equivalent translation) one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message (p.159).

And then in his book "The Theory and Practice of Translation" published in 1969, Nida defined 'dynamic equivalence' in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language (p.24). Nida also approves the helpful elements of the transformational generative grammar put forward by Chomsky, proposing that it is more effective to transfer the meaning from the source language to the receptor language on the core level, a major notion in

Chomsky's theory. The sociolinguistic aspect of dynamic equivalence was also treated by another linguist, Fawcett (1997) who agrees with Nida's theory when he describes it as "the way translators can adapt texts to the needs of a different audience in the same way we all adjust our language to suit the people we are talking to (Fawcett.1997.p.2).

However, Nida, after years of researches decided to change the definition of Dynamic approach to translation into 'functional equivalence' because the equivalence between the source text and target text in the target culture can be considered as a specific characteristic of a specific text. In other words, functional equivalence avoids the strict grammar rules and structures in order to provide a more natural translation to the target text or target language and as such it often is characterized with the usage of neologisms in cases when there is no equivalent term or word or expression to represent the concept of the text.

- 4) Through cognitive approach the researcher tries to understand and describe how the mind of the translator works and the way other factors, such as: translation strategies and choices that translators have to make during translation are included in this process. Then, there is the factor of culture and the way the translator thinks and works, which are considered as important in this process as a way of showing their language and linguistic competence. Thus the main aim of cognitive approach in the process of translation is to define and show this complex path of mental involvement of the mind of the translator while realizing a translation of a particular text. Cognitive approaches are not similar to other approaches to translation as they describe also the behavior of the translator. What makes cognitive translation specific is the way it refers to its specific features, that is in focusing on the translators and processes that are part of the translation process. Therefore, cognitive translation approach is more often considered a part of "translator studies," which focuses more on the translator, than on translations as either written or spoken texts. In other words instead of analyzing a specific text, cognitive scholars deal with inner processes which means with the mental processes of the translator's mind.
- 5) The relevance theoretic approach focuses on human communication and cognition. It was introduced by two researchers, Sperber and Wilson (1968) who published their book "*Relevance: Communication and Cognition*" and based on this approach the process of translation is not only a specific process of decoding a specific language and passing the message to the reader or the listener or the other speaker but also an activity which involves creativity, imagination and the use of intelligence of the translator. Either speaking or hearing a conveyed message from the translator, the idea is to process the information or message as precisely as possible so that the given message is understood at its best. Ernst-August Gutt started in one of the most important debates on translation, insisted in the new approach

of translation known as relevance- theoretic approach to translation. He introduced his approach in 1991 considering it as a new way and complex process. He published his book titled *Translation and Relevance: Cognition and Context*, and by dividing this process into three parts: the original author, the translator and the target language text reader, argued that translation is a special form of communication. He considered it as “an ostensive-inferential communication process”(Gutt.1991).It is known that translation covers two different languages and at the same time it deals with two cultures, then the author, translator and the reader undergo another interesting process: a communication which combines intercultural and intralingua communication, thus by placing the process of translation into a more complex process. Therefore, according to Gutt (1991),the most important goal of every translator should be to produce a true, understandable, acceptable and precise text which matches the source language to the target language of the speaker, or the reader and/or the hearer in order to fulfill the expectations that each translator should fulfill. This is the main reason why this perspective of Relevance Theory and approach treats translation as a dynamic process.

As Bassnett and Lefevere (1998) state:

The more the image of one culture is constructed for another by translation, the more important it becomes to know how the process of rewriting develops, and what kinds of rewritings/translations are produced. Why are certain texts rewritten/translated and not others? What is the agenda behind the production of rewritings/translations? How are the techniques of translating used in the service of a given agenda? Rewriters and translators are the people who really construct cultures on the basic level in our age (p.10).

There were a number of debates regarding translation and translation studies which deal with the norms in the process of translation. Toury (1980a)¹⁰ explains that:

Norms have played a central role in descriptive translation studies”, because “it is norms that determine the (type and extent of) equivalence manifested by actual translations”. Equivalence is the name given to the relationship, of whatever type and extent, between a translation and its source text, and the existence of such a relationship is axiomatic in the theory¹¹ (as cited in Malmkjær.2018,p.20).

¹⁰ Malmkjær,K.2004/2007.Norms and nature in translation studies.SYNAPS16, pp.13–19. Reprinted in Anderman, G. and Rogers, M. (eds). 2007. Incorporating Corpora: Corpora and the Translator, Clevedon: Multilingual Matters, pp. 49–59.

¹¹Toury, G. 1980a. “Translated Literature: System, Norm, Performance: Toward a TT-Oriented Approach to Literary Translation”. In *In Search of a Theory of Translation*, Tel Aviv: The Porter Institute for Poetics and Semiotics, Tel Aviv University, pp.35–50. Reprinted in: *Poetics Today* 19812(4), pp.9–27.

Debates that are still very much part of different approaches to translation emphasize also the cross-linguistic awareness, specifically it was emphasized by Malmkjær (2018), who suggests:

The ability to think about language as a structured phenomenon that humans use to get along in the world of sentient beings, processes and things and by means of which a number of human purposes can be pursued more or less successfully, depending, at least partly, on how finely tuned interactants' language awareness is (p.25).

Furthermore, Malmkjær (2018) in the same '*Handbook*' argues that:

Language awareness, in her conception, includes awareness of the existence of different languages and dialects; of idiolect; of the close relationship between language and context; of the reality-building and reality-reflecting nature of language, and of the power of language to persuade. She suggests that each of these awarenesses can be enhanced through exercises involving translations (p. 25)

All translations have an audience, be that audience a reader or a listener. That is why in translation studies there is a taxonomy which divides translation of texts into four translational dimensions and four main distinctions.

These distinctions are known as: a) Intersemiotic and intrasemiotic translations; b) Isosemiotic compared to diasemiotic, ultrasemiotic and infrasemiotic translation; c) Conventional in comparison with adaptational translation; d) Verbal and nonverbal translation.

According to Malmkjær (2018) the taxonomy covers the following dimensions:

- i) semiotic identity or non-identity between source and target texts, distinguishing intrasemiotic types of translation from intersemiotic types;
- ii) Possible changes in semiotic composition of the translation, which may be: (a) isosemiotic (using the same channel(s) of expression as the source text); (b) diasemiotic (using different channels); (c) ultrasemiotic (using more channels); or (d) infrasemiotic (using fewer channels than the original text);
- iii) varying degrees of freedom for the translator, distinguishing adaptational (free) from conventional (bound) types of translation;
- iv) the presence or absence of verbal material in source and/or target texts, creating a distinction between translations that (a) remain verbal, (b) introduce nonverbal elements, (c) introduce verbal elements or (d) remain nonverbal (p.50).

Because the focus of this thesis is not on details of the taxonomy dimensions or specific features of such divisions but the usage of translated adjectives in three different literary works, let's just give a short explanation of the above mentioned divisions and taxonomy. The following tables will give an introduction to the divisions and taxonomy of translations from one language to another.

<i>Target text compared with original</i>		<i>Target text semiotics</i>		
		<i>Diasemiotic (different channel(s) than in the original)</i>	<i>Ultrasemiotic (more channels than in the original)</i>	<i>Infrasemiotic (fewer channels than in the original)</i>
Adaptational translation	Nonverbal	1. Music based on photo	2. Animation film based on music	3. Sketch of bee dance in encyclopedia
	Deverbalised	4. Manual illustrated for illiterates	5. Screen adaptation of novel	6. Painting based on drama
	Verbalised	7. Ball game on radio	8. Ball game on TV	9. Audio-described film on DVD
Conventional translation	Nonverbal	10. Written music	11. Statistical pie charts	12. Notation of ballet
	Deverbalised	13. Pictograms	14. Acted stage directions	15. International traffic sign
	Verbalised	16. Morse code decryption	17. Interpreted sign language user	18. Charts mediated to the blind

Table 3.1: Intersemiotic types of translation (adopted by Malmkjær.2018.p.48)

<i>Target text compared with original</i>		<i>Target text semiotics</i>					
		<i>Isosemiotic (same channel(s) as original)</i>					
Adaptational translation	Nonverbal	19. New musical arrangement of standard tune					
	Verbal	20. Remake of foreign film					
	Interlingual	21. Contemporary adaptation of "classic" film					
	Verbal						
	Intralingual						
Conventional translation	Nonverbal	22. Transposition of music; interpreting between two sign languages					
	Verbal	Synchronic translation	Diachronic translation	Dialectal translation	Diaphasic translation	Transliteration	Diamesic
		Interlingual	Interlingual	23. Manually translated for foreign customers	24. <i>Hamlet</i> into modern Danish	25. US hip-hop lyrics into standard Dutch	26. Novel translated for children
		27. Chinese poem into English	28. Subtitled foreign film				
Intralingual		29. Abridged version of manual	30. Dante into modern Italian	31. <i>Hérilan</i> into standard French	32. Legal text made popular	33. Arabic text rendered in Latin letters	34. Subtitles for the Deaf

Table 3.2: Intrasemiotic types of translation (adopted by Malmkjær.2018.p.49)

On the other hand two other researchers, Munday and Zhang (2015) summarize the main models and themes of discourse analysis and translation. It is divided into extra-linguistic factors and linguistic factors and it is also based on three-level category:

1st Level Category	2nd Level Category	3rd Level Category
Extralinguistic factors	Culture	context of culture and translation
	Ideology	power, ideology and translation (including a second level subtheme of CDA)
Linguistic factors	Communicative dimension	user: idiolect, dialect, etc. (including translation shifts caused by user difference; crosslinguistic difference)
		use: genre and register analysis (including field, tenor and mode and context of situation)
	Pragmatic dimension	speech act and translation
		implicatures (the cooperative principle and Gricean Maxims)
		coherence in translation
		narrative analysis and translation
	Semiotic/Textual dimension	texture and textuality in translation
		textual scale (word, clause, sentence, text) and translation units
		cohesion in translation
		thematic and information structure in translation
transitivity in translation		
modality in translation		
	semiotics and multimodality	
	intertextuality	
	appraisal and translator attitude	
	paratexts in translation	

Table 3.3: Categorization of research in discourse analysis and translation (adopted by Munday and Zhang, 2015, p.328)

When analyzing texts, one of the issues which rises is what do we consider a text?

There are a number of definitions regarding the meaning of the word ‘text’ and it specifically touches the field of translators who are supposed to pass the message of the writer to the reader from one language to another. In other words, texts are considered to be a gathering of either utterances or sentences as they are considered by either writers of those sentences or speakers of those utterances with the purpose to carry out “definable communicative function”

(Crystal.2008.p.260). The function which classifies texts is known as the text typology which ranges texts according to their properties, the meaning they carry and how that meaning is connected to produce a meaningful and “coherent whole” (Malmkjær.2018.p.165).¹²According to Neubert and Shreve (1992), ‘texts can be seen as interaction studies’ (p.43) “where the formal and semantic elements of a text are intentionally structured in alignment with the communicative purposes of situated social interactions” (Malmkjær.2018.p.165).

Analysis of texts in linguistics and then specifically the translation of specific texts which belong to the field of translation became important because it covers social aspects of that language, and also communicative and pragmatic aspects of it.

As argued by Shreve (2018) in “*Handbook*”

...within text linguistics broadly, so-called “text grammatical” approaches emphasise that the “selection” of sentences that appear in a text (and their lexical and structural properties) can be described in a formal manner as a rule system. The recourse to the notion of rules places text grammars in the context of formal models of sentence grammars, but with a broader scope – where the focus is not on the syntactical arrangement of words in sentences (traditional syntax), but on the arrangement of sentences within the larger construct of the text itself and of the semantic and lexical relationships between sentences (as cited in Malmkjær.2018.p.167).

This approach helped in the development of text linguistics because it showed the way the sentences are linked and connected between each other in order to give and show the true meaning which is known as text coherence. As a matter of fact, the key idea of this connectedness is that sentences as seen in a text show their connectedness not only in their structural level but also in their semantic level and as such cover the so-called property known as ‘texture’. The property of ‘texture’ as Halliday and Hasan (1976) argue “a text has a texture, and this is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment” (p.2).

The *texture* as is defined in many scholarly works is also known as *coherence* by scholars, which was previously discussed in the Chapter which dealt with Literature Review adding more to its usage in translation. This addition means the understanding that the reader considers in the semantic sense of the text which is being translated. However, it should be emphasized that probably the greatest contribution in considering coherence and cohesion was brought by Blum-Kulka (1986; 2000) who calls the process in translation as a ‘shift’ process. The ‘shift’

¹²Gregory M. Shreve. *Text Linguistics, translating, and interpreting*. In (Malmkjær., 2018, p. 165)

process is considered important for the translator because he/she has to accommodate the source and target grammatical system in the process of translation. Blum-Kulka (2000) calls these shifts “shifts in levels of explicitness” and “shifts in text meaning” by considering that “shifts of cohesion can result in a target text that indicates underlying semantic relations to a greater or lesser degree than the original” (Malmkjær.2018.p.170). However, linguistic system differences are not the only ones that cause these shifts. She argues that “they result from the ‘constraints’ of the translation process itself” (Blum-Kulka.2000.p.300), something she calls the “explicitation hypothesis” (p.299).

According to Blum-Kulka “shifts in text meaning, happen when the “explicit and implicit meaning potential” (p. 299)“ of the source is changed by the translator’s use of particular target-side cohesive devices; her argument here is that a translator’s choice of cohesive device in the target language can intentionally (or unintentionally) alter the meaning of the target relative to the source – thus the translator needs to be aware of the potential for meaning shift” (Malmkjær.2018.p.170)¹³

Other scholars argue that “a text does not have just a texture” (p. 171). De Beaugrande and Dressler.1981)¹⁴ argue that a text is “a communicative occurrence which meets seven standards of textuality and if any of these standards is not considered to have been satisfied, the text will not be communicative”(p. 171).The seven above-mentioned standards taken into consideration are: coherence, cohesion, intentionality, acceptability, informativity, situationality, and intertextuality and they all have their implications in the process of translation and interpretation. Intentionality deals with the purpose that a writer has to accomplish with a specific text, in other words describing what purpose with the particular text is in the writer’s mind in order to accomplish his/her idea offered to the reader. This puts acceptability as the other standard of translation in the same page as intentionality because acceptability means that the reader will approve to the meaning of the given and translated text offered by the translator. Neubert and Shreve (1992) agree that:

Acceptability refers in some sense to the ‘fitness for purpose’ of the received text. An author’s objective in writing a text, or a translator’s in translating it, cannot be achieved if the reader cannot understand what the text in question is intended to do (p.73).

¹³Blum-Kulka, S. 1986.“Shifts of Cohesion and Coherence in Translation”. In *Interlingual and Intercultural Communication: Discourse and Cognition in Translation and Second Language Acquisition Studies*, edited by J. House and S. Blum-Kulka, 17–35. Tübingen: Gunter Narr. Reprinted 2000 in *The Translation Studies Reader*, edited by L. Venuti, 298–313. London: Routledge.

¹⁴DeBeaugrande, R.-A. and Dressler, W. U. 1981. *Introduction to Text Linguistics*. London: Longman. One of the seminal works in text linguistics, explaining the nature of textuality and introducing the seven standards.

Informativity has to do with the information that a given text offers and also with what information the reader needs and gets and what does the author believe that the writer or the translator show.

As de Beaugrande and Dressler (1981) argue based on what they call orders of informativity:

Some information occurrences in a text have more significance or “communicative weight” than others. A simple example is, for instance, that terms (specialised vocabulary) in a text have a higher information value than non-terms in the same text. The translator grapples with issues of informativity all of the time, when deciding what can, for instance, be omitted from a text. Issues of informativity surround decisions about what to explicitate (or alternatively implicitate) depending on assessments of the knowledge, differences between source audiences and target audiences (p.8-9).

The other standard, that of situationality, has to do with communicative context, in other words with communicative situation because of the connection that every text has with the situation under which it was shown. In other words, “texts are reflective of their contexts of use, their time and place of production, the intentions of their producers, and indeed the totality of what Halliday and Hasan (1976) called the “context of situation” (as cited in Malmkjær.2018.p.172). The standard of intertextuality has to do with the relation a particular text has with other relevant text which is translated. This standard makes it possible for the reader and the writer or translator, in this case, to connect between the text and the situation.

This means that

...the translator needs to be exquisitely aware of the intertextuality “demand” on the target text s/he produces by understanding how that demand will require transformations of the target text in line with linguistic and textual properties that target readers expect from a particular type of text (p. 173).

According to Albrecht Neubert (1985) translation should be considered as “text-induced text production” (p.18). The reason for this definition of translation stands on the fact that languages are systems and as such they cannot be translated and the same goes for words and sentences which cannot be translated separately due to the meaning they should carry along when a text is translated.

In other words,

...we do not really translate languages (because languages are systems, and communication proceeds via socially embedded selection from the potential forms of the system) – and that we do not really translate just words and sentences (because these cannot be translated independently without concern for the textual and communicative context). Thus, the object of translation is a text and the product of translation is a text, with all that implies about coherence, cohesion, and the other standards of textuality (Malmkjær.2018.p.173).

In translation as a process, it is very important to understand the role of stylistics, too. These two fields interact with each other because whether the text which is involved in the process of translation is literary or non-literary, the style of that particular text is important, too. Another important factor in this process is the attention which the translator should have and which is achieved mainly by the awareness of the translator in such process.

Thus,

...If translations are judged not to be good on stylistic grounds (cf. Berman 2012, 248–249), this is not because of a simple lack of stylistic equivalence with the original. It is, rather, that a translator who has little awareness of style (which includes for Berman “underlying networks of signification”; Berman 2012, 248), will be unlikely to be able to write a target text which contains similar structures and patterns (p.204).

According to Boase-Beier (2006), a stylistically aware translation will consist of the following characteristics:

- a) The importance of context in influencing meaning;
- b) The fact that stylistic features of the source text reflect choices;
- c) The importance of mind-style and its influence on how to translate in certain cases;
- d) The importance of narratological distinctions such as that between a narrator, an author, and the inferred author that the reader of a text constructs; these are essential to the translator in deciding which voice and perspective to take;
- e) How we represent speech and thought;
- f) Familiarity with common stylistic figures such as foregrounding, repetition, ambiguity, indirect speech and iconicity (p.112-113).

Therefore, it is not probably very important to know whether the translator is aware of the importance of using stylistics while translating or not; what is important is the fact that translators should realize what the original text carries and then decide on the features, including the stylistic features which will be present in the translated text from its original source. This involves another issue which should be taken into consideration while translating and that is how Sapir (1956) defines the language. He argues that “language is a guide to social reality”, that human beings depend on that “medium of expression” which is connected with a particular society (p.69) as cited in Bassnett (2002)¹⁵ because translation does not involve only the transfer of the ‘meaning’ from one language to another by using vocabulary and grammar; it also involves the social criteria of the languages seen as key actors in a particular process of translation. Thus, as Juri Lotman¹⁶, a Soviet semiotician stressed in Bassnett (2002) “no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language” (p.23). The writer and the translator are the ones who deal with a specific task; writer in using words into sentences in order to give meaning to the ideas and thoughts he/she wants to share with the reader, and the translator who is supposed to pass the message of the writer to the reader in a way that using words in another language does not weaken the power of the words used in the original setting by the writer. However, the creativity of both, the writer and the translator is needed in all situations and circumstances because languages used, be that the language of the original text and the language of the translated work should carry the liveliness and the true meaning of what is being said and the message which is being conveyed. The translated text should make it possible for the original text to live in the language and the culture of the other. Thus, “translators are directly involved in that shaping process, whether the text they are dealing with is an instruction manual, a legal document, a novel or a classic drama” (Bassnett.2002.p.10).

3.2. Translation theories and translation perspectives

The Russian born linguist, Roman Jakobson (1959)¹⁷ who has already been mentioned earlier in this study, contemplated tripartite definition of translation: a) Intralingual translation b) Interlingual translation and, c) Intersemiotic translation.

He gave definitions for every translation divided above:

¹⁵ Susan Bassnett (2002): *Translation Studies*. Third edition. London and New York: Routledge: Taylor and Francis Group, pp.22

¹⁶Juri Lotman and B.A. Uspensky, ‘On the Semiotic Mechanism of Culture’, *New Literary History*, IX (2), 1978, pp. 211–32.

¹⁷ Jakobson: 1959/2004:114

- a) Intralingual translation or *rewording* means “an interpretation of verbal signs by means of other signs of the same language”;
- b) Interlingual translation or *translation proper* means “ an interpretation of verbal signs by means of some other language”;
- c) Intersemiotic translation or transmutation is an interpretation of verbal signs of non-verbal systems”(Williams.2013.p.8) (emphasis in the original)

However, Jakobson was not the only one trying to ‘figure out’ the role and importance of translation, translation studies and theories, and how and why translation should work according to certain rules and situations. James S. Holmes¹⁸ in his studies argued that translation research should be spread not only in the field of linguistics, but also in other fields of communications stressing that “other communication channels, cutting across the traditional disciplines to reach all scholars working in the field, from whatever background ’ (1988b/2004: 181) are important, too”(Munday.2016.p.16). The framework given by Holmes was shown as a ‘map’ by the Israeli scholar and translator Gideon Toury¹⁹ (1995) as presented in Munday (2016) and which also proved Holmes’s argument that “theoretical, descriptive and applied areas do influence one another...but they allow a clarification and a division of labour between the various areas of translation studies which, in the past, have often been confused” (p.17-19).

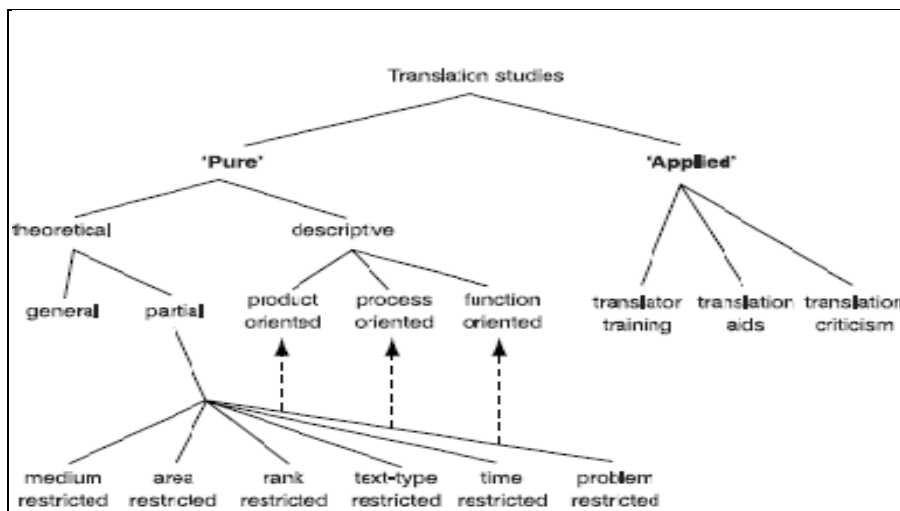


Figure 3.2: Holmes map of translation studies (adopted by Munday.2016.P.19)

¹⁸Holmes, J. S. (1988b/2004) ‘The name and nature of translation studies in L. Venuti (ed.) (2004), pp. 180–92.

¹⁹Toury, G.(1995/2012) *Descriptive Translation Studies – And Beyond*, 2nd ed, Amsterdam and Philadelphia: John Benjamins.

On the other hand, the *applied branch*²⁰ of translation studies shows the division as follows:

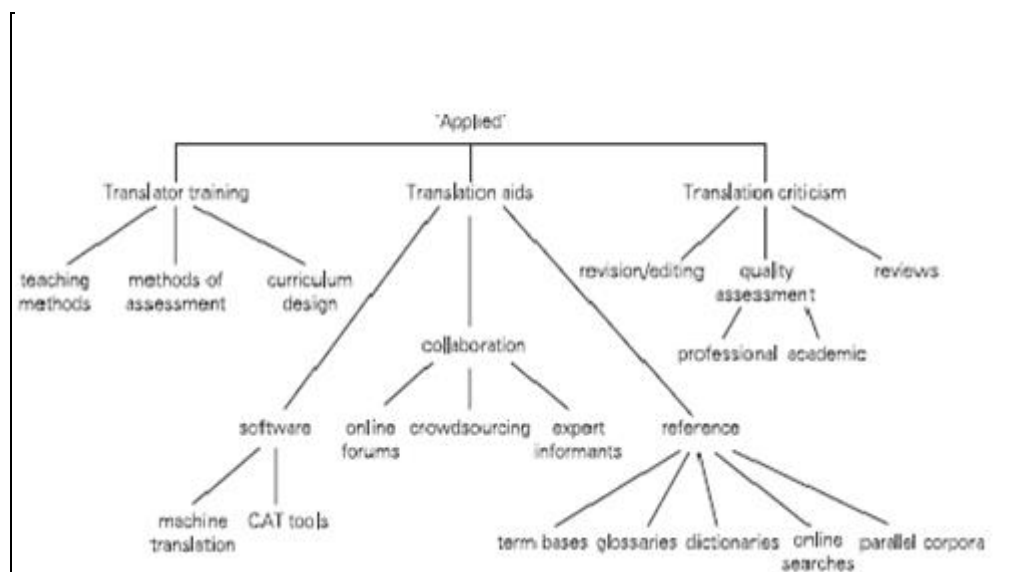


Figure 3.3: The applied branch of translation studies (adopted by Munday.2016.P.20)

However, the division of the field of translation, or better to say, the division of translation studies into specific areas as of it became important to another scholar, van Doorslaer (2007) who offered a different ‘map’ of these studies. His ‘map’ is divided into ‘translation’ and ‘translation studies’ (van Doorslaer.2007).

He divided ‘translation’ into

- a) lingual mode (interlingual, intralingual);
- b) media (printed, audiovisual, electronic);
- c) mode (covert/overt translation, direct/indirect translation, mother tongue/other tongue translation, pseudo-translation, retranslation, self-translation, sight translation, etc.);
- d) field (political, journalistic, technical, literary, religious, scientific, commercial)²¹ (as cited in Munday.2016.p.23).

As a map, this interpretation looks as follows:

²⁰(Munday J. , 2016, p. 20)

²¹van Doorslaer, Luc (2007) ‘Risking conceptual maps’, in Y. Gambier and L. vanDoorslaer (eds) *The Metalanguage of Translation*, special issue of *Target* 19.2:217–33.2007: 223

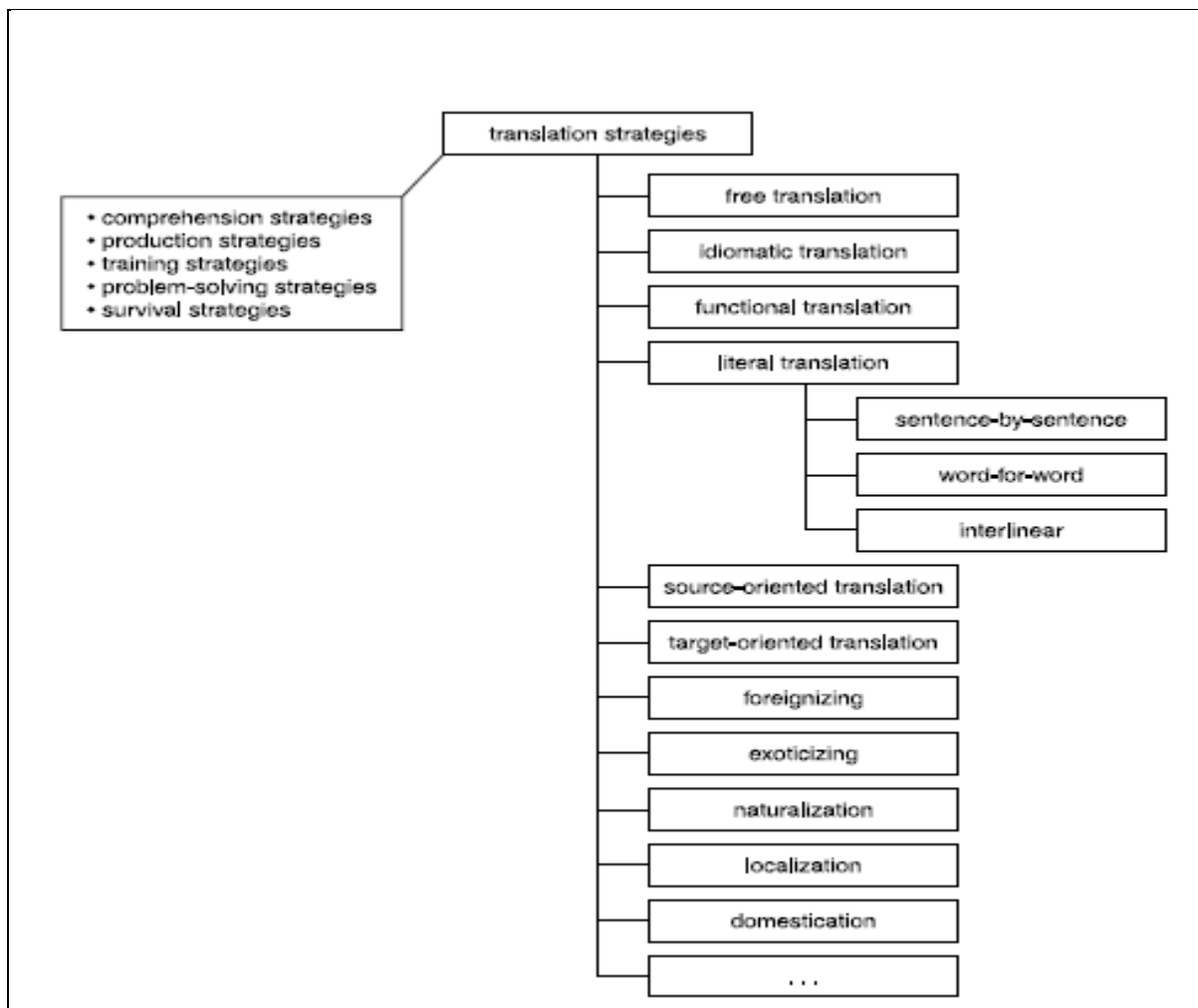


Figure 3.4: Translation strategies by van Doorslaer (adopted by Munday.2016. P.23)

He divided translation studies into:

- a) approaches (e.g. cultural approach, linguistic approach);
- b) theories (e.g. general translation theory, polysystem theory);
- c) research methods (e.g. descriptive, empirical);
- d) applied translation studies (criticism, didactics, institutional environment) (as cited in Munday.2016.p.23).

The above-given division looks as follows:

Nida (1991) achieves to describe these perspectives in a very understandable manner stressing that philological perspective which goes back centuries ago deals mainly with the 'faithfulness' of the translator wondering "whether a translator should bring the reader to the text or bring the text to the reader"(p.22).Linguistic perspective, on the other hand, is the most approved perspective and many different scholars agree with the approach of this perspective. It covers all the aspects of language because in translation we deal with two different languages; it also involves cultures of those languages, therefore this approach based on particular and diverse linguistic structures provides "the creative stimulus for seeing Interlingual relations in new and creative ways"(Nida.1991.p.23).Communicative perspective involves elements such as message, source of the message, feedback from the message given and received, setting of the message and its medium, "the processes of encoding and decoding of the original communication and compares these with the more complex series in the translation process" (Nida.1991.p.25.). Another important feature of this perspective is the reaction of the reader and/or listener after the message as a result of the translation process is received because in such cases translatability becomes the key word of the whole process due to the issue of equivalence. Nida (1991) points out that the reader and /or listener in such situations faces what is known to be called as 'adequacy of translation' which can be based on either minimal or maximal requirements:

A minimal requirement for adequacy of a translation would be that the readers would be able to comprehend and appreciate how the original readers of the text understood and possibly responded to it. A maximal requirement for translational adequacy would mean that the readers of the translation would respond to the text both emotively and cognitively in a manner essentially similar to the ways in which the original readers responded (p.26).

While according to the sociosemiotic perspective on translation the focus is codes and their multiplicity as part of communication be that verbal or written communication. This means that the listener or the reader of the message will not deal only with the message as it is given but will at the same time decode the truthfulness, the sincerity, the information, the level of knowledge of the speaker, the ethnic belonging, the social status, etc. The reason why the sociosemiotic perspective is of importance according to Nida (1991) stands on the facts that

language must be viewed not as a cognitive construct, but as a shared set of habits using the voice to communicate. This set of habits has developed within society, is transmitted by society, and is learned within a social setting (p.27).

3.3. Translation strategies

In order to deal with translation and the problems that the translator faces during the process of translation, all the procedures and techniques used by them are known as translation strategies. This means that translators should know how to behave and what techniques and strategies to use during this process specifically taking into consideration that each translator has his/her own organized way of doing the translation based on his/her own translation strategies. A number of definitions on translation are given by different authors and scholars due to a not very simple nature of the process of translation. The scholars argue on the features of this process considering translation as either a process, a result of this process, a communication, and/or a skill. According to Catford (1995), translation is “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”(p.20). Whereas Newmark (1988) describes translation as “rendering the meaning of a text into another language in the way that the author intended the text”(p.5) explaining also that translation even though looks simple or might be considered as an easy exercise, as a matter of fact is a real temptation due to the capacity that the translator should have in order to “transfer as many SL (Source Language) words to the TL (Target Language) as possible”(p. 5) or better to say semantic and pragmatic meaning of the text which is translated from its source language to the target language. Or, as Alexander Fraser Tytler (1797)²², one of the first scholars on translation studies defined translation,

That in which the merit of the original work is so completely transfused into another language as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs as it is by those who speak the language of the original work (as cited Munday, 2016, p.45).

Other scholars and researchers who dealt with the definition of translation and/or the concepts of translation strategies are well-known names such as Lörcher (1991), Chesterman (1997), Hejwowski (2004), Kearns (2009), Séguinot (1989), and many others who argued that this concept is either not precisely defined or is used to describe different concepts through various terms expressing the same meaning. Lörcher (1991) stated that translation is “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a

²²Tytler, A. F. (Lord Woodhouselee) (1797) *Essay on the Principles of Translation*, Edinburgh: Cadell and Davies, extracted in D. Robinson (ed.) (1997b), pp. 208–12. van Doorslaer, Luc (2007) ‘Risking conceptual maps’, in Y. Gambier and L. van Doorslaer (eds) *The Metalanguage of Translation*, special issue of *Target* 19.2: 217–33.

text segment from one language to another” (p.76). Hejwowski (2004), too, by giving a broader definition on translation strategies, considers translation strategy as “the choice of a solution to a specific problem encountered during the translation process”(p.76). Translation strategies were defined as “local” and “global” strategies by authors like Chesterman (1997), Séguinot (1989), Kearns (2009) according to the question raised on the issue of translation strategies, stating that “global strategies” are applied in response to the question “how to translate this text or this kind of text”, while “local strategies” correspond to the question “how to translate this structure/this idea/this item”(Chesterman.1997.p.90-91). Similar to this distinction but with different word usage in describing the strategies of translation, Vinay and Darbelnet (1958/2000)²³ as well as Newmark (1988)²⁴ accept direct translation or literal translation which include borrowing, calque and literal translation as its procedures and oblique translation which includes transposition, modulation, equivalence and adaptation (as cited in Venuti.2000.p.84-95).

Vinay and Darbelnet (1958/2000) define *transposition* as “replacing one word class with another without changing the meaning of the message”(as cited in Venuti.2000.p.88). *Modulation* is “a variation of the form of the message, obtained by a change in the point of view”(p. 89).

When it comes to *equivalence* Vinay and Darbelnet (1958/2000) in Venuti (2000) emphasize a particular feature of it arguing that

... most equivalence are fixed, and belong to a phraseological repertoire of idioms, clichés, proverbs, nominal or adjectival phrases, etc..., and that, in general, proverbs are perfect examples of equivalences...” and by this, equivalence can be considered as ... “the same situation rendered by two texts using completely different stylistic and structural methods” (p. 90).

Adaptation as the other procedure in translation can be described as “a special kind of equivalence, a situational equivalence, used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture and is especially frequent in the translation of book and film titles (p. 91).

²³ Vinay, J.-P. & Darbelnet, J. (1958/2000). A methodology for translation. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 84-95). London: Routledge.

²⁴ Newmark, P. (1988). *A Textbook of Translation*. New York: Prentice Hall.

Whereas, when the translator uses *direct or literal translation* then they deal with:

1. borrowing “...the simplest of all translation methods ...translators occasionally need to use it in order to create a stylistic effect” or in other words, “in order to introduce the flavour of the source language (SL) culture into a translation, foreign terms may be used” (p. 85);
2. caique/calque which is considered as “a special kind of borrowing whereby a language borrows an expression form of another, but then translates literally each of its elements. Caique can be then seen in two different settings:
 - a) “a lexical caique: a caique which respects the syntactic structure of the TL, whilst introducing a new mode of expression”
 - b) “a structural caique which introduces a new construction into the language”(p. 85)
3. literal translation is also known as ‘word for word translation’which means“the direct transfer of a SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observing the adherence to the linguistic servitudes of the TL”(p. 86).

Chesterman (1997) distinguishes three main groups of strategies: syntactic, semantic and pragmatic strategies(p.93) which according to Newmark (1988) might argue that “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language”(p.81).

Vinay and Darbelnet showed more than seven strategies defined earlier in this part of the thesis. They defined these strategies and techniques as part of translation theory. According to them these techniques are as follows: amplification, false friend, loss, gain and compensation, explicitation and generalization. Each of these techniques carries its own specific features. As such *amplification* means using more TL words because of syntactic expansion; *false friend* which shows the usage of words which are structurally similar in SL and TL but such words deceive the user because he/she thinks the meaning is the same, which eventually is not (Munday.2016.p.92). *Loss, gain and compensation* are also techniques of translation which deals with the so-called expression “lost in translation” mainly heard from the films which were translated.

Vinay and Darbelnet (1985) argued that

...translation does inevitably involve some loss, since it is impossible to preserve all the ST nuances of meaning and structure in the TL.

However, importantly a TT may make up for (‘compensate’) this by introducing a gain at the same or another point in the text. One example is the translation of dialogue: if the SL is a t/v language and shows a switch from formal to informal address (so, French *vous* to *tu*), English will need to find a compensatory way of rendering this, perhaps by switching from the use of the character’s given name (e.g. *Professor Newmark* > *Peter*) (as cited in Munday.2016.p.92).

However, implicit information in the ST is rendered *explicit* in the TT on the level of grammar, semantics, pragmatics or discourse (p. 92). The last technique mentioned so far is *generalization* which means “the use of a more general word in the TT” (Munday.2016.p.93). To round up the strategies of translation according to a number of most cited scholars of this area, we might say that ‘direct translation’ and ‘oblique translation’ as two general strategies in the field consist of seven different approaches: a) *borrowing*, which shows that the SL word is directly transferred to the TL; b) *calque*, which shows that the SL structure is transferred in a literal translation although sometimes it may undergo semantic changes which might turn it into ‘false friend’ then; c) *literal translation*, which means word for word translation and which is also considered as the best strategy of translation. According to translators, literal translation ‘should be sacrificed only when grammatical, syntactic and/or pragmatic reasons do not fit to the literal translation and as such that translation is not considered to be acceptable or understandable to either the reader, speaker and/or listener; d) *transposition*, which shows the change from one part of speech for another without changing the meaning nor the sense of the translated structure. Transposition will be very much part of this thesis in comparing the novels which were translated from English into Albanian, specifically translation of adjectives as words, part of a sentence or sequences; e) *modulation*, which changes the semantics of the SL translation but which “results in a grammatically correct utterance” (Munday.2016.p.90); f) *equivalence or idiomatic translation*, which shows that the translator uses languages to describe “the same situation by different stylistic or structural means” (p. 91); and last but not least, g) *adaptation*, in which the translator should use words and structures into TL by adapting to the TL culture because “this involves changing the cultural reference when a situation in the source culture does not exist in the target culture” (p. 91).

Hence, one agrees with the description Newmark (1988) gives on translators, in “A textbook of Translation” that

...a translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words. He

works on four levels: translation is first a science, which entails the knowledge and verification of the facts and the language that describes them- here, what is wrong, mistakes of truth, can be identified; secondly, it is a skill, which calls for appropriate language and acceptable usage; thirdly, an art, which distinguishes good from undistinguished writing and is the creative, the intuitive, sometimes the inspired, level of the translation; lastly, a matter of taste, where argument ceases, preferences are expressed, and the variety of meritorious translations is the reflection of individual differences (p.6)

Newmark defines four levels of translation which are linked to each other because of the importance they have while translating. He introduces the *textual* level, the *referential* level, the *cohesive* level and the level of *naturalness*. Each level has its own characteristics. In other words, working on the *textual* level, the translator transfers the SL grammar into TL equivalents bearing in mind that the text is the base level of translation. The *referential* level is closely linked to textual level, but translation on this level requires for the translator to ‘compose’ on the linguistic level, where his/her job is “to achieve the greatest possible correspondence, referentially and pragmatically, with the words and sentences of the SL-text”(Newmark.1988.p.23). The *cohesive* level, as the third linking level in translation covers the structure of the text and the moods of the text: 1) “the structure through the connective words (conjunctions, enumerations, reiterations, definite article, general words, referential synonyms, punctuation marks) linking the sentences” (p. 23); 2) the mood which can be shown “as a dialectical factor moving between positive and negative, emotive and neutral. It means tracing the thread of a text through its value-laden and value-free passages may be expressed by objects or nouns as well as by adjectives or qualities” (p. 24). Whereas when it comes to the level of *naturalness*, the translator has to make sure that his/her “translation makes sense; that it reads naturally; that it is written in ordinary language, the common grammar, idioms and words that meet that kind of situation”(p. 24). Naturalness in translation consists of paying attention to: word order, common structures which the translator should make sure not to result with non-logical or ridiculous ones, cognate words, gerunds, infinitives, verb-nouns, usage of words and idioms, etc. As such, in order to read, understand and/or listen to a successful translation, all four levels should be taken into consideration based on the text that the translator translates. The translator faces several methods while translating. Newmark (1988) identifies the following: word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation (p.45-47). These methods, according to Newmark (1988) cover two areas, that of semantic

transaction and communicative translation. These areas then define more precisely that semantic translation is “personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims at concision in order to reproduce pragmatic impact” (p. 47) whereas communicative translation is “social, concentrates on the message and the main force of the text, tends to under-translate, to be simple, clear and brief, and is always written in a natural and resourceful style”(p. 48). In other words, the goal of the semantic translation is to interpret whereas the goal of the communicative translation is to explain. This might be the reason why many theorists say that translation should be considered as a process where instead of the transformation of words, we see explanation, interpretation and/or reformulation of ideas. According to Newmark (1988) literal translation is “the basic translation procedure, both in communicative and semantic translation, in that translation starts from there”(p. 70). Because it is considered that translation methods cover the whole text, it is obvious then that translation procedures become the instrument of sentences and other language units. As such, literal translation being one of the most used and the most important procedure is not the only one in the process of translation. There are other procedures such as: transference, naturalization, cultural, functional and descriptive equivalent, synonymy, through-translation, transpositions (shifts), modulation, equivalence, adaptation, couplets, and other procedures which are found and considered important in the process of translation. For translators, in order to ensure the relationship between the languages, i.e. between the SL and TL, their stand consists of several steps that they undertake. They: a) identify the units of translation; b) evaluate the content within the units of translation; c) examine the SL text; d) decide on the stylistic effects, etc.

- 1) *Transference* is defined as the process of “transferring a SL word to TL text as a translation procedure” which then makes the word ‘a loan word’ (Newmark.1988.p.81). Some authors do not approve transference as being a translation procedure but when there is no other choice in the process of translation but ‘transference’ then it is taken into consideration by the translators. Because transference mainly is used in cases of the “names of the people, geographical and topographical names, names of periodicals and newspapers; titles of as yet untranslated literary works, plays, films; names of private companies and institutions; names of public or nationalised institutions” the translator's role is to make people understand ideas (Newmark.1988.p.82).
- 2) *Naturalization* “succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL”(p. 82)

3) *Cultural, functional and descriptive equivalent* deal with translation where a) SL cultural word is translated by a TL cultural word and they are quite restrictive because it is not easy to find the accurate word in such cases; b) Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect (p. 83);

However,

it requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word; and sometimes adds a particular word which means that “this procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word (Newmark.1988.p83);

c) descriptive equivalent is related to ‘expansion’ or ‘amplification’ with an aim to neutralise or generalise a SL cultural word by using a description. As seen by Newmark (1988) “description and function are essential elements in explanation and therefore in translation” (p. 84).

4) *Synonymy* is used by translators where there is no clear equivalent and it is acceptable where literal translation is not possible. Although synonym is used when the equivalent word as one-to-one word is not possible to be found, although the one-to-one word is not important part in the componential analysis, yet again the translator has to find the best synonym as a solution for the sake of accuracy in the translation process.

5) *Through-translation* (calque or loan translation) according to Newmark (1988) is considered a literal translation of “common collocations, name of organizations, the components of compounds and perhaps phrases”(Newmark.1988.p.101).

6) *Transpositions (shifts)* involve “replacing one word class with another without changing the meaning of the message”(Vinay.1984.p.36). Catford (1965) calls this process ‘translation shifts’ and it is considered that Catford eventually coined the term as given in his “A Linguistic Theory of Translation” published in 1965.

As Venuti (2000) shows

Catford (1965)²⁵ argues that ‘shifts’ show a departure from formal correspondence in the process of going from the SL (source language)

²⁵Catford, J.C. (1965) *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, London: Oxford University Press.

to the TL (target language), and that might take place through two types of shifts: level shifts and category shifts (p.141).

He analyses language as “communication, operating functionally in context and on a range of different levels (e.g. phonology, graphology, grammar, lexis) and ranks (sentence, clause, group, word, morpheme, etc)”(Munday.2016.p.95).

Catford (1965) as cited in Venuti (2000) describes ‘level shift’ as translation situation when “SL item at one linguistic level has a TL translation equivalent at a different level”(p.141), whereas ‘category shifts’

...unbounded and rank-bound translation: the first being approximately “normal” or “free” translations in which SL-TL equivalences are set up at whatever rank is appropriate. Usually, but not always, there is sentence-sentence equivalence, but in the course of a text, equivalences may shift up and down the rank-scale, often being established at ranks lower than the sentence. We use the term “rank-bound” translation only to refer to those special cases where equivalence is deliberately limited to ranks below the sentence, thus leading to “bad translation”, i.e. translation in which the TL text is either not a normal TL form at all, or is not relatable to the same situational substance as the SL text (Venuti.2000.p.143).

Transposition is the first technique or step towards oblique translation. Oblique translation is another term for free translation where the translator exercises his/her freedom to attain equivalence. It operates at the grammatical level and it consists of the replacement of a word class by another word class without changing the meaning. From a stylistic view point, the transposed expression does not have the same value, but the meaning is the same. Transposed expressions are usually more literary in character. What is the most important is to choose the form that best fits the context ²⁶(Venuti.2000.p.88).

7) *Modulation* is another translation technique that is widely used and it shows “a variation of the form of the message obtained by the change in the point of view” (Vinay.1984.p.36). Modulation basically means using a phrase that is different in the source and target languages to convey the same idea. Modulation helps the translator generate a change in the point of view of the message without altering its meaning and without generating an unnatural feeling in the reader of the target text.

²⁶Vinay, J.-P. and J.Darbelnet (1995) *Comparative Stylistics of French and English: A Methodology for Translation*, trans. and eds J.C.Sager and M.-J.Hamel, Amsterdam: Benjamins.

8) *Equivalence*: If a specific linguistic unit in one language carries the same intended meaning /message encoded in a specific linguistic medium in another, then these two units are considered to be equivalent. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs. So, finding equivalents is the most problematic stage of translation. It is worth mentioning, however, "it is not meant that the translator should always find one-to-one categorically or structurally equivalent units in the two languages, that is, sometimes two different linguistic units in different languages carry the same function" (Venuti.2000.p.90).

9) *Adaptation* is considered to involve the change of cultural reference in the situations when there is no other possibility, when "a situation in the source culture does not exist in the target culture" (Munday.2016.p.91). In other words, adaptation means that the translators should use a recognized equivalent between two situations.

10) *Couplets and also triplets or quadruplets* as translation procedures involve transference with a combination of functional and /or cultural equivalent.

3.4. Grammar in translation

During the process of translation, the translator faces two parallel levels or planes: the linguistic plane and the cultural plane. Each plane has a number of other elements and units with regulations inserted in them. When the translation analysis begins, the two planes/levels encourage constantly the possibility to match and replace lexis, grammar, stylistics, and phonology, cultural and situational equivalents and to offer common concepts of language features and characteristics. As such, when a text is transferred from the SL to the TL, mainly all (or nearly all) the attributes of text move from one level to the other through the concept "lens". These attributes constantly focus to activate matching attributes from the source language to the target language. This mechanism results in the translation product. The process can be illustrated by the following model²⁷.

²⁷ Darwish, A (2003). The Transfer Factor, Writscope: Melbourne. Retrieved from: <http://translocutions.com/translation/mindview.pdf>

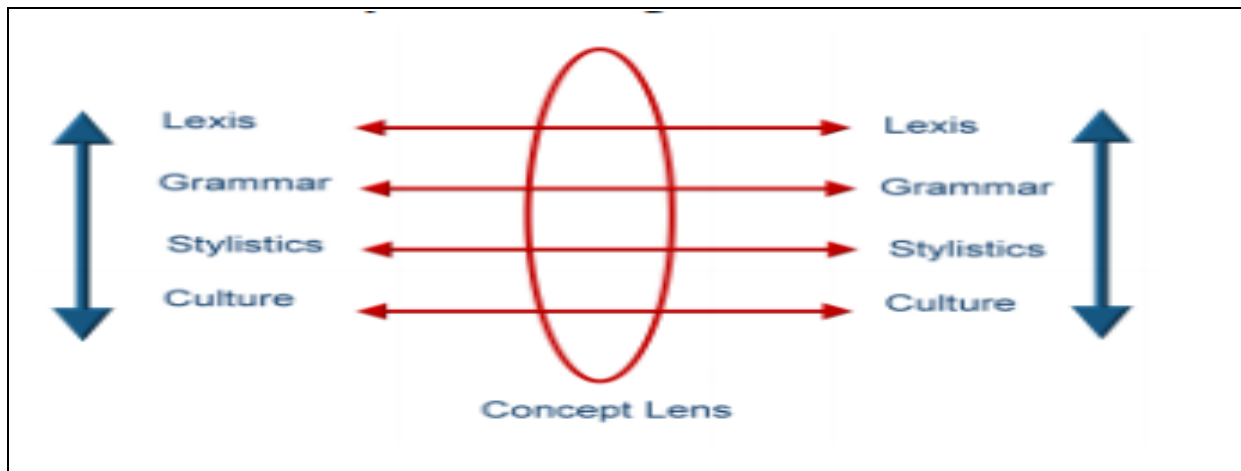


Figure 3.6: *The Translation Process: A View of the Mind.* (Adopted by Darwish. 2003.P.3)

Based on the illustration given above, the path of the translation process seems to move in different directions. As the process of translation takes place, it is considered as a process where the shifting back and forth of the same text means that it happens when one language has to be transferred to another language. This process involves:

- Text analysis; meaning, register, style, rhetoric etc
- Translation
- Rearrangement (Darwish.2003.p.3).

Keenan (1973) argued that a translation model should consider the overall textual components, the way sentences are interlinked and the way they depend on one another in a content of the text with the purpose to convey the meaning which was intended to be conveyed. Thus, the meaning of a sentence is determined by the different ways the sentence is semantically related to other sentences in the text. Consequently, according to Keenan(1973), “for two sentences of different languages to be exact translations of each other they must be semantically related to other sentences of their respective languages in text in exactly the same way”(as cited in Darwish.2003.p.1). Since the process of translation is considered to be a transfer of data from the source language to the target language, Newmark (1988) considers ‘a text’ as a body consisting of grammar, as its ‘skeleton’, vocabulary as its ‘flesh’, and collocations as the ‘tendons’ that connects all these parts together into a unity (p.125).

Again, as Newmark (1988) states,

...Grammar gives you the general and main facts about a text: statements, questions, requests, purpose, reason, condition, time, place, doubt, feeling, certainty. Grammar indicates who does what to whom, why, where, when, how. Lexis is narrower and sharper; it describes objects (animate, inanimate, and abstract), actions (processes

and states) and qualities; or, roughly, nouns, verbs, adjectives and adverbs. Grammar indicates the relations between them, for instance through prepositions of time and place or through the shorthand of pronouns (Newmark.1988.p.125).

However, we must realize that translators and grammar go hand-in-hand only in the process of transmitting the meaning of the text or word(s) which is supposed to be translated. Newmark (1988) emphasizes that in the process of translation, it is not possible to translate a text word for word and that a translator should not even try to translate word for word, as in that case what results is an "over-translation"(p.193). It is important for the translators to see for the linguistic context, the referential context, the cultural context, and the individual context. Each of the contexts mentioned bear their importance in this delicate and not very easy process.

As previously mentioned, translation is the process of producing the same meaning of one text taken from the source language into the target language. And because the context of one specific text derives from one specific domain than it is for the translator to decode that domain and context and carry the message to the target language as adequate, precise and meaningful. As such linguistic context shows that because words interact with each other and are not to be translated separately and /or isolated then it is for the translator to take into consideration all the factors which influence the context and decide on the most suitable strategy to deal with the whole text. Then, it is the referential context which makes translators link the relation to the text and its topic and which will make the translation comprehensible for the reader and/or listener, too. In other words, there are elements of contexts which are or can be referentially connected with particular things outside the contexts.

Thus referential context might be analyzed in its narrow sense and broader sense:

...in the narrow sense, is a certain kind of connection between a token of an expression of a language - a "singular term" - produced by a speaker on a given occasion, and a particular thing - the "referent" of the term. A speaker "makes a reference" or "refers" when he establishes such a connection by the act of producing the singular term (uttering it, inscribing it, etc.) (Chastain.1975.p.194)

And in its broad sense,

...singular reference is any such connection holding between a particular thing and something which is either a singular term in a language or else is an element in some system which is language-like in the relevant ways (Chastain.1975.p.195).

The other two contexts of translation, the cultural context and the individual context cover words which are linked to a specific culture and language of a particular community, whereas the latter deals with the individual context of the writer and in our case that of the translator, because of the fact that “the fact that we all use some words and collocations in a way peculiar to ourselves”(Newmark.1988.p.193). It is also important to emphasize the translator’s skill in avoiding ambiguity, which according to Newmark (1988) should be avoided through using a wide range of selective words which then may offer a clear situation. Newmark (1988) considers ambiguity to be stretched in different translations from SL to TL in the grammatical sense, lexical, pragmatic, cultural, idiolectal, referential, and metaphorical. All the contexts mentioned above will be part of the analysis in this research because translating adjectives from the source language to the target language covers an incorporation of all contexts given in a specific text, be that oral or written. Moreover, translation of adjectives does not only influence the vocabulary domain of the target language, in our case Albanian language; it also influences the domain of grammar and its structures even though it is mainly considered that the grammatical structure of a language hardly changes because it is considered to be its cornerstone. Yet again, grammar is very much important in this process because it is grammar which through “statements, questions, requests, purpose, reason, condition, time, place, doubt, feeling, certainty...” (Newmark.1988.p.125) and by indicating “...who does what to whom, why, where, when, how” (p. 125) gives to the translator facts about the text. As such, the process of translation should turn into something enjoyable and satisfying. As a matter of fact, translation should be taken as a process, which gives the chance to the translator to speak on behalf of the author whom he might not even know in person, but who ‘handed’ his/her work to the translator to show and spread the ideas, thoughts, emotions to the others, to those who will either praise the work or criticize it.

Chapter IV: Adjectives in the English Language

4.1 Setting the scene for adjectives in the English Language

The ‘mission’ of every language system is to create the bridge between *meaning* and *expression*. In this sense, grammar’s duty is to link these two sides of the same coin and help the language to produce and interpret utterances which represent the *context* which reiterates the fact that “only in a particular context can an expression convey a speaker’s intended meaning and be interpreted correctly by a hearer”(Finegan.2008.p.5).

In other words, as Finegan (2008) puts it,

Expression encompasses words, phrases, and sentences, including intonation and stress. **Meaning** refers to the senses and referents of these elements of expression. **Context** refers to the social situation in which expression is uttered and includes whatever has been expressed earlier in that situation. It also relies on generally shared knowledge between speaker and hearer. What links expression and meaning is grammar. What links grammar and interpretation is context. Without attention to both grammar and context, we cannot understand how language works (Finegan.2008.p.6).

Hence, the three faces of language described can also be shown as in the figure below:

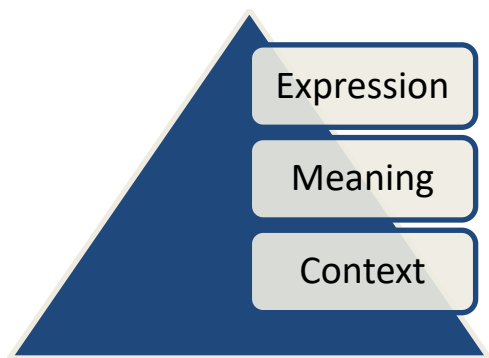


Figure 4.1: Three faces of language.

It has already been stated that translators translate different texts to make others understand the message given from the SL to the TL which is a requirement for them to have “a double knowledge of the functions” (Vinay.1984.p.93) of both languages. For translators the analysis of functions is important especially in situations when they deal with contrasts such as active-passive sentences or transitive-intransitive ones which offer different thematic structures and meanings and at the same time lead to different grammatical meanings. Grammarians identify the

differences in a different way compared to the translators who should take into consideration the reflections of a linguistic structure which they have to recognize, relate and interpret.

In almost every traditional grammar of English, it is found that there are nine parts of speech which comprise it: nouns, articles, pronouns, adjectives, adverbs, verbs, prepositions, conjunctions and interjections. However, it is not easy nor possible to identify which of the words in any distinct group belongs to one word class just by looking at it because what role they play in a sentence depends on how that particular word behaves in a sentence (Crystal.1994.p.206).

As mentioned earlier in this research, 'grammar' is the main term in linguistics which covers different types of it, such as: a descriptive and prescriptive grammar, a theoretical grammar, diachronic and synchronic grammar, a comparative grammar, traditional grammar. Each of these different divisions of grammar deal with specific elements within it with the purpose to present information and suggest the range of structures that a use of English language (in this case) needs in order to be familiar with receptive and productive as well as effective communication. This means that people who either study or know a language are interested in ensuring a precise meaning of what one says or writes or reads and that grammar also puts together the patterns of the language and is based on the relation between structure and function. Vinay and Darbelnet (1995) argue that when two languages encounter

... the same meaning can be conveyed by different word classes by means of the process called transposition... We recall that transposition consists of replacing one class of words by another without changing the meaning of the message..., considering transposition as ...probably the most common structural change undertaken by translators. (Vinay.1995.p.94).

Prescriptive grammarians, non-structural descriptive grammarians, structural descriptive grammarians and post-structural traditional grammarians elaborate the system of the parts of speech from different planes. Non-structural descriptive grammarians, such as Henry Sweet and Otto Jespersen, as one might consider them as founding fathers of this group of grammarians, due to their very early stages of defining parts of speech, elaborated the system of parts of speech in the same way as prescriptivists did, by dividing this system, i.e. parts of speech into *declinable* and *indeclinable* by ranging nouns, adjectives, verbs and verbals (infinitive, gerund, and participle) into *declinable* and adverbs, prepositions, conjunctions, and interjections into *indeclinable* category of words. This division is based on *form*, *meaning*, and *function* as three principles of classification according to this group of grammarians (Valeika.2003.p.35).

Structural grammarians opposed the classification which traditional grammarians gave regarding parts of speech and their classification. According to this group of grammarians, traditional grammar “relies heavily on the most subjective element in language, meaning” (p. 36). They criticized the traditional classification of parts of speech where nouns, verbs and interjections are classified according to their meaning; the adjective, the adverb, the pronoun, and the conjunction, according to their function, and the preposition, partly based on function and partly based on form (Valeika.2003.p.36). But not all structuralists agreed to this kind of classification which was suggested by Charles Fries, one of the distinguished representatives of structuralism. Other representatives, like Nelson Francis (1958), J. Sledd (1959) and H. A. Gleason’s (1965) had a different approach and tried to bring back traditional classification of the parts of speech because “...the return to traditional terminology was a return to meaning, for the parts of speech, as you already know, are traditionally defined notionally and functionally” (Valeika.2003.p.37). Sledd (1995) defines parts of speech into ‘inflectional’ and ‘positional word-classes’ whereas H. A. Gleason speaks of ‘paradigmatic classes’.

The *inflectional* word-class includes: noun, pronoun, verb, adjective, and adverb whereas *positional word-class* includes: nominals, verbals, adjectivals, adverbials, determiners, prepositions, conjunctions, relatives, interrogatives, intensive-reflexives, auxiliaries, and adverbials of degree.

Paradigmatic classes include words having formal features, such as the noun, the pronoun, the verb, and the adjective and *syntactic* classes which mean “words occurring in the same or comparable environments” (Valeika.2003.p.38). Valeika and Buitkiene (2003) also explain that “by the terms *nominal, verbal, adjectival and adverbial* the linguists mean word-classes which lack a paradigm but which are capable of being used in the same linguistic environment as the corresponding paradigmatic classes” (p. 38). Thus, through the paradigm the forms of a given word-class are arranged systematically according to their grammatical features.

For example: *The belt was made of leather.* vs. *The leather belt was expensive.*

Transformational generative grammarians focused on the generation of potential sentences. This group of grammarians somehow contributed to the rehabilitation of traditional linguistics by arguing that Transformational Grammar owes more to traditional grammar than to structural grammar.

They classified words into *notional* and *functional* which mean that:

The noun, the adjective, the numeral, the verb, and the adverb belong to the notional parts of speech whereas the article, the pronoun, the preposition, the conjunction, the particle, the modal words, and the

interjection belong to the functional parts of speech
(Valeika.2003.p.39).

Let's tackle Edward Sapir's theory on languages once again. Sapir argued that all languages have their own specifics and design. These features of all languages are mainly the key features which are presented through grammar and grammatical structures of a specific language. The question which arises is: why do we need to know about the specific features of grammar and grammatical structures of English, in our case? Two reasons answer this question: first, "the knowledge of the general tendencies in a language helps to understand the reason for the speaker's choice of a grammatical form; and second, this knowledge is indispensable for a foreign language acquisition"(Kozlova.2005.p.10).

This research as it applies to comparing the translation of three different novels and the translation of adjectives from the SL to TL also argues that during the process of acquisition the translator constantly compares the grammatical structure of the SL with the TL in order to see points of similarity of the TL and the SL, and what is more important, to discover points of difference which are the manifestation of a 'special design' of the language under use. The key point of any language lies not in its similarity to another language but in its difference. But it is "the difference between the languages that serves as the cause of the phenomenon known as interference"(Kozlova.2005.p.11). Thus, we should agree that some of the fundamental concepts upon which the interpretation of grammar and its features are concerned, show us that language as an integral system consists of elements and levels which are closely interrelated, therefore the simplest change in one level or element influences the whole structure. This means that language is not symmetric but rather dynamic system which consists of units that are used for speech production and where the meaning of a grammatical form is better expressed in its context rather than in a separate sentence.

4.2 Defining adjectives

It becomes clear that defining adjectives has been a long standing problem in linguistic theory (Sigel, 1980; Bernstein, 1993; Ferris, 1993; Blackwell, 1998). Adjective, as a term used in grammar, refers to "the main set of items which specify the attributes of nouns" (Crystal.2008.p.12). In other words, words which are used to qualify nouns are known as adjectives and they are numerous in English language and not only. Adjectives consist of two subclasses: qualitative and relative adjectives. Qualitative adjectives refer to those words which describe different qualities of that word and are gradable although not qualitative adjectives are

gradable since a number of them are considered to be non-gradable. Relative adjectives, on the other hand show properties related to some substance, for example: wooden= made of wood; woolen = made of wool, etc. They are much smaller in number compared to qualitative adjectives. Yet again, due to the possibilities of the noun to be part of relative adjectives, we say that relational property is often expressed by a noun in preposition to another noun, e.g. a stone wall, leather jacket, rice pudding, etc.

As Kozlova (2005) puts it:

Very often in the process of deriving an adjective from a noun denoting substance the semantics of the adjective reflects not the basic property of the substance named by the noun, but some typical characteristics such as colour, size etc., which is reflected in the semantics of the noun as the result of sense perception or attributed to the property denoted by the noun. These characteristics of the substance constitute the semantic basis of qualitative adjectives, whereas relative properties are expressed by the nouns used attributively (Kozlova.2005.p.86-87).

According to this stand, there is no strict line which would make a clear division between the qualitative and the relative adjectives because some relative adjectives may function as qualitative adjectives same as some nouns used attributively which “may be functional synonyms to not only relative but qualitative adjectives”(Kozlova.2005.p.88).

Both narrow and broad applications of the term “adjective” will be found in grammars. In its broader sense it could include

...everything between the determiner and the noun, in such a phrase as **the vicar’s fine old English garden chair**; but many linguists prefer to restrict it to the items which satisfy most or all of the above criteria (to include fine and old, in this example), the other item being called ‘adjective-like’ or adjectival (Crystal.2008.p.12).

Even though adjectives in grammar are known to be part of the main group of parts of speech, compared to nouns and verbs, adjectives as lexical category have received little attention in linguistics as part of it. Linguistically speaking, adjectives are quite elusive. That is why in many languages, adjectives are not considered nor treated as a specific group within the parts of speech. But, nowadays, this is not the case because adjectives are considered and treated as a specific group as they are identified in every language as being a group on their own.

Two scholars, Baker (2003) and Dixon (2004) should be mentioned as scholars who dealt specifically with this group of words and recognized adjectives as a lexical category distinct

from nouns and verbs. Baker (2003) and Dixon (2004) specified adjectives according to several features or criteria which make them distinguishable from nouns and/or verbs:

- a) Adjectives allow direct modification of nouns (Baker.2003.p.252-256) and (Dixon and Aikhenvald.2004.p.19-20)
- b) Adjectives do not have their own gender, they agree in gender with the modified noun nouns (Baker.2003.p.247) and (Dixon and Aikhenvald.2004.p.23)
- c) Adjectives differ from other predicates in the comparative construction (Dixon and Aikhenvald.2004.p.11-21)
- d) Adjectives can appear without a preposition in resultative predications (Baker.2003.p.219-230)

Because scholars and grammarians agree that we cannot identify an adjective by isolating it as a single word, we should take into consideration some the criteria which qualify it. Thus, an adjective qualifies as such when it shows its: a) attributive function; b) predicative function; when it is c) being preceded by intensifying words, such as: very, too, terribly, etc.; and d) when the comparison is reached through comparative (by inflection) and superlative (periphrastically) forms. Apart from the main features which qualify adjectives, they can also be ‘the *heads* of phrases. These different features of adjectives are identified and explicated in the process of translation through transposition.

In grammar, attributive function usually refers to adjectives and nouns in their role as modifiers of the head of a noun phrase. Predicative function, on the other hand, shows the distinction made between predicative and non-predicative functions of words, in our case, with adjectives:

- he is a *strange* person – that person is *strange* (attributive vs. predicative function)

4.3 Morphological aspects of adjectives in English language

We all agree that words are considered to be the basic units of languages and that a sentence may consist of only one word to make sense. As generally grammarians agree, words are parts of phrases and sentences which they form and because of their unpredictable nature, they are looked for in the dictionaries in order to understand their meaning and pronunciation. One distinction between words is that there are words that are lexical items and words that are not lexical items. Those words which are not lexical items are considered to be complex ones, because they consist of two or more morphemes, whereas words that are lexical items consist of only one morpheme. Morphemes within a word can be either free morphemes or bound morphemes. For example: ‘**carefulness**’ consists of **care** + **ful**+ **ness**. In this situation, the part

'care' is the only part which can stand alone and therefore considered a *free morpheme* because it also carries a full meaning of the word, whereas 'ful' and 'ness' are bound morphemes because they cannot stand alone and do not carry any meaning on their own, as separate morphemes. In word building, English language consists of words which then consist of either 'prefixes' or 'suffixes' in order to be part of the main kernel of the word which is known as the 'root' of the word or the 'core' of the word. There are more suffixes than prefixes in English words.

If we look at the adjective RED in the following examples:

- 1) The apple is red.
- 2) The apple is redder in autumn than in spring.
- 3) The apple is the reddest in October,

we see that the adjective 'red' used in comparative degree consists of the suffix 'er' and in superlative degree consist of the suffix 'est'.

The other feature of this adjective is that it is monosyllabic, which leads us to the conclusion that most of monosyllabic adjectives in English language get the suffix 'er' for comparative and 'est' for superlative. These suffixes are also seen in disyllabic adjectives which end in 'y' and those which end with either a diphthong or vowel sound. For example: *busy-busier-busiest*; *narrow-narrower-narrowest*. Longer adjectives need the periphrasis to compare in the required degrees, i.e. they need 'more' and 'most' for comparative and superlative degrees. Depending on the grammatical choice, words which are used to give meaning to the phrase or sentence undergo the inflectional process of word-formation.

When it comes to the use of suffixes and prefixes, they mainly have much the same function but they are certainly not freely interchangeable. For example, the 'ish' in adjectives is used very often, as in: greenish, reddish, childish, foolish, etc; or 'ful' which gives a positive connotation to the adjective as opposed to 'less' as a negative connotation to the adjective. For example: '*helpful*' ~ '*careful*'; '*helpless*' ~ '*careless*'. However, this grammatical category is more often involved in the usage of prefixes especially those that give a negative connotation to the adjective. For example: 'un'; 'il', 'ir', 'im', 'in', as in the examples given:

- a) happy ~ unhappy
- b) literate ~ illiterate
- c) possible ~ impossible
- d) accurate ~ inaccurate
- e) responsible ~ irresponsible

Another feature of adjectives is "the reliable interpretation of complex words (whether derived or compounded)" which "depends on an expectation that meaning should go hand in hand with structure" (Carstairs-McCarthy.2002.p.79). Examples: chemical engineer, nuclear physicist, plastic surgeon, etc. All these words are put under the labeling of what is known in morphology

‘bracketing paradox’ (p.80). Such constructions are called ‘a paradox’ because of the content of that structure. In terms of morphology and syntax, the structure of the expression can be represented by the bracketing of this structure as in :{ chemical } {engineer} where both words are nouns, which as a matter of fact denotes “an expert in chemical engineering, not a person who is ‘chemical’ ”(Carstairs-McCarthy.2002.p.80). In other words, as Carstairs-McCarthy (2002) argues ‘bracketing paradox’ means “inconsistency between the structure suggested by the syntactic or morphological properties of an expression and the structure suggested by its meaning (Carstairs-McCarthy.2002.p.142).

4.4 Syntactical functions and semantic characteristics of adjectives

As mentioned earlier in this research, adjectives cannot always be identified as such by looking at it as a separate word because not always do they specify their syntactic function. Obviously, there are words which are adjectives only, based on certain suffixes, for example: *-ous*: *dangerous* and there are other forms of adjectives which do not have any specific shape in order to identify them as such, for example: *little, small, hot, etc.* There are inflections and affixes which define adjectives but not all adjectives allow inflected forms, for example: *high, higher, and highest*, but not: *dangerous, dangerouser, dangerousest*. A number of adjectives ensure the foundation for adverbs to be formed, mainly by means of an *-ly* suffix, for example: *busy* (adj.) – *busily* (adv.). Adjectives function syntactically only in *adjective phrases* which means that it is a phrase with an adjective as head, for example: *She is very beautiful*.

According to their role in the sentence, they cover three properties:

- 1) Function: adjectives can be attributive, predicative and sometimes postpositive, which means they “can sometimes follow the item they modify”(Quirk.1987.p.116). Based on Quirk and Greenbaum (1987), “indefinite pronouns ending in *-body, -one, -thing, -where; a-adjective* and adjectives like: *absent, present*; some ending in *-able* or *-ible* can be modified postpositively”(p. 116). For example: *‘happy people’* (attributive)- *‘they are happy’* (predicative) – *‘someone happy’* (postpositive)
- 2) Gradability: adjectives can be divided into *gradable* and *non-gradable* adjectives. *Gradable* adjective is the one which allows degrees in the quality referred to and can be modified by adverbs which convey the degree of intensity of the adjective. Intensity is mainly expressed by using adverbs such as: *very, too, enough, so, extremely, etc.* Gradability includes comparison, as well: *big, bigger, biggest; bad, worse, worst, etc.* While *non-gradable* adjectives are mainly known as ‘technical adjectives’ and we cannot modify them, i.e. adverbs like: *so, very, etc.*, cannot be used; we cannot make a

comparative or superlative form. Examples of non-gradable adjectives are: atomic, daily, medical, unique, Albanian, Chinese, triangular, etc. *Gradable* adjectives can also be characterized as *stative* and/or *dynamic*. ‘Stative’ meaning ‘permanent state’ and ‘dynamic’ meaning ‘temporary state’. For example: the adjective ‘tall’ is considered ‘stative’ because its state cannot change and it does not express a progressive state; whereas the adjective ‘funny’ is considered as ‘dynamic’ because it shows the progressive aspect. So, with *stative* adjective, we may see it as: tall-taller-tallest; whereas with *dynamic* adjective, it can be used as: he’s being funny; don’t be funny. *Non-gradable* adjectives constitute three groups of adjectives: a) *relative*; b) *intensifying*; and c) *restrictive* or *particularizing*. *Relative* adjectives express “the property of an entity related to some other entity. For instance, wooden is related to wood” (Kozlova.2005.p.116). *Intensifying adjectives* constitute two groups: 1) *emphasizers*; 2) *amplifiers*. As Quirk and Greenbaum (1987) explain “Emphasizers have a general heightening effect; amplifiers scale upwards from an assumed norm, denoting the upper extreme of the scale or a high point on the scale. Emphasizers are attributive only. Amplifiers are central adjectives when they are inherent” (Quirk.1987.p.121-122). For example: adjectives such as: clear, definite, real, etc. are ‘emphasizers’ whereas adjectives like: complete, great, perfect, etc. are ‘amplifiers’. The other sub-group of non-gradable adjectives are the so-called *restrictive* or *particularizing* or as presented in the 8th edition of Quirk and Greenbaum book, in 1987, *limiter adjectives* which “particularize the reference of the noun”(p. 122) . For example: the main reason, the precise reason.

- 3) Dependents which use adverbs to mainly premodify and adjective and only one adverb, i.e. adverb enough, which is used as post modifier of the adjective. For example: That was a very funny story. / ...high enough

Based on the position adjectives take in a sentence or a phrase, they can function as: a) attributive and predicative: *an angry man – the man is angry*. (Adjectives used in both attributive and predicative functions make the majority of adjectives); b) attributive only (an adjective is attributive or is used attributively when it comes before a noun and as such it is part of the noun phrase): *a total disaster - * a disaster is total*; c) predicative only (an adjective is predicative or is used predicatively when it comes directly after *be, seem*, and can be used on its own as the *complement*,): Your mother seems happy. Adjectives which belong to the attributive position only may or may not characterize the referent of the noun directly. If an adjective characterizes the referent of the noun directly, then it is called *inherent* adjective,

whereas an adjective which does not characterize the referent of the noun directly is called *non-inherent* adjective. For example: *an old friend* (does not imply directly that the friend is old; it more relates to someone who “has been a friend for a long period of time”) (Quirk.1987.p.121).

Adjectives are defined as words whose function is to modify nouns. They denote properties and as such, Quirk and Greenbaum (1987) presented semantic sets for the usual order of adjectives by dividing them into several categories:

- a) Intensifying adjectives: *a real hero*
- b) Post-determiners and limiter adjectives: *the only case*
- c) General adjectives susceptible to subjective measure: *careful*
- d) General adjectives susceptible to objective measure, including those denoting size or shape: *wealthy, large*
- e) Adjectives denoting age: *young, old, new*
- f) Adjectives denoting colour: *red, blue, green*
- g) Denominal adjectives denoting material: *a woolen scarf*, and denoting resemblance to a material: *silken hair*
- h) Denominal adjectives denoting provenance or style: *a British ship, a Parisian dress* (Quirk.1987.p.125)

Other adjectival functions are: a) *predeterminer*: when the adjective phrase (AdjP) occurs as external modifier in NP structure: such a serious problem; b) *the fused modifier head* which represents a combination of internal modifier and head in a NP structure: the most useful of them; c) *predicative adjunct*: those that are integrated in the clause structure and mean ‘modifiers’ and those that are detached from the clause structure and mean a ‘supplement’: He died old (modifier) – Furious, he rushed out of the building (complement).

As mentioned earlier, besides their key syntactic function, attributive and predicative, adjectives can function as heads of noun phrases. In that role, they do not inflect for number or genitive case but they take a definite determiner. Based on this, Karlovčan (1985) gives three types of adjectives which function as noun-heads:

- a) All adjectives qualifying personal nouns can be noun-phrase heads:
The rich will help the humble poor;
- b) Some adjectives denoting nationalities can be noun-phrase heads:
The clever Swiss have preserved their neutrality for centuries;
- c) Some adjectives have abstract reference when they function as noun-phrase heads. They include, in particular, superlatives, in which

case we can sometimes insert *thing* in its abstract sense: *He admires the mystical* (Karlovčan.1985. p.168).

Adjectives are also in the position of intensifying a noun they modify. This intensification can have a heightening or lowering effect on that noun. When used as intensifiers, adjectives can be seen in two semantic subclasses; *emphasizers* and *amplifiers*. As the word itself explains, ‘*emphasizers*’ have a heightening effect, whereas ‘*amplifiers*’ show a point on the scale they modify the noun. For example: *A true hero* (emphasizers) - *a close friend* (amplifier) – *a complete success* (amplifier).

Based on the examples given, *emphasizers* are attributive only whereas *amplifiers* depend on whether they are inherent or non-inherent. In case of inherent, then the amplifier is central adjective: *A complete success*= the success is complete; if non-inherent, as in the case ‘*a close friend*’ then the amplifier is attributive only.

Division of adjectives into stative and dynamic puts them into the category of being gradable or non-gradable words. Based on their meaning, dynamic adjectives are gradable and can be modified by adverbs and can also show the degree of intensity of the adjective, for example: *Don't be foolish!* *He's being foolish.*

While stative adjectives cannot show either the progressive aspect or imperative although they might be considered gradable, eg: tall (which can undergo the comparison but does not progressiveness nor imperative. So, this adjective can be used as: *taller- tallest* but not: *Don't be tall!* or *Be tall!* or *He's being tall*, etc.

The so-called ‘*technical adjectives*’ as for example: *atomic*, or those which denote origin, as for example: *American*, belong to the group of non-gradable adjectives.

4.5 Comparison of adjectives

According to Crystal (2008) the term ‘*comparative*’ is used to

...characterize a major branch of linguistics, in which the primary concern is to make statements comparing the characteristics of different languages (dialects, varieties, etc)... and which is used in the three-way grammatical description of adjectives and adverbs into degrees (comparison), specifying the extent of their application. The comparative form is used for a comparison between two entities, and contrasts with superlative, for more than two, and positive, where no comparison is implied. (2008.p.91).

In English language, when comparing into different degrees, there are two constructions used: inflection (-er and -est) and periphrastic (*more* and *most*). The *comparative form* is used to compare two entities, whereas the *superlative form* is used to express “a comparison between more than two entities, and contrast with *comparative*, where only two entities are involved and *positive*, where no comparison is implied” (p. 465). So comparison is expressed by: a) the inflected forms -er and -est; b) periphrastic construction ‘more’ and ‘most’ and also c) “by the forms of equational, *lesser* and *least* degrees of comparison, notably *as*, *less*, *least*” (Quirk.1987.p.130).

Apart from these two ways of comparison, a group of adjectives form their comparative and superlative degree from different stems, for example: *good-better-best* or *bad-worse-worst* and there are other examples which are considered as “highly frequent adjectives” (p. 133).

Another feature of adjectives in English language is the explicitness of comparison. This is mainly shown by including correlative constructions which are introduced by *than*, *as...as*, *so...as*, and propositional phrases with *of*. Correlative constructions with *than* are included with *more*, *less*. For example:

Margaret is *more careful than* Elizabeth (is);

Margaret acts *better than* Elizabeth (does);

Margaret is *as young as* Elizabeth (is);

Margaret is *the more beautiful of the two girls*; of the two girls;

Margaret is the *most beautiful of the girls*. of the girls.

Parallel increase is expressed by the construction *the+comparative...the+comparative*:

- Let’s go to the party: *the more the merrier*

Gradual increase or decrease is expressed by two comparatives joined by *and*:

- His voice was becoming *weaker and weaker*

Comparison is also shown with gerunds or infinitives, with *like* (*preposition*) and *alike*.

Examples: a) Driving a car is *more difficult than* riding a bicycle. b) It is *better to be* with him *than to be* on my own.

4.6 Position of adjectives in sentences

Position of adjectives in a sentence depends mainly on the use of the specific adjective, which means that its position can be either based on the attributive a) attributive – the adjective precedes the noun: example: *tall man*; b) postposition – the adjective follows the noun immediately: example: *house opposite*; or c) predicative position - when the adjective functions

as a subject or an object complement, for example: *She is young*. Such a structure, in its predicative position, requires a copular verb, the most typical representatives of which in English are *be* and *seem*.

Adjectives which are *attributive* and when they premodify nouns, they appear between the determiner and the head of the noun phrase, for example: *the beautiful painting*. In case they are *predicative* adjectives, then such adjectives can be positioned as: a) subject complement or b) object complement. For example: Your painting is beautiful (subject complement) ~ She made her husband rich (object complement).

Adjectives can be *subject* and *object* complements to a *finite clause* or a *non-finite clause*. For example: She feels *sick* (finite clause) ~ She doesn't want *to feel sick* (non-finite clause).

Examples of object complements to clauses: The show should keep them *quiet*. The pajamas party will get the girls *excited*.

Adjectives which are treated as postpositive are the ones that can “sometimes follow the item they modify...and can usually be regarded as a reduced relative clause”(Quirk.1987.p.116). Postposition can be found in the following situations: a) indefinite pronouns ending in – *one*, – *thing*, – *body*, – *where*: *Anyone* involved can help them; b) institutionalized expressions: *court martial*, *the president elect* (p. 116); c) Postposition is also usual with a- adjectives (in preference to attributive position): *ablaze*, *afloat*, *aplenty*, *alike*, *aloof*, *awake*, *etc*; d) it is more usual to prepose the adjective and postpose the complementation, as in the example: *The dogs *easiest* to train were in his shelter ~ *The *easiest* dogs to train were in his shelter.

In comparison, adjectives depend on semantics, too, because there are exceptions in certain cases, for example in: *pleasant*, *polite*, and *handsome* and some other adjectives of this category.

As given in Dixon (2005)

...there are a number of factors which go some way towards explaining these exceptions. For instance, there appears to be a preference for antonymic opposites to behave in the same way. One can say *ruder*, *cleverer*, and *hollower*—sets (a) and (c)—and so also *politer*, *stupider* and *solider*. There are adjectives which, by their meaning, should not really be gradable; however, speakers do use them in comparative constructions. These include: *right*, *wrong*, *real*, *fake*, *dead*, *male*, *ready*, *single* (Dixon.2005.p.92).

Logically, such adjectives should not be compared because nothing can be more right than it already is, or more wrong than it already is. However, people tend to use such constructions as comparison in order to somehow define something more or less even with these adjectives.

4.7 Correspondence of adjectives with other parts of speech

There are words, and in our case adjectives which are partly alike in form and also partly different in form, as well as partly alike and different in meaning. For example the adjective 'strong' and its other forms as 'strength' or 'strengthen' which are considered to derive from it. So, the noun 'strength' derives from the adjective 'strong' and also the verb 'strengthen' derives from the same adjective 'strong'. As a noun, this word takes the suffix 'th' and changes the vowel 'o' into 'e'; whereas as a verb 'strengthen', again the vowel 'o' changed into 'e' and the suffix 'en' defined it as a verb. These changes define the morphological aspect, while semantic changes deal with the meaning of these words. The adjective 'strong' is an abstract word which describes someone or something 'capable of exerting or resisting great power' (Hawker.1997.p.629). The noun 'strength' is also an abstract notion which defines the 'quality of being strong' (p. 626) whereas the verb 'strengthen' means to 'make or become stronger'(p. 626). Regardless of these similarities and differences, yet again in "English there is generally no regular correspondence between formal processes of derivation and the semantic relationships that result from these processes"(Kreidler.1998.p.268).

As mentioned earlier in this research, it is not always easy to identify whether a certain term or word is an adjective or not by looking at it out of the context or taken out from the phrase or sentence where it is situated as a wholeness. It is neither inflections nor affixes that will make this definition correct because it all depends on what does a word allow to take into consideration and what it does not or will not allow. Many adjectives do inflect for the comparative and superlative degree but there are also a number of adjectives which do not allow inflected forms. For example, we might find adjectives such as: *smart, smarter, smartest* but never comparison of words such as: *dangerous- dangerouser- dangerousest*.

This means that some words, utterances or terms, may be both grammatical and meaningful, while there are other utterances which are considered grammatically incorrect and therefore meaningless; same as there might be utterances which are grammatically correct and probably are meaningful, but because of various reasons and circumstances (be those circumstances linguistic or semantic) the mentioned utterances or terms or words are treated as unacceptable. Semantic relationships that arise through derivation of different parts of speech and in this case the relationship between adjectives, nouns, verbs, adverbs show a subdivision of these derived

words, as in: a) Verbs from adjectives (causative; inchoative); b) Adjectives from verbs (active-subjective; passive-objective) ²⁸ c) Adjectives from nouns (class-descriptive; affecting-descriptive; affected-descriptive); d) Adjectives from adjectives (tendency; negative); e) Nouns from adjectives (abstract; characterized)²⁹ (Kreidler.1998.p.297-298).

4.7.1 Adjective and adverb

Words like: alike, alive, alone, ashamed, awake and some other which begin with a-adjective and have mainly predicative use show that such adjectives are not acceptable as “part of the predication after verbs of motion”(Quirk.1987.p.137). However, a-adverbs are acceptable and “denote direction after such verbs” (p. 137). Adjectives and adverbs differ between each other on the basis of their functionality.

For example:

- It’s **cold** today. ~ They stared at me **coldly**. (difference in referring to certain feelings or behaviour)
- She works **hard** because she is a **hard** worker. (adjective = adverb: same form, same meaning)
- Friendly, likely, lovely, silly, ugly (adjectives used to describe people’s qualities) because these words cannot be used as adverbs as such, they are used through phrases with ‘way, manner or fashion’: Tom is a **friendly** boy. (friendly = adjective) / He always greets us in a **friendly way**. (friendly way= adverb)

4.7.2 Adjective and noun vs. noun and adjective

Some words can be both adjectives and nouns. Adjectives can also often function as heads of noun phrases. Some adjectives can be used as if they were nouns. For example: *Don’t be such a silly (fool)*. Adjectives that derive from nouns are descriptive as in the following example: Tom is *childish*.

Adjectives such as: the rich, the poor, the blind, etc, which use ‘the’ represent a group as a whole. There are words which define materials, substances, etc and which although should belong to the nouns, resemble adjectives. Some of them indicate ‘use’ or ‘purpose’, e.g.: *cotton curtains, leather jacket, etc.*

²⁸**Active-subjective/passive-objective adjectives:**an active-subjective adjective is derived from a verb and describes what its subject does: *She is very attractive*; a passive-objective adjective is derived from a verb and describes what may be true of the object of such a verb: *breakable*(Kreidler, 1998, p. 297).

²⁹**characterized noun** A noun derived from an adjective and which expresses an entity of whom the adjective can be predicated: young ~ *youngster*(Kreidler, 1998, p. 298).

Grammar books show two types of de-adjectival nouns: abstract nouns (as in: *depth, warmth, boredom, darkness*, etc) and characterized nouns which denote either individuals or places qualified by an adjective which those nouns represent and by what the adjective represents: (*youngster, shallows*)

4.7.3 Adjective and participle

There are some adjectives that have the same form as participles, present participle, i.e. –‘ing’ and –‘ed’ or an irregular past participle form. Example: ‘**breaking** news’; **horrifying** story; or **a broken** vase; **a wicked** witch. These examples show that present participles (most of them) can be used as adjectives, same as many past participles which can be used as adjectives, too.

4.7.4 Adjective and adjective

Two kinds of adjectives are formed from other adjectives: those that take the suffix ‘ish’, as in ‘yellowish’ and those that change from the adjective carrying a positive connotation into the adjective which shows a negative connotation of that word or term. For example: ‘hopeful~hopeless’.

4.7.5 Adjectival order

Quirk and Greenbaum (1987) provide semantic sets for the “usual order of adjectives and for their co-occurrence:

- a) Intensifying adjectives: *a real hero*
- b) Post-determiners, and limiter adjectives: *the only occasion*
- c) General adjectives susceptible to objective measure: *lovely*
- d) General adjectives susceptible to objective measure, including those denoting size or shape: *square*
- e) Adjectives denoting age: *new, old*
- f) Adjectives denoting colour: *black, green*
- g) Denominal adjectives denoting material : *a woollen scarf*, and denoting resemblance to a material: *silken hair*
- h) Denominal adjectives denoting provenance or style: *a British ship*”
(p.125).

Dixon (2005), on the other hand, gives eleven semantic types associated with the grammatical class of adjectives: dimension, physical property, speed; age, colour, value, difficulty, volition, qualification, human propensity; similarity (p.84-85).

Whereas when it comes to groups of adjectives, Thomson and Martinet (1986) count six main kinds of adjectives:

- a) Demonstrative: this, that, these, those
- b) Distributive: each, every, either, neither
- c) Quantitative: some, any, no; little, few; many, much; one, twenty
- d) Interrogative: which what, whose
- e) Possessive: my, your, his, her, its, our, your, their
- f) Of quality: clever, dry, fat, golden, good, heavy, square (p.33).

4.8 Complementation of adjective phrase

Phrasal categories, as seen in a number of grammar books, may show complexity within their constructions. The same complexity may be seen in Adjectival phrases (AdjP) which may contain complements which follow the head and modifiers which are seen in the pre-head position or in the post-head position. Example:

- She is *afraid of spiders*. ~ He was *afraid*.

When AdjP is not in an attributive function, some adjectives take a syntactically obligatory complement. Example:

- He was mindful *of the situation*. ~ He was *mindful*.

As mentioned earlier in this research, adjectives as AdjP can occur in attributive, predicative, postpositive and predetermined functions but not necessarily always do they have that position in a sentence. Let's see an example of the case where an attributive adjective has a meaning which otherwise it cannot have in a predicative function or where the semantic relation is different:

Attributive –only use	Predicative use
The <i>late</i> queen (recently deceased)	She is late (behind schedule)
The <i>lawful</i> heir	It's quite <i>lawful</i>

Table 4.1: Attributive-predicative use of adjectives

4.9 Cohesion within linguistic structure

When dealing with words and expressions, it is noted that some of them are grammatical and meaningful, on the other hand there are other words or expressions that are grammatically incorrect and also have no meaning while using them, and yet again, there is another group of expressions and utterances which might be grammatically correct and meaningful but yet again unacceptable for certain reasons. It is mainly rationality and logical coherence which explain the reason for a sentence

or a phrase or an utterance not being acceptable although it might be grammatically correct and meaningful. For example: “I believe that it happened because it is impossible” (Lyons.1995.p.132-133). Looking at this sentence, grammatically, it is a correct one and at the same time if we look at the wording of it as a whole, then it is meaningful, but as explained earlier there is no logics in it. Similar example can be given in Albanian language, too: “Mendoj dhe jam i bindur dhe besoj që ...” (I think and I am convinced and I believe that...” which makes such an utterance completely illogical. Noam Chomsky, Bertrand Russell and Gilbert Ryle are the authors of similar examples, with utterances which were grammatically correct but meaningless:

- a) *Colourless green ideas sleep furiously (Chomsky)*
- b) *Quadruplicity drinks procrastination (Russell)*
- c) *Thursday is in bed with Friday (Ryle)(p. 135)*

The explanation in these sentences is that although such utterances might be grammatically correct but meaningless, when they are put into a context then they are not “uninterpretable” because as Lyons (1995) argues “the meaning of one or more of its component expressions is extended beyond its normal, or literal, lexical meaning by means of such traditionally recognized rhetorical principals as metaphor, metonymy or synecdoche” (p.136).

Apart from what grammarians require in uttering sentences, i.e. in making correct utterances and if not then have the possibility to correct them grammatically, another criterion mentioned by linguists is ‘*translatability*’ which is also mentioned earlier in this research. This criterion shows that there are utterances that might be semantically unacceptable in one language but it might be a different situation in another language. So, there is no clear cut on correctness or incorrectness, acceptability or unacceptability in all languages because taking into consideration the viewpoint of semantics, text (which comprises of words, phrases, clauses, sentences, utterances) and context “are complementary as each presupposes the other”(p. 262). This relationship is important especially for translators because when transacting either words or utterances, simple or complex sentences, whatever unit the translators have to translate, it has to do with more than translating those linguistic units. Such linguistic “units are not simply strung together in sequence, but must be connected in some contextually appropriate way” (p. 263).

It is Halliday (1985), too, who presents three levels of relationship between units of an utterance identifying them as “functional components of meaning: ideational, interpersonal and textual”(p.361) which he considers to be realized through “the grammar of a language”(p. 361). He argues that all three components are part of the structural construction of the utterance or sentence and that all three are combined but not all are looked at in the same level. It all depends on what the translator has to translate (in our case) or what the grammarian or linguist has to analyze (in other situations). We may

say that translators have to deal with a complexity of different levels of a language and that the three aspects of an utterance or sentence, i.e. semantic, syntactic and pragmatic (communicative) aspect as features of cohesion are the tool in the 'hands' of a translator. The completion of semantic, structural and communicative cohesion creates the integrity of the text. Semantic cohesion shows the 'condensed meaning, or message of the text through the so-called 'thematic nets' which are words that belong to the same thematic group or semantic field and uses synonyms, antonyms, hyponyms, and other devices; the syntactic level of cohesion shows "the use of parallel constructions, elliptical sentences, substitution and representation and other means which reveal the syntactic interdependence between the sentences"(Kozlova.2005.p.181). While the communicative level cohesion deals with the communicative progression of the text and the 'bridges' it creates by structuring the functional perspective of the text. So, textual categories, the complexity of its nature, the grammatical forms oblige translators to understand and respect all language functions and linguistic structures of the SL and TL, too.

Chapter V: Adjectives in the Albanian Language

5.1 Setting the scene for adjectives in the Albanian language

Albanian language is considered to be an Indo-European language and at the same time a separate branch of the group. According to scholars and researchers who dealt with the history and development of Albanian language, it is agreed that although no official records exist, Albanian language derives from Illyrian, Thracian or Dacian. The facts that Albanian derives more from Illyrian than Thracian and Dacian, are winning. Nevertheless, there are opinions that Thracian and Dacian have played their part as predecessor of the Albanian language. The language developed through centuries by integrating words from Greek and Roman languages. However, not everything stopped there. On the contrary, the language went under the influence of the Ottoman Empire and all other invaders and occupiers of the territories where Albanian language was part of. Albanian language is unique mainly because of its phonological and morphological features of its system.

As Camaj (1984) argues

...one of the basic features of Albanian, as a typical Balkan language, is its analytical character, exhibited in the declension system with its prepositive and postpositive articles, as well as the combination of synthetic and analytic in the verbal system (p.xiv).

Albanian language consists of two dialects: Toskë (Tosk) and Gegë (Geg). Tosk dialect derives from the south whereas Geg derives from the north. However, Albanian language is spoken not only in Albania but also in the Republic of Kosovo, in the Northern Macedonia, in the Republic of Montenegro, in the eastern part of the Republic of Serbia (the Valley of Presheva, Medvegja and Bujanovc) and in Çamëria, nowadays part of Greece.

As Gjinari (1989) explains "...the dialects of Montenegro belong to Northwestern Geg, those of Kosovo to Northeastern Geg, and those of Macedonia to Central Geg...the dialects of Central Albania (Southern Geg and Transitional) are spoken in some villages between Dibra and Struga"(53-57). It is considered that as a result of Ottoman Empire and the influence of Turkish language caused the strengthening of the dialects as a result of the difficulties in maintain the close contacts amongst one another at that time. Albanian language continued with its development through centuries and according to scholars the modernization of the language began around 500 years ago with Buzuku's "*Meshari*" written in 1555. During the centuries of its development, it reached the age of the scholars of the Renaissance period, known in Albanian language as "*Rilindja*", a period when scholars and writers saw the necessity to unify

the standards of the language into one standard. This effort was realized in 1908 in the Congress of Manastir, where an important decision was taken: to use the Latin alphabet for Albanian language. In 1913, an Albanian grammar book was published titled “*Albanesische Grammatik im südgegischen Dialekt*”. It was written by Prof. Dr. Gustav Weigand and it was published in Leipzig. It was a book which covered the dialect of Tirana, Durres and Elbasan and where Professor Weigand suggested having the dialect of that area as basis for the standard national language. Then in 1916, the *Komisia Letrare Shqipe* was founded as a society of scholars which acted in Shkodra. Members of this society, with the key actors Aleksandër Xhuvani and Luigj Gurakuqi, decided to have the dialect of Geg from these parts as the foundation for the standard national language. A seminar was organized to train teachers; a brochure was published with orthographic rules and main features of both dialects. The rules were fixed and that showed the first steps of having a standardized national language. The set rules were respected until 1952 when politics interfered and as a result of the political influence, Tosk dialect prevailed over Geg dialect. There was some silent opposition to this decision but since it was political decision, no one opposed openly with the exception of Aleksandër Xhuvani who suggested that the transition of the standard language changing from Geg variant to Tosk variant should have been done within three generations (CAMaj.1984.p.xvi). Although Geg variant was approved to continue as a literary language, nothing was published in that variant after that time, or to be more precise “since 1972 no new literary texts in Geg have been published in Albania” (p. xvi). As a matter of fact, the 1960s were the years when the efforts to establish a formal and detailed language were increased. It resulted with the rules on orthography and then in 1972, the Congress on Albanian Orthography convened in Tirana during which the rules of standard Albanian orthography were finalized after long years of using two variants of the same language.

“Drejtshkrimi i Gjuhës Shqipe” (The Orthography of Albanian language) was published and distributed, bearing the conclusions and guidelines of the Congress. And then in 1976, a dictionary which contained 32000 entries was published; it established standard forms for those entries, their grammatical inflections and syntactic uses, too.

5.2 Morphological aspects of adjectives in Albanian language

Adjectives, as grammatical constructions, are part of the compositions in the Albanian language that have become important as word-forming features, especially during the development of the standard language. Adjective is that part of speech which designates a feature (quality, trait, relationship) of the item and is in concordance with the declension of the

noun given in a sentence. Adjectives in Albanian language consist of the grammatical category of gender, number and for some even the category of case, based on the noun. It contains the category of gradability, which the noun lacks. Adjectives designate the feature as something belonging to a given item, so in sentences they are in close grammatical terms with the noun which designates them. For example: “*Rruga e gjatë*” = “a long trip”. Without a noun or a pronoun in a sentence, there can be no adjectives. Words that belong to the adjectival class form a number of different structures compared to structures which are formed by nouns. These structures, present a variety of forms which differ from that of a noun. Together they create the specific traits of the adjectives, which then show the gender, number and with some adjectives even the case. Grammatical categories are completely dependent on the nouns when adjectives are to be used. These structures show also the syntactic links of adjectives with the specific noun, i.e. they are structures which are related to the syntactic relationship of an adjective and its concordance with the noun. This syntactic character of grammatical categories of adjectives clearly demonstrates the simplicity of adjectives compared to the category of a noun (for example the plural and especially the declension of adjectives). In Albanian “the adjective follows the noun and agrees with it in gender, number and case” (Drizar.1997.p.85).

The adjective is preceded by a particle which, in reality, imparts the particular description of the adjective to the noun. So we find the following pattern: noun+ particle+ -adjective. For example: “*burrë i mirë*” = “good man”, literally: “man of good”; “*grua e mirë*”, literally “woman of good”, that is, “good woman”. And it is the same for definite nouns: “*Burri i mirë*”, literally “the man of good”, that is, “the good man”.

Interrogative adjectives precede their nouns, in Albanian, but possessive adjectives follow. There is, however, one exception to the latter: the possessive adjective precedes with relatives: “my father” to “*im atë* (‘im’ = “my”) ; “my brother” = “*im vëlla*”.

So, adjectives follow the noun they modify and agree with it in gender, number, case and definiteness by means of a “proposed article” preceding them. The “proposed” article is inflected by gender, number and case, but in Albanian language, it has four forms: *i, e, të, së*.

For example:

1. nominative: *vajza e mirë* (‘the good girl’)
2. accusative: *vajzën e mirë* (‘the good girl’)
3. dative: *vajzës së mirë* (‘to the good girl’)
4. definite: *vajzat e mira* (‘the good girls’)
5. indefinite: *vajza të mira* (‘good girls’)

Because the purpose of this thesis is to deal with adjectives only, then noun traits and characteristics will not be explained in details here but they might only be mentioned in examples or short explanations if needed.

5.3 Types of adjectives

Adjectives in Albanian language, based on their position in the sentence, are divided as: a) adjectives without articles, example: *besnik, trim, guximtar* (*faithful, brave, courageous*); and b) adjectives with articles, example: *i mirë, i zellshëm, i zi* (*good, zealous, black*).

Albanian grammar consists of Adjectival phrases, too, which show

a word or a sequence of words which serve the typical functions of an adjective, modifying a noun or a pronoun either directly as an attributive modifier in the noun phrase or indirectly through a verb as a predicative modifier(Newmark,Hubbard.,Prifti.1982.p.179).

For example:

a) Attributive: “djali i uritur” ~ “the hungry boy”

“E kërkoi djalin e uritur” ~ “He looked for the hungry boy”

b) Predicative: “Djali ishte i uritur” ~ “The boy was hungry”

“E gjeti djalin të uritur” ~ “He/she found the boy hungry”

Apart from adjectives and adjectival phrases, there are also ‘adjectival articles’ which indicate that either a noun, pronoun, adjective or number which follows, “is attributed to the noun”(p. 179). They are also considered as articulate adjectives and can be seen as either ‘simple’: *i mirë, i bardhë, i gjatë* ~ *good, white, tall* or ‘derived’ as in: *i mbyllur, i hapur, i shkruar* ~ *closed, opened, written*.

Possessive adjectives are also articulated, but the feature in this case is that the article is present there as a separate word for the third person singular (I tij, I saj, e tij, e saj) and first and second plural forms (e mi~ my (masculine, plural); e mia~my (feminine, plural); e tu ~your (masculine, plural); e tua ~ your (feminine, plural). There is also the article ‘*të*’ which defines the plural adjectival article which is used before the referents which imply “integers and indeterminate pronouns”(p. 180), example: ‘*tërë*~all’, ‘*të tria/të tretë*~ all three’, ‘*të tërë*~entire’.

As shown by Newmark, Hubbard, and Prifti (1982),

Morphologically, (in terms of grammatical form) the adjectival article preceding the relative pronoun *i cili* ‘who’, the names of the days of the week, and the nouns that indicate kinship relations is the same as the

article preceding a substantivized adjective like ‘i riu’ ~‘the young one’ (masculine) or ‘e reja’~ ‘the young one’ (feminine), i.e. it agrees in gender, number, and case with the noun which follows (p. 181).

Unarticulated adjectives are very unusual in prenominal position. They might be use in this position only when stylistic environments or highly emotional colloquial speech require. Example: ‘përtac djalë! ~ lazy boy!’ seen in the context of a reproach usually when modifying animate nouns. But not always we might consider such structures acceptable. Example, it is not acceptable if one says ‘karakteristik libër!’

Differences of the adjectival article and its form depend on the definiteness, gender, case, and number of the referent and whether the referent immediately proceeds. The tables given below show this role and the ‘situation; of the referent in regard to the adjectives.

	Masc Sg	Masc Pl
	‘nice, quiet boy’ (“boy good and quiet”)	‘nice, well-behaved boys’ (“boys good and quiet”)
Nom	djalë i mirë e i urtë	djem të mirë e të urtë
Acc	djalë të mirë e të urtë	djem të mirë e të urtë
Dat	djali të mirë e të urtë	djemve të mirë e të urtë
Abl	djali të mirë e të urtë	djemve të mirë e të urtë
Gen	i (një) djali të mirë e të urtë	i djemve të mirë e të urtë
	Fem Sg	Fem Pl
	‘nice, well-behaved girl’ (“girl good and quiet”)	‘nice, well-behaved girls’ (“girls good and quiet”)
Nom	vajzë e mirë e të urtë	vajza të mira e të urta
Acc	vajzë të mirë e të urtë	vajza të mira e të urta
Dat	vajze të mirë e të urtë	vajzave të mira e të urta
Abl	vajze të mirë e të urtë	vajzave të mira e të urta
Gen	i (një) vajze të mirë e të urtë	i vajzave të mira e të urta

Table 5.1: Indefinite Noun + Articulated Adjectives (adopted by Newmark.1982.p.183)

	Masc Sg	Masc Pl
	‘the nice, well-behaved boy’	‘the nice, well-behaved boys’
Nom	djali i mirë e i urtë	djemtë e mirë e të urtë
Acc	djalin e mirë e të urtë	djemtë e mirë e të urtë
Dat	djalit të mirë e të urtë	djemve të mirë e të urtë
Abl	djalit të mirë e të urtë	djemve të mirë e të urtë
Gen	i djalit të mirë e të urtë	i djemve të mirë e të urtë
	Fem Sg	Fem Pl
	‘the nice, well-behaved girl’	‘the nice, well-behaved girls’
Nom	vajza e mirë e e urtë	vajzat e mira e të urta
Acc	vajzën e mirë e të urtë	vajzat e mira e të urta
Dat	vajzës së mirë e të urtë	vajzave të mira e të urta
Abl	vajzës së mirë e të urtë	vajzave të mira e të urta
Gen	i vajzës së mirë e të urtë	i vajzave të mira e të urta

Table 5.2: Definite Noun+Articulated Adjectives (adopted by Newmark.1982.p.183)

Whereas unarticulated adjectives with indefinite nouns do not have a complicated structure, i.e. their structure is simpler than the pre-articulated ones.

1.	a. Fem. SG.	PL.	b. Masc. SG .	Pl.
NOM.	vajzë guximtare	– vajza guximtare	djalë i bukur	– djem të bukur
ACC.	vajzën guximtare	– vajzave guximtare	djalin e bukur	– djemtë e bukur
GEN.	i/e vajzës guximtare	– i/e vajzave guximtare	i/e djalit të bukur	– i/e djemve të bukur
DAT.	vajzës guximtare	– vajzave guximtare	djalit të bukur	– djemve të bukur
ABL.	vajës guximtare	– vajzave guximtare	djalit të bukur	– djemve të bukur
	‘brave girl(s)’		‘handsome boy(s)’	

Table 5.3: Unarticulated adjectives + indefinite nouns (adopted by Qefa.2012/2013.p.19) ³⁰

The agreement within the structures in the case of adjectives in the table given above, where the unarticulated adjectives play their role, shows that the agreement of adjectives here is realized through the number and gender in the form of inflections on the adjectival root. It is important to emphasize that unarticulated adjectives are not usually seen in the prenominal position but in cases when they are seen in such position it is as a means to express stylistic features and/or highly emotional colloquial speeches, for example: ‘pis maçok’ (dirty cat!) which defines the context of a reproach.

Turano and Rroka (2000) argue that “pre-articulated adjectives agree in number, gender and case with the noun they modify, while unarticulated adjectives agree only in number and gender with the noun they modify in their canonical post-nominal position” (p.106).

This means that the article takes the form *i* (Nominative), *e* (Accusative), and *të* (Genitive, Dative, Ablative) for the singular when modifying masculine nouns, whereas when modifying feminine nouns, in singular, the article takes the form *e* (Nominative, Accusative), *së* (Genitive, Dative, Ablative); it takes *e* for both genders in plural Accusative and *të* for plural of both genders in all other cases.

³⁰Sonila Qefa (2012/2013). Elements of Albanian Grammar. A Minimalist Determiner Phrase Structure. Corso di Laurea magistrale in Scienze del Linguaggio. Tesi di Laurea. pg:19

	Singular			Plural any gender
	Masculine	Feminine	Neuter	
Nom	i	e	të(e)	të
Acc	të(e)			
Gen-Dat-Abl	të	të(së)	të	të

Table 5.4: Declension of Adjectival Articles (adopted by Newmark. 1982. p.180)

Newmark, et al (1982) argue that adjectival article in Albanian language depend on the gender, case, number and definiteness of the referent specifically if the referent is followed by two adjectives which are linked by the usage of the word ‘and’ which in Albanian is shown by the conjunction “e”. For better understanding we might look at the tables given above (table 4.2 and 4.3) and examples such as: ‘*djalë i mirë e i urtë*’, ‘*djem të mirë e të urtë*’ or ‘*vajza e mirë e e urtë*’; ‘*vajzat e mira e të urta*’.

5.4 Declension of adjectives

Albanian adjectives are divided into two groups: a) articulated and b) unarticulated. Whether an adjective belongs to the articulated or unarticulated group depends on the preposed adjectival article, i.e. the adjectival article may or may not be present in a given sequence of an utterance or item. In Albanian language, an adjective follows a noun and it does not take a case ending. For example: *Fustani i italianes* ~ *Fustan italian* (*The Italian’s dress* ~ *The Italian dress*). As seen in the example given, nouns get the ending which depends on their position, whereas an adjective does not. Adjectives qualify and modify the noun and because nouns change according to the case, number, and definiteness then it is the adjective which takes preposed articles, or better to say, one of the proposed articles: *i, e, të, së*.

There is a group of adjectives which are considered articulated and include the following:

- Adjectives that end in ‘ë’: *i mirë, i lehtë, i gjatë, i parë* (good, easy, tall, first);
- Adjectives that are formed with the help of suffixes ‘ëm”, “shëm”, “ëmë”: *i pashëm, i djeshëm* (handsome, of yesterday);
- Adjectives that are formed with ‘ët’, ‘të’: *i ngathët, i lëngët, i artë*, (clumsy, watery, golden);
- Adjectives formed from participles: *i goditur, i hapur, i ngritur, i mbyllur, i zënë*(hit, opened, closed, occupied);
- Adjectives which consist of the structure *pa+ emër* (proposed article +pa + noun): *i (e,të) patreguar, i papunë, i pashpresë* (untold, unemployed, hopeless);
- Adjectives which end in –ër: *i ashpër, i egër, i poshtër*(rough, wild, mean);

- g) Adjectives which are considered simple: *iëmbël, i zgjuar, trim, i madh, i kuq, i vogël*
(*sweet, smart, brave, big, red, small*)

The other group of adjectives is the one which consists of the unarticulated adjectives and which are also classified into subgroups depending on their features that they show in an utterance or item. These adjectives include the following:

- a) Adjectives that derive from nouns with added suffixes : *-ak, -arak, -nik, -or, -ik, --tor, -iv, -ist*: *motak, shtazarak, besnik, ditor, trashanik, punëtor, edukativ, komunist* (*annual, beastly, loyal, daily, coarse, industrious, educational, communist*)
- b) Adjectives homonymous with nouns that derive from place names (autochthonous names): *prishtinas, tetovar, vlonjat, durrësak, gjakovar, shkupjan, tiranas, ulqinak* (*from Prishtina, from Tetova, from Vlora, from Durrës, from Gjakova, from Shkup/Skopje, from Tirana, from Ulqin/Ulcinj*)
- c) Adjectives which derive from verbs and carry the suffix– *ësand-ues*:
shkelës, ngasës, bartës, vrasës, qortues, vezëllues, shoqërues (*offender, rider, killer, reproachful, sparkling, guide*)
- d) Adjectives that are known *Explicitation* (although not all of them) and which are also divided into smaller groups:
- 1) **Noun+noun:** *zemërgur, gojëmjaltë* (*stonyhearted, sweet spoken*),
 - 2) **Noun+gerund:** *liridashës, gjakpirës* (*freedom-loving, bloodsucking*),
 - 3) **Noun+adjective:** *gojëtharë, dorëngushtë, kryelartë* (*dry-mouthed, tight-fisted, proud*);
 - 4) **Adverb + noun:** *mirëbërës, katërçipërisht* (*benefactor, completely*)
- (Demiraj.1974.p.90-91).

5.5 Gender of adjectives

Gender of adjectives depends on the noun they qualify or modify, i.e. it depends on its referent. If a noun belongs to the masculine gender, the adjective should be used in concordance with that noun; if the noun given is of feminine gender, the adjective belongs to the same gender.

Example: **Ajo** është vajzë **e re**. (She is a young girl) ~ **Ai** është djalë **i ri**. (He is a young boy).

Ajo ishte **nxënëse**. (She was a pupil) ~ **Ai** ishte **nxënë**s. (He was a pupil).

Examples show that the gender of adjectives in Albanian language is expressed by either masculine or feminine gender. The neuter gender which used to be part of this division is no longer considered as a separate part in identifying gender in this language. A great number of

nouns that used to be part of the neuter group, according to standard Albanian are part of either masculine or feminine gender. However, there are still some adjectives which are used in neuter gender. Mainly these adjectives are the ones which are articulated by preposing article ‘të’: **të ecurit** (the walking), **të folurit** (the speaking). Masculine gender form is used as the representative form of adjectives. In order to show the feminine gender, there are rules which specify this form.

Articulated adjectives form the feminine gender by:

a) Changing the masculine article *i* into feminine *e*, as in the following examples: **ipasur~epasur** (rich); **i bukur ~ e bukur** (beautiful); **i hutuar~ e hutuar** (confused); **i hekurt ~e hekurt** (iron), etc.

b) the exception from this rule are those adjectives which end in **-(ë)m(ë): i rehatshëm ~ e rehatshme (comfortable); i pashëm ~ e pashme (good-looking)**, etc.

c) A number of adjectives, such as: **i ri, i lig**, form the feminine gender not only by changing the article (*i*) into (*e*) but also the adjective itself changes its stem: **i ri~ e re; i lig ~ e ligë,etc.**

Adjectives which are unarticulated and tend to form adjectives in feminine gender realize this process by:

- a) adding the feminine ending –e to masculine stem form: **këngëtar-këngëtare** (singer); **shkrimtar-shkrimtare** (writer); **mësues-mësuese** (teacher)
- b) Preserving the masculine form. This happens when the adjective is a compound adjective with the second part of it in either masculine or feminine gender which shows uncountable substances: **sygështenjë** (chestnut-brown eyed), **gojëmjaltë** (sweet spoken)
- c) The second part of the compound adjective which is an adjective, too: **shpirtmirë** (good-hearted); **lëvozhgëtrashë** (thick-shell(ed))

5.6 Adjective Number

As seen in different Albanian grammar books, adjectives in Albanian language have two numbers: singular and plural. Formation of the plural of adjectives differs not only between genders but also between two groups of adjectives, i.e. articulated or non-articulated adjectives of each given gender.

Examples:**i shkurtër~të shkurtër**(short);**ithellë~të thellë** (deep); **i zbrazët~të zbrazët**(empty), etc.

- **Plural formation of articulated masculine adjectives** is realized with the change of the article ‘i’ into ‘të’: **I mirë~të mirë** (good); **I shpejtë ~të shpejtë** (fast); **I lehtë ~të lehtë** (light, easy), etc.

- There are exceptions from the above mentioned rule with some adjectives which when turning from singular into plural, the only similarity with the first group is the change of the article from “i” to “të” whereas the adjective itself changes its root vowels: **i vogël ~ të vegjël** (small, little); **i madh~të mëdhenj** (big); **I zi~ të zinj** (black); **i egër ~ të egjër** (wild), etc.
- **Plural of unarticulated masculine adjectives** is realized depending on the features of the given noun and adjective. This makes the division of this group into several subgroups:
 - a) adjectives which are not compound get the ending **-ë**, for example: **agresiv-ë, kimik-ë, abstrakt-ë**;
 - b) by preserving the singular, i.e. in this group we find all those adjectives which are formed with the suffix **-(ë)s-ues**, for example: **krijues, pyetës, gjelbërues**, etc.
 - c) by getting the ending **-nj**, i.e. adjectives which end with a stressed **-i** and which are mainly derived from Turkish language by using suffixes such as: **-li, -çi, -xhi**, for example: **teneqexhi-nj, inatçi-nj, merakli-nj, etc.**
 - d) some adjectives are formed by *conversion* of nouns mainly, but they also are formed from other parts of speech by using affixes. When used as adjectives, their previous syntactic meaning changes, for example: **trim** (hero), **plak** (old man), **gënjeshtar** (liar), etc. Besides nouns, there are adverbs in certain cases that change their syntactic meaning when they become adjectives. For example: **fshatarçe** (peasant-like), **shqiptarçe** (Albanian-like), etc.
- **masculine compound adjectives form their plural form as follows:**
 - a) similarly to the plural of the compound part of the adjective, for example: **trupmadh - trupmëdhenj; shpirtngushtë – shpirtngushtë; shpirtvogël - shpirtvegjël, etc.**
 - b) by preserving singular even in cases when plural form is required. This means that the adjective ends with the compound part in feminine gender, for example: **syshqiponjë ~ syshqiponjë** (eagle-eyed); **hundëshkabë~hundëshkabë** (hook-nosed; eagle-nosed), etc.
 - c) a number of adjectives which are also compound but the latter part of it is of masculine gender which designates substance, for example: **zemërhekur** (iron-hearted), **shpirtkatran** (sinister, gruesome), **shpirtqen** (hard-hearted), etc.

- **Plural formation of articulated feminine adjectives** is realized as follows:
 - a) By changing the article of singular *-e* into *-të*: e kuqe~të kuqe (red); e sotme~të sotme (of yesterday), etc
 - b) There are exceptions from this rule in cases like: e madhe ~ të mëdha (big), e bardhë ~ të bardha (white), e vogël~të vogla (little), etc.
 - c) By changing the singular article *-e* into *-të* and adding the suffix *-a*: e mirë ~ të mira (good); e vjetër~ të vjetra (old), etc.
- **Plural formation of unarticulated feminine adjectives**

All those unarticulated adjectives of feminine gender which are not considered to be compound adjectives preserve the same form in singular and plural. This is due to the fact that all these adjectives in singular are characterized with the suffix *-e*, for example: besnike (trustworthy), tërheqëse (attractive), krenare (proud), dinake (slyish),etc.

Compound feminine adjectives form their plural in two different ways:

- a) When the adjective ends with the unstressed *-e*, stressed vowel or consists of a noun in feminine gender as its latter part and ends in *-ë*, then the adjective preserves the same form in both numbers, i.e. preserves it in singular and in plural, for example: buzëkuqe (cherry-lipped), faqekuqe (rosy-cheeked),etc.
- b) When the adjective does not end in *-e* or in any other stressed vowel and when as its second or latter part of it does not have a feminine noun *-ë*, then the adjective creates its plural form by adding the suffix *-a*, for example: syshkruar~ syshkruara (light-blue eyed); kokëfortë~kokëforta (stubborn), etc.

5.7 Substantivization of adjectives

In English language substantivization appears when a noun is “being designated according to a characteristic quality that is relevant and sufficient for identification in a given context. Example: *Give me two of the red and one of the blue!*”(Newmark.1982.p.190).

In Albanian language appear through the process of conversion, i.e. “they take on the attributes of nouns (including inflections) without the addition of derivational affixes or a shift in stress”

Example: E mira dhe e liga nuk harrohen! (The good and the evil are not forgotten) (p. 190)

According to Newmark,et al.(1982) substantivization can be seen in two different divisions:a)

lexicalized (by means of which new nouns have been formed: “e drejta /the just; e mira/ the good; e keqja/ the evil, etc) and b) **contextual substantivization of adjectives** (which occurs when it functions as a noun only within a specified context.

This means that an adjective can be used as a noun and "...it does not designate the thing proper but the thing as characterized by the given quality... it is a creative act with individual words in specific circumstances" (p. 192). Example: Dy **më të mëdhatë** nuk i kish zënë gjumi akoma. /**The two oldest** had not yet fallen asleep.

These adjectives ensure the meaning of a noun within a given sentence but they "lack the lexical and grammatical independence that the other nouns have"(p. 193).

5.8 Position of adjectives

In Albanian the canonical order of adjectives is fixed in post-nominal position, as for example, other modifiers of the noun, i.e. modifiers such as: possessive pronouns, genitival phrases, etc. It seems that in Albanian language, adjectives which are used in prenominal position do not behave as adjectives but as substantivized adjectives, or in other words they behave basically as nouns. This proves the conclusion "why they take case endings normally realized on the noun, and which in this context are no longer realized on the noun but only on the adjective. In this position, adjectives are fully declinable" (Newmark. Hubbard. Prifti.1982.p.195).

In Albanian language, if the adjective is articulated then it reflects case in both situations, i.e. when they precede the noun and/or when they follow the noun; on the other hand, unarticulated adjectives reflect case when they precede the noun.

Example: Çorapë leshi të zeza	~	çorapë të zeza leshi
Noun/ A (material)/ A (colour)	~	Noun/ A (colour)/A (material)
Socks / woollen / black	~	Socks / black /woollen
===== woollen black socks=====		

The given example shows that the position of adjectives in Albanian language is post-nominal taking into account the noun and as such their position is quite rigid based on their semantics where in many cases a different order of adjectives would result in unnaturalness of adjective usage. For more examples, see the table below:

Indefinite		
	Masc Sg	Masc Pl
Nom	'a wretched ("black") father'	'some wretched fathers'
Acc	një i zi baba	disa të zinj baballarë
Dat	një të zi baba	disa të zinj baballarë
Abl	një të ziu baba	disa të zinjve baballarë
Gen	i një të ziu baba	i disa të zinjve baballarë
	Fem Sg	Fem Pl
Nom	'a miserable girl'	'some miserable girls'
Acc	një e shkretë vajzë	disa të shkreta vajza
Dat	një të shkretë vajzë	disa të shkreta vajza
Abl	një të shkrete vajzë	disa të shkretave vajza
Gen	i një të shkrete vajzë	i disa të shkretave vajza
Definite		
	Masc Sg	Masc Pl
Nom	'the wretched father'	'the wretched fathers'
Acc	i ziu baba	të zinj të baballarë
Dat	të ziun baba	të zinj të baballarë
Abl	të ziut baba	të zinjve baballarë
Gen	të ziut baba	të zinjve baballarë
Gen	i të ziut baba	i të zinjve baballarë
	Fem Sg	Fem Pl
Nom	'the miserable girl'	'the miserable girls'
Acc	e shkreta vajzë	të shkretat vajza
Dat	të shkretën vajzë	të shkretat vajza
Abl	së shkretës vajzë	të shkretave vajza
Gen	së shkretës vajzë	të shkretave vajza
Gen	i së shkretës vajzë	i të shkretave vajza

Table 5.5: Substantivized Adjective + Noun (adopted by Newmark.1982.p.195)

5.9 Semantic classification of adjectives

Semantically speaking, adjectives in Albanian language are divided into two groups:

- direct qualifying adjectives: these adjectives denote a characteristic and/or /quality of the noun they modify, e.g., *i zi* (black), *i hollë* (thin), *varfnjak*(poor), *i këndshëm* (nice),
- indirect qualifying adjectives: they express a quality of the noun they modify in an indirect manner, while ensuring that relation indirectly to the noun they modify and considering it as a typical and stable characteristic or quality which they possess, example: *rreze dielli* (*sun beams*); *gur mermeri* (*marble stone*) etc.

Indirect qualifying adjectives are also known in Albanian grammar as *mediated qualifying adjectives*. Although indirect or mediated qualifying adjectives overrule those direct ones, yet again their usage in Albanian does not show a clear distinction between both groups. As

Newmark, et al (1982) argue that “mediated qualifying adjectives easily become direct qualifying adjectives (in terms of their semantic value), especially when they are used in a figurative sense” (p. 197). In other words, it is the context of a given adjective in a sentence which shows whether a certain adjective is used as a direct qualifying or mediated qualifying adjective. These two ways of qualifying adjectives differ not only semantically but also they show differences in and specific traits grammatically, too.

Some of the features of direct qualifying adjectives are:

- being categorized as simple, derivative and compound adjectives as in: *i gjallë*, *guximtar*, *zemërmirë* (alive, brave, good-hearted);
- creating abstract nouns which show qualities, states or traits by adding the suffix ‘-i’, as in: *mirësi* (kindness), *hijeshi* (beauty), *ëmbëlsi* (sweetness);
- forming antonymous pairs, as in: *i mirë* (good), *i keq* (bad), *i ri* (young), *i vjetër* (old);
- undergoing the degree of comparison, as in: *natë e qetë* (quiet night)/ *natë më e qetë* (quieter night);
- being subject to lexical and contextual substantivization, as in: *i vdekuri me të vdekurit* (dust to dust, earth to earth); *ajo zgjodhi dy fustanë, më të mirin ia dha shoqes* (she chose two dresses: she gave the better one to her friend)

Features that characterize mediated qualifying adjectives are:

- derivation from nouns which designate substances or actions from adverbs of time, place, numerals, verbs which show actions, as in: *i çeliktë* (steely), *i përvjetshëm* (annual), *i pari* (the first), *veprues* (acting);
- not serving as stems to form abstract nouns;
- cannot form antonymous pairs;
- mainly are not gradable, with the exception of adverbial adjectives, such as: *i afërt* (near), *i largët* (distant);
- subject to contextual substantivization

However, in case of being figuratively used, they can turn into direct qualifying adjectives which allow them to undergo gradability, too (p. 198).

5.10 Formation of adjectives

Adjectives as a very important part of speech in Albanian grammar are enriching while either using other parts of speech in forming new adjectives or by forming adjectives within this

category of words, i.e. within adjectives themselves. In Newmark, et al.(1982), adjectives in Albanian language show a very rich path of their derivation and construction.

This means that adjectives in Albanian language are formed through:

prefixation, suffixation, addition of the preposed article, simultaneous suffixation, and addition of the preposed article, and simultaneous prefixation, suffixation, and addition of the preposed article; by compounding and conversion...Means if adjectives can further be characterized as productive or nonproductive (p. 199)

a) **productive formation of adjectives**

- *formation of adjectives by prefixation: -pa and -jo* (in adjectives which carry a negative or a private meaning): *i panjohur* (unknown); *i padrejtë* (unfair), *jonjerëzor* (inhumane), *joshkencor* (unscientific); **-ndër, -anti, -para, -pro, -kundër, -stër, -ultra, -nën, -tej, porsa, -prej, -sapo**: *ndërqelizor* (intercellular), *antiseptik* (antiseptic), *parakombëtar* (prenational), *proamerikan* (pro-American), *stërlodhur* (exhausted), *ultrazë* (ultrasound), *nënujor* (underwater), *tejdukshëm* (transparent), *porsalindur* (new-born), *prejardhur* (derived), *sapomartuar* (newly-wed), etc.
- *formation of adjectives by suffixation: -(ë)s, -as, -ar, -tar, -or, -tor, -ak, -ac, -anik, -ual, -iv, -ikë*: *zhvatës* (hustler), *prishtinas* (from Prishtina), *fshatar* (peasant), *engjëllor* (angelic), *punëtor* (industrious), *pranveror* (spring, vernal), *vjeshtak* (autumnal, autumn), *qelbac* (foul, nasty), *thatanik* (thin, skinny), *gradual* (gradual), *edukativ* (educative), *dialektikë* (dialectics), etc (Agalliu.2002.p.190-191).
- *formation of adjectives with the adjectival article: -pa + NOUN stem*: *i papunë* (jobless), *i pashpirt* (cruel), *i pafund* (endless); **-mos + NOUN stems**: *mospërfillës* (impolite), *mosveprim* (inaction), *mosparaqitje* (absence). The concordance between the adjective and the noun in conjunction with suffixes, and in some cases suffixes and prefixes, too, and from verbal stems and the form preposition + noun have created this type of adjectives. In some other cases, i.e. when these adjectives are semantically taken into consideration, show that adjectives which are formed by preposing the adjectival article to a participle usually have a passive sense. For example: *i mbyllur* (closed), *i hapur* (opened).
- *formation of adjectives with suffixes and article: -shëm, - (ë)t(ë)*: **common nouns** can serve as derivational stems in the formation of these adjectives, for example: ***idëmshëm*** (damaging), *i famshëm* (famous); **adverbs and adverbial locutions** can serve as

derivational stems, too, as in: *i djeshëm* (yesterday's), *i përherëshëm* (permanent, constant, perennial); some are formed **from the plural of noun stem** rather than the singular of the noun stem: *i drunjtë* (wooden); *i florinjtë* (golden); and some are formed **with citation form stems of verbs ending in consonants**: *i çelët* (clear), *i fshehtë* (secretive), *i zbehtë* (pale), etc.

- *adjectives formed by compounding*: a **compound** adjective is an adjective which is formed with the unification of two or three stems into one word, i.e. one adjective. These adjectives may be either in a **coordinate relationship** with one another, or **subordinate relation** with one another. *Coordinate relationship* shows an adjective which is formed by two or three stems which carry equal syntactic and semantic value and do not depend nor modify the other, however complement the meaning of the other, as in: *fantastiko-shkencor* (science-fiction); *anglo-sakson* (Anglo-Saxon), *social-demokratik* (social-democratic), etc. *Subordinate relationship* shows an adjective which is formed also by two (sometimes three) stems and where one of the stems, either the qualifying stem or the qualified stem designates a notion which carries a broader meaning than the whole compound adjective. This type of adjectives is divided into several subgroups depending on stems which form these adjectives:
 - a) **two noun stems**: *hundë-shkabë* (eagle-nosed); *zemër-lepur* (faint-hearted). These adjectives show modifying features of one part of the stem to the other part of it, identifying the meaning of both and giving the value of the latter over the former part of the adjective, as seen in the example above;
 - b) **a noun stem and an adjectival stem**: these compound adjectives may be of two kinds: one which shows that “the first element is composed of a noun designating something belonging to the thing modified by the compound, example: *belhollë* (slender, thin-waist), *zemërgjërë* (generous). In the second type, the first modifying element may be any kind of noun, while the second, modified element is an agentive noun, example: *frytdhënës* (fruitful), *liridashës* (freedom loving)” (Newmark et al. 1982.p.206);
 - c) **Adjectives composed of quantifier plus adjective**: this type of adjectives consists of any number or quantifiers such as: “*shumë*” (multi, many) or “*disa*” (several, some): *njëditor* (daily); *disa ditë* (of several days);
 - d) **Adjectives composed of quantifiers plus a noun with the suffix ‘-sh’**: a number or any quantifier may be used as the qualifying element of the compound adjective

in this group, whereas a noun plus the suffix –sh “serves as the element qualified” (p. 206) Example: dyngjyrësh (double-coloured), shumëngjyrësh (multicoloured);

- e) **Adjectives composed of the reflexive pronoun ‘vetë’ and agentive noun or adjective:**the first element in these adjectives serves as the complement of the second element. Example: vetëmohim (self-sacrifice), vetëndriqes (self-illuminating)

b) Non-productive adjective formation

Based on the authors Newmark, et al. (1982), this subdivision of adjectives consists of:

a) adjectives with prefixes; b) adjectives with suffixes; c) adjectives with adjectival articles; d) adjectives with suffixes and articles; e) adjectives with suffixes, prefixes, and articles; f) adjectives formed by conversion; g) compound adjectives, which are further divided into the following: i) adjectives composed of two adjectival stems; ii) adjectives composed of an adverbial stem plus an adjectival stem; iii) adjectives composed of an adjectival stem plus a noun or vice versa (p.207-209).

- **Adjectives with prefixes:** there is a number of prefixes which form these adjectives: -a, -mbi,- për, -ç, -sh, -zh, -an, -im, -in. Some of them carry the same prefix as in English language. Examples:
 - ‘a-’: aqefalik (acephalous, headless); aperiodik (dead-beat)
 - ‘mbi-’: mbinatyror (supernatural), mbizotërues (prevailing, predominant)
 - ‘për-’: përhënur (moonstruck), përimitim (itemization, particularisation)
 - ‘ç-’: çorganizuar (disorganized, unorganized), çregjistruar(written off)
 - ‘sh-’:shpleksur (undone, unrevelled), shpolarizim (depolarization)
 - ‘zh-’: zhdhjamosur (lean, fat-free), zhgënjyer (deluded, disappointed)
 - ‘an-’: analeptic (analeptic), anakronik (anachronistic)
 - ‘im-’: immoral (immoral)
 - ‘in-’: inorganic (inorganic)
- **Adjectives with suffixes:** the most common suffixes which help in the formation of adjectives are the following: -tor, -ik, -al, -ual, -oz, -iv. Examples:
 - ‘-tor’: barishtor (herbaceous, herbal), baritor (pastoral)
 - ‘- ik’: satirik (satirical), sintetik (synthetic (al)), idilik (idyllic)
 - ‘-al’: teatral (artificial), artisanal (artisan)
 - ‘-ual’: gradual (gradual)

‘-oz’: ambicioz (ambitious), poroz (porous), tekanjuz (whimsical, capricious)

‘-iv’: demonstrative (demonstrative), preventive (preventive)

- **Adjectives with adjectival articles:** an adjectival article is preposed to the adverbial stems. Examples: i përpjetë (uphill, ascending), i hershëm (early)
- **Adjectives with suffixes and articles:** ‘-ë’, ‘ë(m)ë’. Examples: i shpejtë (fast), i forte (strong), i mesëm (average)
- **Adjectives with suffixes, prefixes, and articles:** ‘për-’, ‘të’, ‘-shëm’. Examples: përpjestimor (proportional); i përciptë (superficial), i përpjestueshëm (proportionable)
- **Adjectives formed by conversion:** this group of adjectives is formed from other parts of speech mainly from nouns without adding any suffix or prefix to the word. Example: trim (brave), përtac (lazy), plak (old), grykës (greedy), lapangjuz (messy)
- **Compound adjectives:**

i) Adjectives composed of two adjectival stems: the stem may be a calque, a literal translation from a borrowed word. Examples: internacional (international), shkencë kompjuterike (computer science), elektromagnetik (electromagnetic)

ii) Adjectives composed of an adverbial stem plus an adjectival stem: ‘jashtë-’; ‘lart-’ ‘sipër’, ‘shumë-’, ‘gjysmë-’, etc.

Examples: jashtëligjor (extralegal), lartshënuar (above-quoted), gjysmushtarak (semi-military) sipërvendosje (superposition, superimposition), shumëtrajtshëm (multiform, diversified).

iii) Adjectives composed of an adjectival stem plus a noun or vice versa. Examples: larghedhës (long-range (gun)), mirëbërës (beneficent), etc. (pp. 207-209).

5.11 Comparison of adjectives

Adjectives in Albanian language undergo three degrees of comparison similar to English language. They are constructed periphrastically with the help of particles. In Albanian, too, it is only qualitative adjectives which may compare because their semantic meaning allows it to happen. Otherwise, adjectives which do not express quality but express specific meaning, such as : i/e çalë (lame, limping) , i/e gjallë (living), i/e marrë (mad, crazy), i/e shurdhër (deaf), etc., do not use comparison unless figuratively speaking. Example: Ai ishte më se miku i tij. / He was crazier than his friend.

Otherwise, Albanian adjectives compares in three degrees: positive, comparative and superlative.

Positive degree is constructed by using: ‘aq + adjective+ sa + adjective (noun):

Ai është **aq i ri sa i zgjuar**.~He is **as young as** he is intelligent.

Comparative degree and **superlative** degree are expressed by using the particle ‘**më**’ + **adjective**. Depending on the form in which it appears, the adjective is expressed either as an indefinite comparative or definite comparative. To compare as an indefinite form it means that the adjective is used with an indefinite form with its prepositive ‘**më**’ thus creating an indefinite comparative. Example: Ajo është **më e gjatë se** i vëllai. ~She is **taller than** her brother. In comparing as definite comparison, i.e. ‘**më**’ + **adjective** in the definite form, there will be two forms given in Albanian language: **a) the definite comparative** and **b) the absolute superlative**. Example: **a)** Cilën ngjyrë e dëshiron? ~ Ma jep atë më të errët! (Which colour what you like? ~ Give me that darker one!) **b)** Ai është më i dashuri. ~ He is the dearest. Elative gradation as a comparative gradation is expressed by using ‘**shumë**’ (very) and ‘**tepër**’ (too). Examples: Kafeja është **shumë** e nxehtë. ~ This coffee is **very** hot.

Kafeja është **tepër** e nxehtë. ~ This coffee is **too** hot.

On the other hand, comparison which shows a lesser degree is expressed by using ‘**pak, shumë pak, pakëz, aspak, hiç, fare**’ (little, a bit, certainly not,...) and ‘**më pak**’ (less).

Examples: Ky ushtrim ishte pak i vështirë. ~ This exercise was a bit difficult.

Ushtrimi ishte shumë pak i vështirë. ~ The exercise was just a little bit difficult.

Ushtrimi nuk ishte aspak i vështirë. ~ The exercise was not difficult at all.

Ushtrimi nuk ishte fare i vështirë. ~ The exercise was not difficult at all.

As seen in these examples the degree of comparison in such cases consists of words which modify the adjective and that is done by using adverbs which is similar to the rules given in English grammar for expressing inferiority when comparing (Agalliu.2002.p.172-180).

5.12 Cohesion within linguistic structure

In Albanian, like in other Indo-European languages, adjective as a word which defines and qualifies a noun is adapted with the noun in gender (which in Albanian consists of masculine and feminine), number (which consist of singular and plural) and case (which in Albanian are five: nominative, genitive, accusative, dative and ablative). In Indo-European languages grammatical categories of adjective were expressed, as a rule, through grammar indicators (suffixes, prefixes, affixes) which were used mainly behind the word itself. But, the development of Albanian language through years shows differences in using adjectives in comparison to other Indo-European languages. As seen in this research, adjectives in Albanian language should take into consideration gender category, number, case, degree, position of different parts of speech, especially that of a noun, and the context given. Since cohesion is “part of the text-forming component in the linguistic system and is the means whereby elements that

are structurally unrelated to one another are linked together, through the dependence of one on the other for its interpretation”(Halliday and Hasan.1976.p.27), then adjectives in Albanian language according to their construction and usage show their richness and complexity when being used in translation of different phrases, expressions, paragraphs, and other language constructions including texts of different genres.

Chapter VI: Synopsis, Idiolect and Corpus

During the process of translation, the translator ought to structure the text which is to be translated from its SL to the TL. The structuring is mainly realized through the combination of the semantic accuracy and pragmatic functionality while taking into consideration the linguistic and cultural context of the TL. Translation should also be structured in accordance with its communicative and discourse situations. The style of the translation should be considered as an appropriate way of using expressive language competencies in a given situation, while respecting the overall linguistic structure of the language of translation. Based on this and the capacity the translator Kasoruho had, it may be considered that he was excellent in transmitting the writing styles of all three writers of the novels chosen for this research in all the planes of translation, i.e. structural and lexical planes. Kasoruho, has a rich linguistic knowledge of Albanian. He is capable of naturalizing the source language into the target language in its full lexical, phraseological and syntactic level. When it comes to preserving the cultural connotations and emotional effects of particular words, he does his best to make sure that he is faithful to the author and that he is transmitting an effect similar to that of the source text. He is always aware of the specific difficulties a translator faces during the process of translation from the SL to the TL as it is impossible to have an acceptable translation without a proper knowledge of both languages, and their proper use. These difficulties vary from author to author and from work to work depending on what is supposed to be translated. The approach towards a particular text which will be translated depends on many planes. It depends on the plane of social and historical setting, phraseology, vocabulary, perception of the message and its transmission from the SL to the TL. In other words, the translator should take into consideration every element within a work of an author during the process of translation because it is the translator's goal to transmit the message clearly and faithfully. In the process of translation by Kasoruho, this process does not imply the presentation of only one translation mode, but the usage of a variety of alternatives. There are mainly two approaches to the translation process which characterize Kasoruho: his intuitive translation and analytical translation. Depending on the intuitive or analytical skills of the translator, there are two main options: addressing the texts where the interpreter relies on his intuition while evaluating the tone of the text during the translation process to the end of the given text which usually covers texts which are easy read, whereas difficult texts make the translator base the translation process on his/her analytic abilities because of the importance to go through the text several times while defining the tone, the register, and other key elements of the text and only after defining all the mentioned

elements the process of translation may begin. Based on the analysis of the work of Kasoruho, we might say that he is considered to be an intuitive translator with the exception of translating *The Scarlet Letter* which he read before starting with the translation due to the sentences, style, story, setting which created the whole story and captures the attention of the translator as a reader firstly and then as the transmitter of the whole story to the TL reader. It is known that in every language there is one or more dialects, i.e. languages undergo variations. Literary language takes from the dialects every word and expression that is needed to complement the system and that brings to it a true enrichment. There are many words and expressions from dialects that can enter the standard language lexicon, because they enrich it, replace foreign words, bring nuances and emotions to a variety of expressions. These variations may consist of speakers of the same language but of different dialects. Then again, the form of a language spoken by a single individual is known as idiolect, and every speaker of a language has a distinctive idiolect. Kasoruho uses both dialects in Albanian, namely geg and tosk. Scholars believe that the two dialects of the Albanian language have an equal enrichment zest, contributing equally to the standard language lexicon core, enriching and supplementing it with different registers and styles. The evaluation of a word or a phrase is not done according to the dialect or district source, but according to the real value it has in the lexical system of this standard. This unlimited enrichment zest is also based on common features that have both the dialects of our language. In this sense, we find that translator Amik Kasoruho uses language features that distinguish him from other translators.

6.1 Part One: Synopsis of “*The Scarlet Letter*”, “*Never Love a Stranger*”, and “*Wuthering Heights*”

6.1.1 Nathaniel Hawthorne’s *The Scarlet Letter*³¹

The novel “*The Scarlet Letter*” was written almost 150 years ago, i.e. it was published for the first time in 1850. It is a story of a woman who faced the harshness of a society because she let her emotions lead her instead of behaving according to the societal rules. The plight of Hester Prynne, hypocrisy of Arthur Dimmsdale and the revenge of Roger Chillingworth arouse different emotions in readers: sympathy for Hester, anger towards Arthur, and disgust toward Roger. This entire story evolves during the Puritan New England in the 17th century. It begins with the arrival of Hester Prynne to the New World and her husband who was supposed to join her after he finished some business in Europe. However, he got captured by Indians before he reached New England leaving Hester in Boston waiting for him. With the time passing, Hester

³¹ Hawthorne, N. *The Scarlet Letter* (Eng.). Damka e Turpit (Alb).

believes her husband is dead. She commits adultery and gets pregnant. Because of this adultery, she was sentenced to prison by the village magistrates who made her wear a scarlet "A" letter on her dresses for the rest of her life. While being imprisoned, Hester embroidered the scarlet letter with gold thread. But, her punishment did not finish by fulfilling her jail sentence. Before she was released, she was forced to face all the villagers by standing on the scaffold. There she refuses to reveal the name of her child's father and even though she is sent to prison for adultery, she continued not to reveal her secret. Hester gave birth to a baby girl whom she named Pearl. With all her difficulties while being judged by everyone, she fought for Pearl when the magistrates of the village tried to take Pearl away from her. With the help of the Governor Bellingham and the Reverend Arthur Dimmsdale, Hester was allowed to keep Pearl with her. The story then turns to Roger Chillingworth and Arthur Dimmsdale. Chillingworth becomes a respected member of the community and personal medical advisor to Arthur Dimmsdale, whose health was not well at all. Dimmsdale lacks the courage to confess his deed publicly but this entire situation makes him feel bad and worsens his health condition. Chillingworth does not want to stop tormenting Dimmsdale which makes Hester and Dimmsdale plan the escape from the town and start their new life to the Old World. However, as Dimmsdale was going through the Election Process which he won and finally decided to come out openly in front of the whole village, this put an end to the possibilities of Chillingworth to continue with his revenge against Dimmsdale and Hester. It was on the scaffold during one evening that Dimmsdale took Hester and Pearl by their hands in Chillingworth saw the scene which made it clear to him who the person that Hester committed adultery was. However, as she did not confess to Chillingworth, he could not openly seek revenge. On the other hand, Dimmsdale, who had the letter A on his chest and finally revealed his secret and accepted his deed in front of the whole village dies because of his ill health. Chillingworth dies within a year leaving a good fortune to Pearl. Hester and Pearl leave Boston only to come back years later where Hester dies, too. Dimmsdale and Hester were buried next to each other, and shared a common gravestone.

The Scarlet Letter is a romance. It represents the human experience where the inner truth, the human heart truth is exposed in order to face the harsh reality of a judgmental society of that period of time. Hawthorne wrote during the Romantic Period in American Literature which covers the period from 1830 to 1865. *The Scarlet Letter* belongs to that period of time and it deals with the interior psychology of individual characters. The writing style which Hawthorne used in his novel offers the vocabulary and the writing style of the years 1850. He uses symbolism (the scarlet letter A), irony, literary allusions and all these devices are perfectly

embedded with other elements of the novel, such as alienation, appearance versus reality, and breaking society's rules³².

6.1.2 Harold Robbins' *Never Love a Stranger*³³

Ayn Rand, author of "Fountainhead" and "Atlas Shrugged" was quoted as saying, "Harold Robbins has the most cinematic eye of any author I have ever read. He makes the reader feel he is in the room where the scene takes place."³⁴

Harold Robbins (1916–1997) is one of the best-selling American fiction writers of all times. He ranks 5th on the world's best selling fiction author list just behind Shakespeare and Agatha Christie. Robbins wrote novels that come across with audiences due to their graphic portrayal of sex, violence, power and drugs, and the multilayered complexities of his characters, as evidenced by his best-selling novels *Never Love a Stranger*. He once said in an interview: "People make their own choices every day about what they are willing to do. We don't have the right to judge them or label them. At least walk in their shoes before you do."³⁵ Harold Robbins' very first novel *Never Love a Stranger* is also one of his most powerful novels. It tells the courageous and emotional story of Francis "Frankie" Kane, from his weak and miserable beginnings as an orphan in New York's Hell's Kitchen. From that confused and disparaged start, Frank works his way up, choosing the wrong side of the law to make a name for himself. At a young age, he becomes one of the city's most dangerous men, satisfying in his passion for power, sex, and the best things in life—whether or not they can be acquired.³⁶

This is a typical old Robbins ballad, outlining the life of Frankie Kane as he grows up to face the world. Frankie is human and sensitive and quite normal for a hero. The love story with Ruth has an air of innocence about it and Robbins expertly developed the plot to a nice climax. All the characters are human and sensitive and act in a way which common people do. *Never Love a Stranger* takes a determined look at a New York that's long gone by—revealing life during and after the Great Depression, when the syndicate ruled the city without mercy. It was published in 1948 and immediately became bestseller. However, it was banned in Philadelphia and was proclaimed as indecent novel due to scenes which were depicted as describing sexual moments too vividly. "Never Love a Stranger" is the story of the insensitive soul of Frank Kane, orphan,

³² Ellis, G.W. and Reed, Ch.A. A Teacher's Guide to the Signet Classic Edition of Nathaniel Hawthorne's "The Scarlet Letter" by Elizabeth Poe.

³³ Robbins, H. *Never Love a Stranger* (Eng.), Mos Dashuro Kurrë Një të Huaj

³⁴ Jann's Notes in Robbins "Never Love a Stranger", pg. 455

³⁵ Retrieved from: <https://haroldrobbinsnovels.com/pages/about-us>

³⁶ Retrieved from: https://www.goodreads.com/book/show/308585.Never_Love_a_Stranger

illegitimate child, seducer, and king of the gambling ring, told largely in first-person flashbacks.

Never Love a Stranger is still considered one of Robbins' most incredible books. As mentioned earlier, it tells the story of Francis "Frankie" Kane, an orphan growing up in the dirty world of New York's Hell's Kitchen. After being kicked out of a Catholic orphanage when it is discovered that he is of Jewish origin, a confused and deeply concerned Frankie turns to a life of crime, the only life he knows, and he's good at it. Frankie quickly makes a name for himself and becomes one of New York's most dangerous men, ruling the city with an iron fist and satisfying in his infatuation for sex, power, and the best things life has to offer—regardless of whether they're for sale. But Frankie's childhood friend, Jerry, grows to become an ambitious, harsh and strong district attorney—committed to bring Frankie down. In Robbins' writing inception, he takes a determined look at the threatening New York of a bygone era when the syndicate ruled without mercy—and the world was introduced to a writer who would influence pop culture worldwide for decades to come. This is the novel that started it all—giving the world its first taste of Robbins' world of sex, corruption, and intrigue³⁷. With over 750 million copies sold to date, Robbins became one of the most successful authors of all time.

6.1.3 Emily Brontë's *Wuthering Heights*³⁸

Love is not always a happy experience. Nor do people who love each other always treat each other gently. We are all familiar with stories where two lovers are kept apart by outside forces - sometimes by their families, sometimes by the customs of their society.

In *Wuthering Heights* the main force that keeps the lovers apart is themselves. The characters in this story, just like real people, have weaknesses - and their weaknesses lead them into unhappiness. They are proud and selfish; they often have mixed feelings and are unable to make up their minds: For these reasons love often fails, but rarely as passionately and dramatically as in this story.³⁹

Emily Brontë was born July 30, 1818, at Thornton, near Bradford, Yorkshire, the fifth of six children born to Patrick Brontë and his wife Maria Branwell. Emily and her other siblings amused themselves by telling stories about toy soldiers which were given to them by Mr. Brontë as a gift after one of his trips. In time they began to create imaginative worlds through

³⁷ Retrieved from: <https://www.amazon.ca/Never-Love-Stranger-Harold-Robbins/dp/1491589728>

³⁸ Brontë, E. *Wuthering Heights* (Eng) and *Lartësitë e Stuhishme* (Alb.)

³⁹ Brontë, E. *Wuthering Heights*. Retold by Clare West. Oxford University Press. Retrieved from: <http://dl9.irlanguage.com/Wuthering-Heights/Wuthering-Heights-L5.pdf>

writing adventures and romances. When Emily was seven, she had experienced three deaths—her mother when she was three, and her two older sisters, Maria and Elizabeth. This kind of life, with its focus on death and nature, became the center for her imaginative play and then later her writings. In 1845 Emily began to write *Wuthering Heights*. After the novel was published in 1847, Emily withdrew from the world and did not write any more. In 1848 she died from a severe infection caused by a cold she got while attending the funeral of her brother Branwell. She was thirty years old.

The chronology of *Wuthering Heights* is carefully planned. Its narrative time shifts between the present and the past which gives a broken line from the past to the present and this is seen several times in the novel. There are also shifts in point of view. It is Lockwood's recounting of his year at the Grange which we see at the beginning of the novel, then Nelly Dean's remembrances as a shift from the beginning of the story, and from time to time there is a third voice which reports on an event at which Nelly was not present. There are several themes which are dealt with in the novel, such as: relationships within the families, rivalry present in the families, family history, love which is seen as both romantic and unfortunate, then there is revenge theme and the antagonism between nature and civilization. The novel is considered to be rich and complex in its structure. There are two generations of characters, and the generations reflect one upon the other in regard to the themes and relationships. *Wuthering Heights* tells stories or better to say it tells histories. It tells the story of two families and the way an outsider tries to reconstruct the history of those families; it tells the story about the love between Catherine and Heathcliff. The action of the novel in its most parts deals with Heathcliff's revenge against the Earnshaws and Lintons and raises questions about the effects of revenge. The behavior of the Earnshaws is caused by elemental or natural forces whereas the actions of the Lintons are mannered, appropriate, and socialized. These features make the distinction in the novel between these two families first of all and then between other elements in the novel. Descriptive passages in the novel give it its specific mood within the entire novel. The context of the novel is based on the life in 19th century England and topics to consider are Victorian life and manners, the impact of the industrial revolution on English town life, the class system, medical practices, life expectancy, family life, and the role of women in that period.

As described by McGlenn and McGlenn (2014)

Wuthering Heights is a novel of revenge and romantic love. It tells the stories of two families: the Earnshaws who live at the Heights, at the edge of the moors, and the genteel and refined Lintons who live at Thrushcross Grange. When Mr. Earnshaw brings home a foundling to live in the family, complex feelings of jealousy and rivalry as well as a soulful alliance between Heathcliff and Catherine develop. Believing that he has been rejected by Catherine, Heathcliff leaves to make his fortune. When he returns, Catherine is married to Edgar Linton, but she still feels deeply attached to Heathcliff. Disaster follows for the two families as Heathcliff takes revenge on them all. Only the second generation, young Cathy and Hareton Earnshaw, survive to go beyond this destructive passion in their mutual love (p.2-22).

Often *Wuthering Heights* is used to construct a biography of Emily's life, personality, and beliefs. Nevertheless, the novel is set at a time when capitalism and industrialization were changing the economy, the traditional social structure and the relationship of the classes of that period of time.

6.2 Part Two: Idiolect

In his article on *idiolect*, Wright (2018) talks about

...The notion of linguistic individuality or the role of the individual in language, if not explicitly the term “idiolect” has been introduced in linguistics in the late nineteenth century, and has sporadically been the focus of discussion across a range of disciplines in linguistics. This includes debates over whether idiolect resides in the overall linguistic system of an individual or in their patterns of usage, or whether the individual plays a role in language change. In some fields, the advent of large collections of texts has facilitated a testing of the theory of idiolect (p.1-2).

According to Crystal (2008) ‘idiolect’ is defined as a linguistic term used “to refer to the linguistic system of an individual speaker –one’s personal dialect”(Crystal.2008.p.235). In other words, it is a language variation which shows features of an individual speaker and is manifested through the modes of his/her vocabulary, grammar and pronunciation which are used by that speaker.

According to Hazen (2006) another definition of an idiolect gives two specific meanings of it or better to say “its specific meanings predominantly fall in two categories:

- The sum total of language of one person, including all possible utterances

- The linguistic output of one person (i.e., only what that person says and not the internal knowledge in the mind) (p.512-513)

The term ‘idiolect’ has been part of the linguistics since the 19th century but the term itself did not show as being used until the year 1948 with

The Junggrammatiker in general and specifically Paul, in *Prinzipien der Sprachgeschichte*, who argued against the metaphor of languages as living organisms, instead advocating the locus of language in the minds of individuals (p. 513).

It was Bernard Bloch in 1948 who coined the term ‘idiolect’ although his coining was a result of another earlier scholar, Bloomfield (1938) who defined ‘idiolect’ as “the totality of possible utterances of one speaker at one time in using a language to interact with one other speaker” (p. 513). This definition argues that “a) an idiolect is peculiar to one speaker, (b) that a given speaker may have different idiolects at successive stages of his career, and (c) that he may have two or more different idiolects at the same time” (Hazen.2006.p.513).

6.2.1 Idiolect features of Amik Kasoruho

It is true that every writer of a literary work plays an important role in his/her work because the writer himself/herself is the one who tries to tell the story as real and vivid thus making it an ever-lasting and memorable. It is the same effort that a translator makes with one aim only, to transmit the message of the writer from the SL to the TL. One of the strategies that each writer uses to achieve the desirable effect at his/her readers in creating a real and vivid story in the imagination of the readers is by using a creative and memorable language through different stylistic tools, different grammar traits and features and by using parts of speech which create and give spirit to their stories such as by using adjectives. However, this study was conducted to find out the strategies, technique and translation methods used and the similarities or differences identified in the translation from English into Albanian language. The novels chosen to analyze the translation of adjectives are “Never Love a Stranger” by Robbins, “Wuthering Heights” by Dickinson, and “The Scarlet Letter” by Hawthorne which were translated into Albanian by one translator only, Amik Kasoruho. Leech and Short (2007) stated that “examining the language of a literary text can be a means to a fuller understanding and appreciation of the writer’s artistic achievement” (p.1).

Hence, we must emphasize that translation as a specific field in linguistics and in this research focused only on adjectives which were translated and which involved

...the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be as closely as possible but not so closely that the TL structures will be seriously distorted (Bassnett.2002.p.12).

These areas of analysis are of particular importance in this study because their translation in the language of translation is very important in order to feel the same effect and sensation that source language readers of the story have experienced. Since these terms create different strands and connotations, in most cases it is impossible not to have translation loss. During the translation process, the translator should decide which of these connotative strata are most important and what would be the right strategy to highlight them in the translation language. We disclosed the theoretical basis for the translation of different terms, with the focus on adjectives, which later assisted us in the contrastive analysis of concrete examples. The examples were divided into tables according to their linguistic categories and then their results were analyzed in the language of translation.

Translation strategies used for this research and the analysis of adjectives in the chosen novels are as follows: a) **transposition** as the first technique or step towards oblique translation. Oblique translation is another term for free translation where the translator exercises his/her freedom to attain equivalence. It operates at the grammatical level and it consists of the replacement of a word class by another word class without changing the meaning. From a stylistic view point, the transposed expression does not have the same value, but the meaning is the same. Transposed expressions are usually more literary in character and most important is to choose the form that best fits the context; b) **modulation** as another technique which is widely used. Modulation basically means using a phrase that is different in the source and target languages to convey the same idea. Modulation helps the translator generate a change in the point of view of the message without altering its meaning and without generating an unnatural feeling in the reader of the target text; c) **equivalence** as another technique used during of translation processes especially if a specific linguistic unit in one language carries the same intended meaning / message encoded in a specific linguistic medium in another, then these two units are considered to be equivalent. The domain of equivalents covers linguistic units such as morphemes, words, phrases, clauses, idioms and proverbs. So, finding equivalents is the most problematic stage of translation. It is worth mentioning, however, it is not meant that the translator should always find one-to-one categorically or structurally equivalent units in the two languages, that is, sometimes two different linguistic units in different languages carry the same function; and d) **word for word translation** (Newmark) with patterns of adjectives taken from the English novels and their translation realized in Albanian through an analysis of the examples by categories (corpus with '-ing' ending; corpus with '-ed' ending; 'a-' adjectives (awake, alive<etc).

It's important to emphasize in this research that translating Allende is one thing; another thing is to translate Rowling's saga, and a different one to translate Robbins's storyline, and that of Pirandello or Bronte. And the differences stand in many layers: in the phraseology, the vocabulary, the historical and social environment, the perception and the transmission of the authors' messages. In short, every author, every single work of an author, has its specificity that the translator should know and respect faithfully while offering a clear picture of the writer's ideas, thoughts, emotions, and message. There are mainly two approaches to the translation process: intuitive translation and analytical translation. We can say for sure that Kasoruho as the translator of the three above mentioned novels chosen to be analyzed in this research, is an intuitive translator, as he has himself stated, admitting that it was the novel "Scarlet Letters" only that he had read before he started its translation. Kasoruho stated that unlike other books, he began to read it before he translated it and was absorbed into it till the last page. "It was the sentence, the style, the event, the environment that caught the attention in a kind of spiral way, leaving no possibility to relax"(Kasoruho).

According to the attitude of Kasoruho and his translation wisdom, we should emphasize that one of the stylistic features of the translator Amik Kasoruho, was the use of styles which carry subjective meanings of the author or character, and as such make the discourse more alive and resembling a real situation. To achieve these connotative strata, Kasoruho uses his inexhaustible language, extracurricular and cultural skills, which stem from his professional formation and the uninterrupted relationship he has with the book. A lexical way of expressing a connotative stratification of a term is the use of contexts that give the word an emotional coloration and express the viewer's or person's point of view to the referent or object they are describing. Adjectives can express connotations and/or positive or negative emotions that include flattering, approving, admiration or peculiar, denying, offensive, aggravating expressions and as such carry stylistic values besides morpho-semantic connotations. Kasoruho states that every author with whom the translator "makes a duel" has its own specific difficulties. This is understandable, but the biggest difficulty, he thought, was precisely the adaptation to our language. We cannot have a smooth translation without a proper knowledge of the Albanian language and its proper use, thus these difficulties vary from author to author and from work to work. The idiolect features of the translator Kasoruhomake himthe translator who does not adhere to translation theories but uses his intuition and linguistic fundament. Contrastive analysis illustrated with examples of idiolect features of the translator will lead us to the conclusion if the translator Kasoruho has compromised the norms and ideologies of literary translation as well as the level of readers or has remained faithful to his translation principles: highlighting the potential of the Albanian language and achieving an aesthetic-literary product, as well as highlighting the problems caused by cultural terms, neologisms, intertextual references, word games and dialectal footprints.

He personally was not very happy with a number of translations being realized by different and especially young translators who quite often would use words and expressions which are not considered Albanian.

In an interview given to the journalist Vrapı (2011):

To translate does not mean bringing something in written from one language to another or making it comprehensible. First of all, it means making foreign authors speak in your language: to speak your language nicely and correctly. Responsibility for this culture transition from one language to another belongs simply to the translator. But it is not possible to speak for translation, unless it is subjected to a conscious, rigorous and competent review by the translator himself. There can be no translation that does not undergo this review. The translator is responsible, *inter alia*, for the form in which his re-creation is presented to the reader. I am quite convinced that editing should be done by the translator himself/herself. Because he alone is responsible until the end of respecting the author's style, his language, the covenant that comes from the text. I have seen books that have not been edited by the translator himself/herself and I have been disappointed (Vrapı.2011) ⁴⁰.

Kasoruho faced difficulties while translating and in one of his published interviews he emphasized those difficulties. Further in the interview, Kasoruho (2011) said that:

Any author with whom the translator is in "duel" the translator has his own specific difficulties. This is understandable. But the biggest difficulty I think is exactly the adaptation in our language. We cannot have a smooth translation without a proper knowledge of the Albanian language and its proper use. From my experience I can say that these difficulties vary from author to author and from work to work. Let me emphasize here that it is enough to remember that it is quite different to translate Allende and that of the saga of Harry Potter of Rowling; it is quite different to translate Robbins' storyline and it is quite different to translate that of Pirandello or Emily Brontë. And that in many ways: in the phraseology, the vocabulary, the historical and social environments, the perception and the transmission of the authors' messages. In short, every author, even every single work of an author, has its specificity that the translator should know, i.e. how to make it clear and faithful for the reader (*ibid.*)⁴¹.

⁴⁰Vrapı, J. (2011). Amik Kasoruho: Kur Dikens të lë shije të hidhur që në faqet e para. ... Retrieved in March 2018 from: http://www.sot.com.al/index.php?option=com_content&view=article&id=3666:amik-kasoruho-kurdikens-të-lë-shije-të-hidhur-që-në-faqet-e-para&catid=153:kulture&Itemid=483

⁴¹Vrapı, J. (2011). Amik Kasoruho: Kur Dikens të lë shije të hidhur që në faqet e para... Retrieved in March 2018 from: http://www.sot.com.al/index.php?option=com_content&view=article&id=3666:amik-kasoruho-kurdikens-të-lë-shije-të-hidhur-që-në-faqet-e-para&catid=153:kulture&Itemid=483

One might consider that Kasoruhó followed the philosophy of translation elaborated by Eco (2001) who considers that “a translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural” (p.17). According to Eco (2001) “translation is not about comparing two languages, but about the interpretation of a text in two different languages, thus involving a shift between cultures” (p. 1). As a matter of fact, Eco (2001) emphasizes that “a translation can express an evident deep sense of a text even when violating both lexical and referential faithfulness” (p. 2). In other words Eco stresses that “translating is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence” (p. 13). Based on many arguments given by Eco and other scholars on theory of translation and translation studies seems that Kasoruhó had his own “world” of translation. Kasoruhó in his works led a specific trail of translating the most famous novels in the world. As such, it was appropriate to comment some theories of well-known scholars regarding translation strategies and methods and see whether they fitted with Kasoruhó or not, since Kasoruhó is known for having his very specific ways of translating most probably without taking into consideration neither Newmark, or Bassnett, or Venuti or any other known scholar who dealt with the issues of translation.

6.3 Part Three: Introduction of the corpus

As seen from the study realized up to this stage, the aim of this study is to analyze adjectives used from the SL (English) into the TL (Albanian) and see what strategies were used by Kasoruhó to translate the adjectives used in novels and to investigate whether these adjectives differ in their morphological, syntactical and semantic meaning when translated from one language to another. In order to show how the adjectives were translated and used in Albanian language after being translated from English as a Source language, the best idea was to identify and have the strategy for analyzing the adjectives in three different novels.

One of the best practices in identifying, separating, extracting, analyzing, defining and explaining the usage of certain parts of speech within a language and then the version in a translated language, requires the development of a corpus. However, since the common strategy in compiling the corpus for words through technology was not the intention in this thesis due to the difficulties in realizing it, then the more classic corpus was organized with the purpose mentioned above. Since the idea of the thesis was not to use a system of renumeration but identify, use words, phrases, paragraphs, from the three novels in different ways, then the so-called corpora of this thesis mainly consists of tables divided into groups according to the analysis done in the thesis. Many scholarly articles and writings were used as a guide to

identify, classify, analyze and discuss about the adjectives in the three novels: 'Never Love A Stranger', 'The Scarlet Letter', and 'Wuthering Heights'.

As analyzed earlier in this study, Newmark (1988) classifies three basic translation processes:

(1) The interpretation and analysis of source language text; (2) The translation procedures, which may be direct, or based on source language (SL) and target language (TL) corresponding syntactic structures; (3) The reformulation of the text in relation to the researcher's attention, the reader's expectation, the appropriate norms of the target language (TL) and so forth (p.144).

Then, Newmark (1988) suggests

...eight translation methods on the basis of language used to emphasize either SL or TL. The translation methods that emphasize the source language are word-for-word translation, literal translation, faithful translation, and semantic translation, while the translation methods that emphasize the target language are adaptation, free translation, idiomatic translation, and communicative translation (p.45-47).

Prochazka (1964) defines

...a good translation in terms of certain requirements which must be made of the translator, namely: (1) "He must understand the original word thematically and stylistically"; (2) "He must overcome the difference between the two linguistic structures"; and (3) "He must reconstruct the stylistic structures of the original work in his translation (as cited in Nida.1964.p.53).

On the other hand, Barnwell (2002) considers that for a good translation

...the translator should take into consideration three qualities of it: 1) accuracy, which refers to the precise understanding of the source message and the transfer of the message meaning as accurate as possible into the TL; 2) clarity, which means that the translation should be clear and understandable and that the translator should aim to communicate the message in a way that people can readily understand.; and 3) naturalness, which means that the translation should make sense, should be read naturally and be written in ordinary language, with the common grammar, idioms, and words that meet that kind of situation. The use of natural TL in the translation is expected to be natural and not sound strange (2002.p.25).

Furthermore, Newmark (1988) suggests that “in translating, translator should consider some aspects: a) begin with choosing a method of approach, b) when someone is translating, s/he translates with four levels to bear consciously in mind” (p.19). These four levels, according to Newmark (1988) include: the source language text level, the referential level, the cohesive level, and the level of naturalness. Each level has its characteristics that the translator should bear in mind: a) **the source language text level**, where a translator transposes the SL grammar (clauses and groups) into their TL ‘ready’ equivalents and he/she translates the lexical units into the sense that appears immediately appropriate in the context of the sentence; b) **the referential level**, which deals with the comprehension and then the reproduction process; c) **the cohesive level**, which involves grammatical and general sense of the text; and d) **the level of naturalness**, which covers the reproduction of what is being translated (p. 19).

He then divides all the levels into smaller parts, as:

literal translation, transference, naturalization, cultural equivalent, functional equivalent, descriptive equivalent, synonymy, through - translation, shift or transposition, modulation, recognized translation, translation label, compensation, componential analysis, paraphrase, adaptation, equivalence procedure, reduction and expansion, couplet, quadruplet and triplet, notes, addition, and glosses (Newmark.1988.p.81-93).

Based on the research methods put forth the following novels were to be analyzed in order to see the translation of one part of the speech which was realized in this study, i.e. adjectives. Their translation was be a result of adjectives taken as words, clauses, phrases and parts of sentences be that simple or compound sentences and then analyzed and stressed the way the translation was done.

For the sake of simplicity, novel titles were codified by alphabetic letters and according to their presentation in the text, i.e. letter ‘A’ covered *Never Love A Stranger (NVS)* and its translated version *Mos dashuro kurrë një të huaj (MDKNjTH)*, ‘B’ covered *The Scarlet Letter (TSL)* and its translated version *Damka e Turpit (DeT)*, and ‘C’ covered *Wuthering Heights (WH)* and its Albanian version *Lartësitë e Stuhishme (LeS)*.

6.3.1 Novel titles and their translation into Albanian

Table 6.1 SL ~ TL translation

Code	Original Title of the Novels/Source Language (SL)	Translated title into Albanian/ Target Language (TL)	Translated construction
A	<i>Never Love A Stranger</i>	<i>Mos dashuro kurrë një të huaj</i>	Literal translation consisting of a noun, masculine gender, singular. The title in both languages consists of same parts of speech using a negative word ‘Never’ in the SL and ‘Kurrë’ in the TL; verb ‘Love’ in the SL and ‘Dashuro’ in the TL; Indefinite Article ‘a’ in the SL into ‘Një’ in the TL; SL noun ‘Stranger’ translated into ‘të huaj’ in the TL. The characteristic of the noun translated into Albanian is that in Albanian it defines masculine gender, singular and specifies the dative case of the third person singular, whereas in English language the noun does not specify the gender nor the case and it only specifies its singularity. Nevertheless, in Albanian the word ‘të huaj’ is an adjective which qualifies the ‘invisible’ noun ‘njeri’: <i>Mos dashuro një njeri të huaj</i> . IT is an adjective functioning as a noun. However, this title shows SL = TL
B	<i>The Scarlet Letter</i>	<i>Damka e Turpët</i>	Transposition from the SL into TL. SL Adjective + Noun (Adjective Clause) ~ TL Noun+ Noun (Nominal Clause). This change in grammar from the SL to TL is considered to happen for stylistic consideration.
C	<i>Wuthering Heights</i>	<i>Lartësitë e Stuhishme</i>	Transposition: structurally speaking the process of transposition recognized in this structure in SL consists of Adjective + Noun ~ Noun + Adjective in TL. Adjective in the SL is identified as significant provincial adjective. In TL the adjective show plural of the noun which the adjective qualifies here, feminine gender and a definite adjective.

Table 6.1: SL ~ TL translation of the novel titles

The translation of adjectives in the titles of novels shows the use of transposition though which the translator takes into consideration changes in grammar from SL to TL in either number, i.e. from singular into plural, position of adjectives, and usage of articles for identifying definite or indefinite articles used depending on the language.

6.3.2 Chapter Titles - translation from SL into TL in the novel “*The Scarlet Letter*”

Table 6.2: SL ~ TL translation

The Scarlet Letter		Damka e Turpit	
Chapter	Chapter Title in English as SL	Translated version into Albanian as TL	Translated mode and comments
1	The Prison-Door	Porta e burgut	<u>Literal translation:</u> English version consists of Noun+ Noun structure where the first Noun plays the role of the adjective used attributively. In Albanian there is the same construction being used as <i>Noun+Noun</i> where the Noun ‘ e burgut ’ gives the attributes to the Noun ‘ Porta ’ and the particle ‘e’ specifies the genitive case of a singular number, masculine gender.
2	The Market-Place	Sheshi i tregut	<u>Literal translation:</u> In English the construction given consists of <i>Noun+ Noun</i> , the first noun plays the role of an adjective, attributively used; in Albanian, too, the construction consists of <i>Noun + Noun</i> where the particle ‘i’ specifies the gender, case and number of the noun which in this case is: in singular, genitive case, and masculine gender
3	The Recognition	Takimi	No adjective; In English it is a Nominal clause consisting of the definite article THE; in Albanian the word is a Noun given in its definite form with the help of the suffix ‘I’ in the noun ‘takim’ + ‘i’. However this translation is considered to be a <i>modulation</i>
4	The Interview	Biseda	No adjective;

			In English it is a <i>Nominal clause</i> consisting of the definite article THE; In Albanian the word is a <i>Noun</i> given in its definite form with the help of the suffix ‘a’ which shows that the Noun in Albanian is in singular, feminine gender and it is definite form of the noun.
5	Hester at Her Needle	Puna e Esterit	Synonym: the word ‘needle’ is transacted into Albanian as ‘puna’ because of the componential analysis with the purpose to fit to the context which in this case simplifies the understanding of the construction to the reader. The construction ‘her needle’ in English consists of the possessive adjective ‘her’ which is followed by the noun ‘needle’ but in Albanian translated version the construction consists of Noun+Noun composition where the Noun ‘e Esterit’ gives the attributes to the Noun ‘Puna’ and the particle ‘e’ specifies the genitive case of a singular number, feminine gender.
6	Pearl	Perla	Literal translation/ Transliteration of a Noun
7	The Governor’s Hall	Në shtëpinë e guvernatorit	Synonym: the word ‘Hall’ is translated by using the synonym ‘shtëpi’. In English the construction consists of Def.article+ Noun+Noun where the first Noun functions as premodifier of the other noun, thus it is considered as an adjective ‘Governor’s’; in

			Albanian translation the construction consists of Adverbial clause (në shtëpinë) + Noun Clause (e guvernatorit). So, there is no use of adjectives in Albanian in the structure given here.
8	The Elf-Child and the Minister	Djali i vogël dhe pastori	Literal translation: in English ‘Elf- ’ qualifies the noun ‘child’ which means it is used as a premodifier, i.e. it plays the role of an adjective; in Albanian, the construction given is: Noun+ Adjective +... the adjective ‘i vogël’ shows the third person singular, positive degree of comparison, masculine gender, definite adjectival particle
9	The Leech	Mjeku	No adjective; Literal translation
10	The Leech and His Patient	Mjeku dhe i sëmurë	Literal translation: ‘his patient’: Possessive adjective +Noun (Eng.); Albanian version: Adjective used as a Head of a Noun phrase where the particle ‘i’ specifies the masculine gender, third person singular, definite premodifier.
11	The Interior of a Heart	E fshehta e një zemre	Synonym: in English the construction consists of the Def. Article + Adjective ‘The Interior’ where ‘interior’ shows the comparative adjective which is only used attributively; in Albanian translation in case of literal translation the adjective would be ‘ e brendshme/brendësia’; however the translator wanted to emphasize the word and put more emotions in using a

			synonym. ‘E fshehta’ as an adjective would rather mean ‘private’, or ‘confidential’. The particle ‘e’ shows the definiteness of the adjective, singular, identifying the Genitive case
12	The Minister’s Vigil	Nata pa gjumë e pastorit	Literal translation: in English ‘Minister’s ’ qualifies the noun ‘Vigil’ which means it is used as a premodifier, i.e. it plays the role of an determinative/ adjective; in Albanian the construction given by the translator consist of: Noun + formation of adjectives with the adjectival article: -pa + Noun
13	Another View of Hester	Fytyra tjetër e Esterit	Transliteration: of the noun Hester into Ester in Albanian; Synonym: In English the structure consists of: Adjective+ Noun + double Possessive+Noun. In Albanian the synonym is used to give more emphasis to the noun ‘Fytyra’ / ‘View/ and the constriction is: Noun+ Indefinite pronoun+ Noun. It means that the translator in this translation also use transposition as the structure is different when translated from English into Albanian
14	Hester and the Physician	Esteri dhe mjeku	No adjectives; Literal translation/ Transliteration
15	Hester and Pearl	Esteri dhe Perla	Transliteration
16	A Forest Walk	Shëtitja në pyll	Literal translation: Ind. Article+ Noun functioning as an Adjective + Noun (English version);

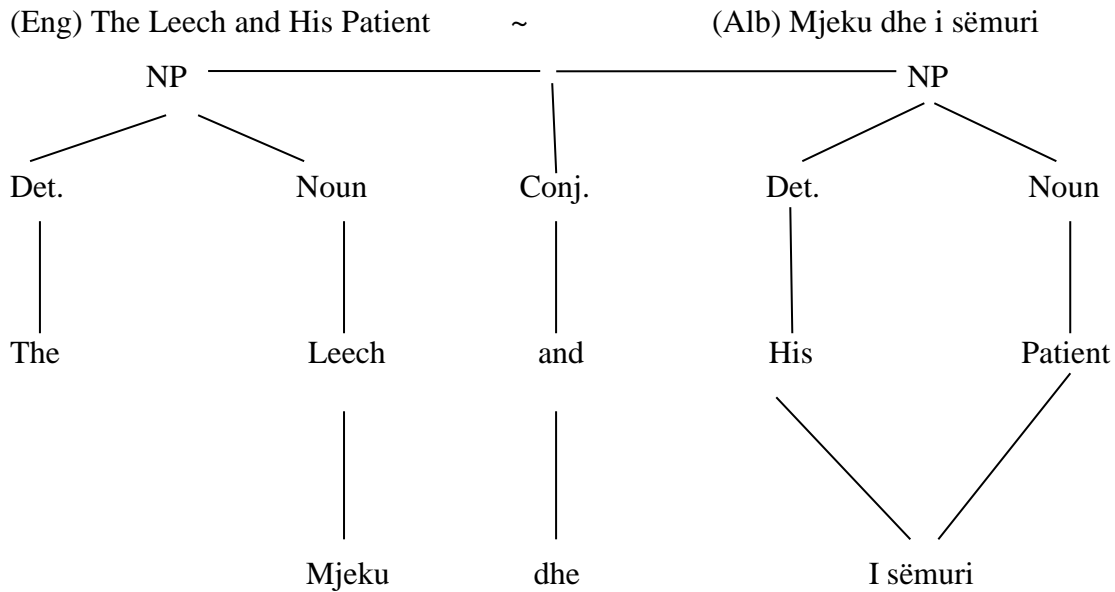
			Albanian translation consists of: Gerund+ Adverbial clause. This means that the translator did not consider using an adjective in this structure
17	The Pastor and His Parishioner	Pastori dhe besimtarja	Literal translation: In English the structure consist of Possessive Adjective + Noun; in Albanian it does not consist of any adjective but the structure given is: Noun + Noun linked with a conjunction ‘dhe’
18	A Flood of Sunshine	Një valë dielli	Synonym: In English we see a construction such as: Ind.Article+ Noun +Double possessive+ Noun, which might be seen as using the Noun ‘Flood’ in the role of an ‘adjective’; in Albanian the construction given is: Ind. Article + Noun (may be considered as an adjective) +Noun
19	The Child at the Brook-Side	Perla buzë përroit	Adaptation: Syntactically speaking these two sentences consist of the same structure but English version consists of Noun clause + adverbial clause whereas in Albanian version the structure of the title given is” Noun + Adverbial clause. But the translator used transliteration and modulation as the translated version does not consist of any word(s) given in the original setting.
20	The Minister in a Maze	Pastori në labirint	Literal translation: No adjectives

21	The New England Holiday	Festa e kolonisë	Transposition: English version consists of Adjectival clause (Def. Article + Adjective + Adjective (formed from a Noun)) +Noun; Albanian construction consists of Noun +Noun
22	The Procession	Vargani	Literal translation:No adjectives
23	The Revelation of the Scarlet Letter	Zbulimi i damkës së turpit	Transposition from the SL into TL. SL structure is built as Noun phrase+ Prepositional phrase (Adjective + Noun (Adjective Clause) ~ TL Noun+ Noun (Nominal Clause). This change in grammar from the SL to TL is considered to happen for stylistic consideration.

Table 6.2: SL ~ TL translation of Chapter Titles in the novel “The Scarlet Letter” by Hawthorne

When translating words, sentences, texts the requirements are high because of the meaning and equivalence that the translator needs to ensure. Along with the equivalence the translator encloses the difficultness of that translation. As seen from the examples of the chapter titles taken from the novel above, there are mainly three strategies of translation seen here: literal translation, modulation, transposition, adaptation and synonym. Examples where *literal translation* happens are the ones where we see one –to-one structural and conceptual correspondence.

If shown in a tree diagram they would be presented as follows:

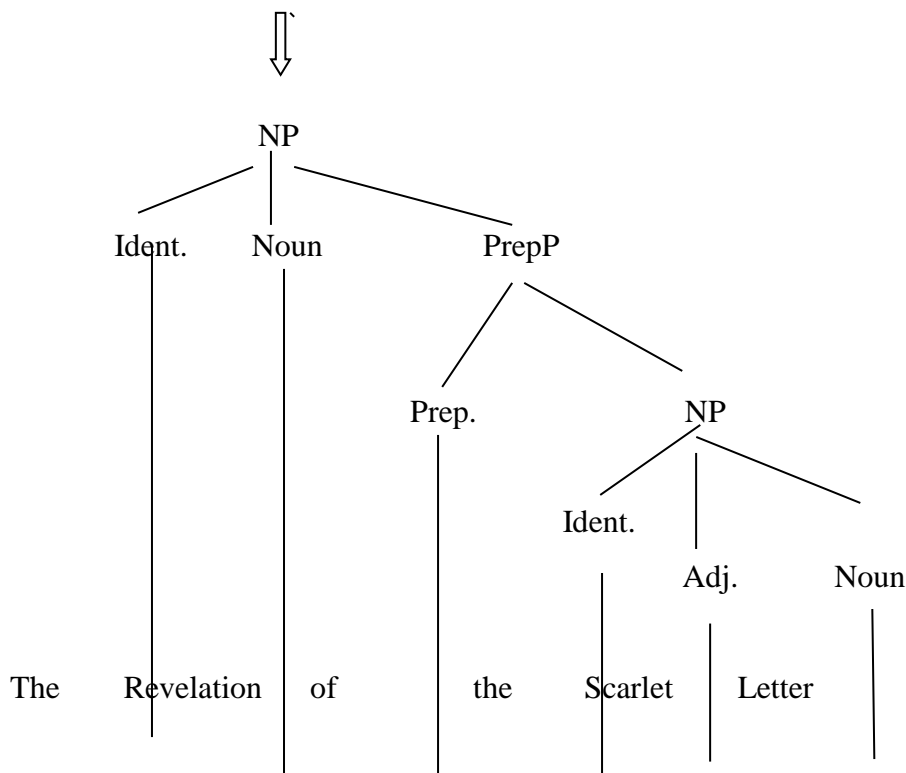


Tree Diagram 1. Literal translation

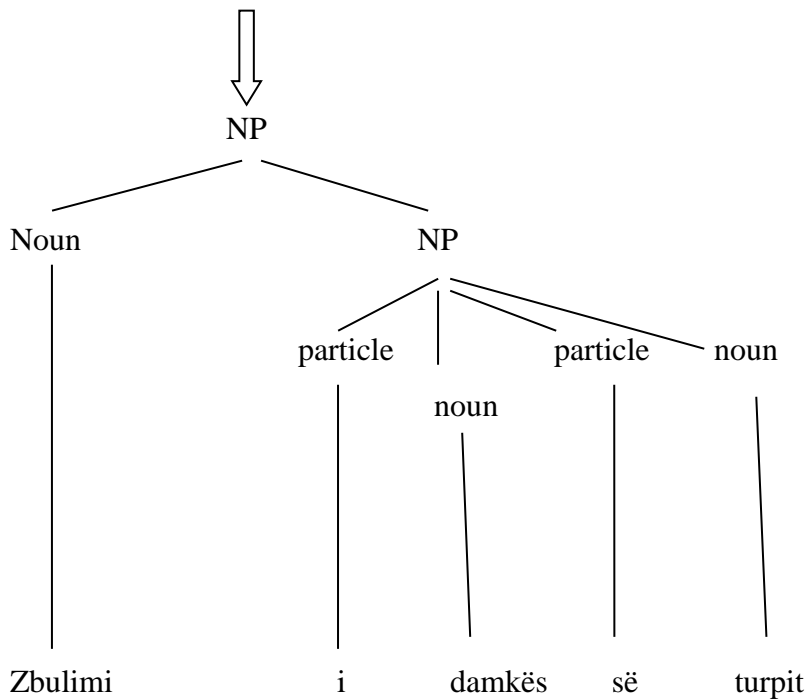
When using *transposition* it is Vinay and Darbelnet (1984, 1995) who defined ‘transposition’ as a substitution of one part of speech by another, i.e. it ensures a replacement of a grammatical unit of a source language (SL) by a different target language unit (TL) when restructuring the form of the translation.

Example:

(Eng) The Revelation of the Scarlet Letter



(Alb) Zbulimi i damkës së turpit

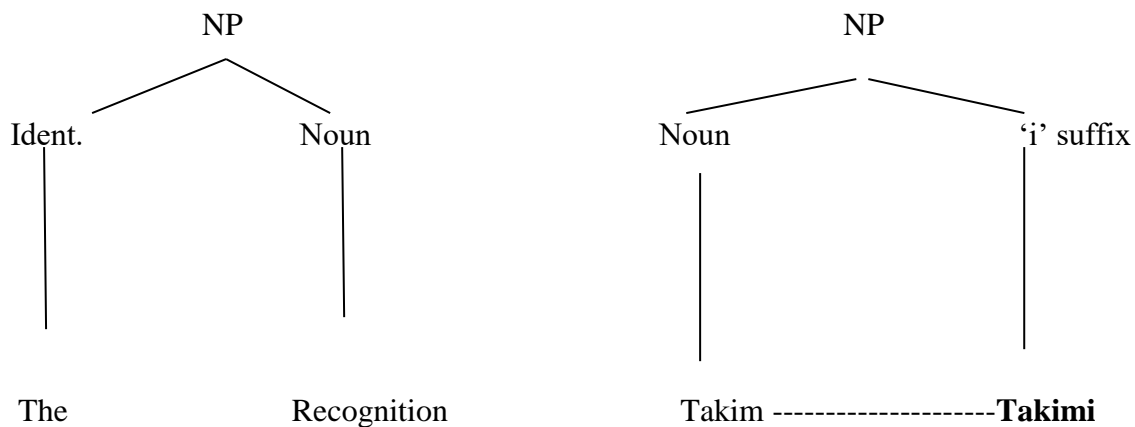


Tree Diagram 2: Transposition

In contrast to transposition which shows differences on syntactic and structural level of a language construction,

modulation functions on the semantic level and on the variation of point of view, which means that the translator should be careful in identifying the most appropriate substitution for the structure given in the SL which is to be translated into the TL. *Modulation* consists of choosing other symbols for the same signification, i.e. the same idea expressed differently in SL and TL (Vinay and Darbelnet.1995.p.36-38)

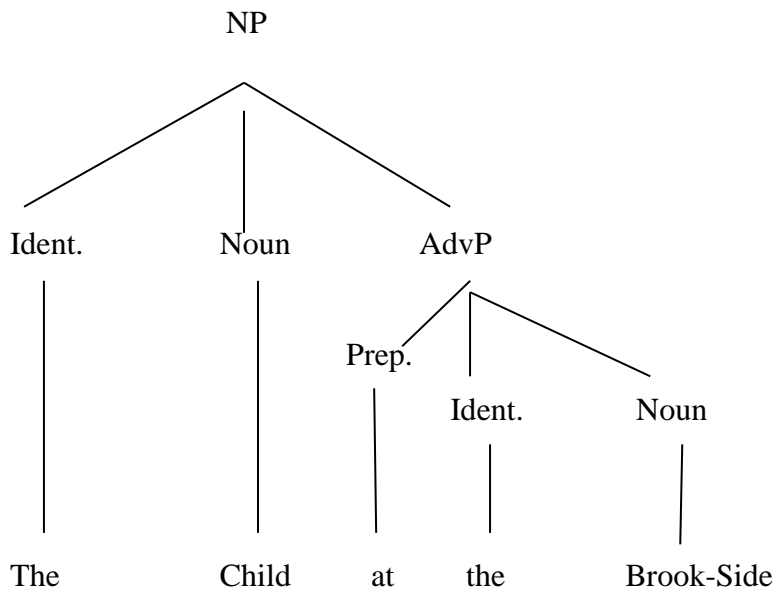
(Eng). The Recognition(Alb). Takimi



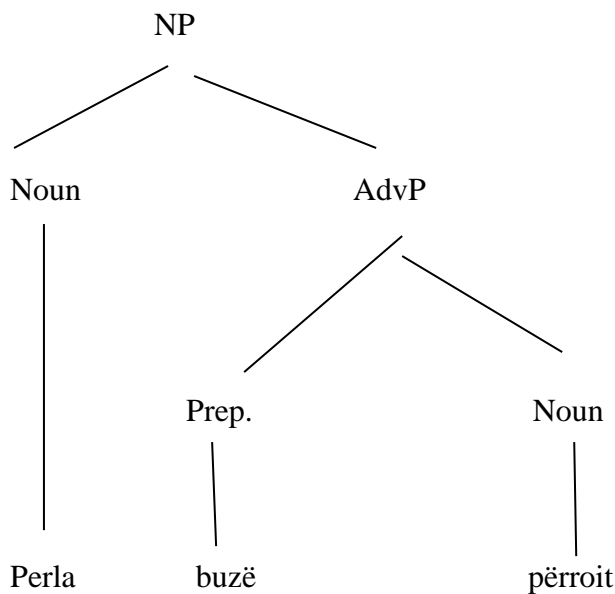
Tree Diagram 3: Modulation

Another strategy used in this part of analysis is ‘*adaptation*’ which as Wilss (1982) points out, usually 'amounts to textual compensation for socio— cultural differences between the SL and the TL communities (p.99). In other words, adaptation in the translation process may involve a rewriting of a SL construction in order to fit the TLconstruction because of the efforts to fit to the environment and culture of that language.

(Eng) The Child at the Brook-Side



(Alb) Perla buzë përroit



Tree Diagram 4: Adaptation

6.3.3 Asyndeton as literary device in *The Scarlet Letter*

Hawthorne used the literary device of symbolism through the letter ‘A’ which in the novel “The Scarlet Letter” meant in one hand, adultery and sin resulting with punishment and on the other hand it symbolized America which at that era went through the period of Puritan influence and human relations and consequences of the society as a whole.

Asyndeton as a literary device which is used in literature for emphasis, was found in this novel. It is considered a figure of speech used by writers to make their writing more powerful by emphasizing parts of speech in the phrases, clauses or sentences they produce. In the sentences which consist of an asyndeton, the writer mainly tries not to use conjunctions even though conjunctions are used to link two or more parts within a sentence. By omitting the use of conjunctions, the reader does not miss the meaning of the sentence; on the contrary the use of asyndeton aims to make the reader or the listener ‘move faster’ with the story. The reason for using this device in the analysis of this thesis is because it was mainly constructed by adjectives and the idea was to find out how Kasoruho translated them into the target language. Asyndeton is a stylistic device in which the conjunctions are deliberately left out of a set of related phrases or sentences. In general, in grammar and rhetoric, asyndeton is the use of short sentences and phrases without conjunction ties. It eliminates all connections in an attempt to create a particular velocity in the sentence. In a two-phrase asyndeton, there may be a sense of parallelism, synonymy or emphasis.

. Text 1	Teksti 1
<p>Calm, gentle, passionless, as he appeared, there was yet, we fear, a quiet depth of malice, hither to latent, but active now, in this unfortunate old man. (Chapter 3:88)</p>	<p>Pikërisht për moshën e tij dhe për pamjen e ashpër, ai përfaqësonte më së miri një bashkësi, që nuk jetonte sipas shtysave të pakontrolluara të rinisë, por duke u mbështetur në seriozitetin dhe në mprehtësinë e ftohtë të moshës së pjekur, e cila sa më pak shpreson dhe sa më pak nxit fantazinë, aq më mire vepron.(Kapitulli 3.fq.22)</p>

Table 6.3: Text 1

Asyndeton used in this paragraph tries to describe the character of the novel in a way that would stay in the memory of the reader. Because of no conjunctions used. Asyndeton used in the words: Calm, gentle, passionless show the usage of adjectives to give a strong emotional effect to the reader. What we see in Albanian is also the strength of emotional usage of adjectival

phrases where the translator did not follow the rules of translating the adjectives as given in the original setting but use a more liberal form of translation. In Albanian the adjectives used are: ‘pamjen e jashtme’, which shows an adjective following the noun in its singular number dative case and being identified with the usage of the particle ‘e’ whereas changing the root of the adjective ‘i jashtëm’ by modifying it for the specific case and number and gender of the noun. The other adjectives given in the paragraph are: ‘**shtysave të pakontrolluara**’, and ‘**mprehtësinë e ftohtë**’ followed by ‘**moshës së pjekur**’. Adjectives with suffix and articles are seen in the examples given. First of all the translator here did not use the literal translation but more of transposition by using the construction of Noun+ Adjective.

Text 2	Teksti 2
No matter whether of love or hate : no matter whether of right or wrong! Thou and thine , Hester Prynne, belong to me . My home is where thou art and where he is. But betray me not!’ (SL. p.115)	Nuk ka rëndësi në qoftë urrejtje apo dashuri . Ti dhe njerëzit e tu , Ester Prin, jeni malli im . Shtëpia ime është aty ku je ti, aty ku është ai. Por hapi sytë mire, se mos më tradhton... (DT. fq. 33)

Table 6.4: Text 2

In this paragraph, asyndeton is used with parallel phrases beginning with ‘**no**’ and his omission of conjunctions and the translation in Albanian shows literal translation with the sentence arrangements to fit to the syntactic structure of the sentence. The expression ‘belong to me’ in English is not given with the presence of adjective whereas in Albanian it follows the noun ‘malli’ which is literal translation to ‘belonging’ whereas ‘im’ presents the possessive adjective defining the noun in its masculine gender and nominative case. The adjective does not take any suffix or prefix in this example because the suffix ‘i’ is added to the noun by making the noun an articulated noun.

Text 3	Teksti 3
At first, his expression had been calm, meditative, scholar like . SL.p.190	...pastaj ndonjë tjetër pohonte se vërente ndonjë ndryshim të çuditshëm në fytyrën e mjekut , e cila nga e qetë dhe baballëke që kishte qenë...DT.fq.78

Table 6.5: Text 3

Adjectives used to describe Chillingworth as **calm, meditative, scholar like** is an example of asyndeton because no conjunctions were used. Asyndeton in this example, was used to create some dramatic emphasis. The translation given in Albanian occurs mostly with modifying adjective phrases which agree with the number, gender and the case of the noun they qualify. However, the translation into Albanian and adjectives used in this case do not follow the same description as in English, i.e. there is no asyndeton used in Albanian. As a matter of fact, the translator used a free translation as he wanted to create the atmosphere similar to the one expressed in English with the help of asyndeton. But as it is previously explained, translation should be realized based on the features of each language and its specifics.

Text 4	Teksti 4
...high aspirations for the welfare of his race, warm love of souls, pure sentiments, natural piety ...SL.p.194	...siç mund të ishin punët që bënte ai djalë në të mirë të njerëzimit, dashuria e tij për njerëzit ,mëshira e vetvetishme...DT.p.82

Table 6.6: Text 4

The intention of the author to use asyndeton in this paragraph, too, shows the power of the writer to impress the imagination of the reader through using adjectives or nouns in order to create a long-standing effect. Again, the asyndeton is used to suggest the rapidity of emotions in this paragraph. In Albanian

Also shows very strong usage of NP and AdjP in order to emphasize the emotion expressed by the writer and in this case the masterly translation of the translator to pass the same feeling and emotion to the readers of the different culture, i.e. Albanian in this situation.

6.3.4 Translation of adjectives in phrases, clauses, and sentences in *Never Love A Stranger*

The following examples were randomly selected to illustrate and analyze the variety of the translation strategies used in translating adjectives. Paragraphs are taken from different chapters which mean that not all chapters were included in this categorization. If we consider the importance of linguistics as part of translation process, then we must emphasize that it is linguistics which is very much involved in the process of completing the communication set between the sender of the message and the receiver of that message as main components of that process. What the following examples show is the connection between linguistics and communication in translation, the important elements involved in the process of translation and sending the message from the SL to the TL. The message sent from the SL to the receiver of it, i.e. to the TL, shows that the two languages do not always share the same linguistic system. Vinay and Darbelnet presented translation strategies which are used in the process of translation. They presented: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. In this part of the research, not all of the mentioned strategies are used.

Example 1

English original (NLAS)	Albanian translation (MDKNjTH)
Mrs. Cozzolina tasted the soup. It was rich and thick, tomatoey , and with just the right touch of garlic. She smacked her lips – it was good . With a sigh she turned back to the table where she had been stuffing ravioli with shredded chicken . It had been a long, hot June day but now it was beginning to grow damp. The sky outside had grown darker and she had had to turn on the light in the kitchen. (NLAS,pg.1)	Zonja Kocolina ngjëroi supën. Ishte e trashë dhe e shijshme, me mjaft domate dhe me aq hudhër sa duhej. Kërciti buzët ; ishte me të vërtetë e mirë . Ofshani dhe bëri nga tryeza ku kishte filluar të përgatiste raviolit e mbushur me mish. Ajo ditë qershori kishte qenë e gjatë, e nxehtë dhe tani kishte nisur të ndihej lagështia. Qielli thuajse ishte nxirë , prandaj ndezi dritën në kuzhinë. (MDKNjTH,fq.5)

Table 6.7: Example 1. English original of ‘Never Love A Stranger’~Albanian translation

The paragraph shows the usage of literal translation and an adaptation of the noun usage. Adjectives in the SL “rich, thick”, are literally translated into Albanian in ‘e trashë, e shijshme’; ‘tomatoey’ is translated using a transposition because it uses an adverbial phrase followed by

a noun. Then we see a predicative clause consisting of predicator, i.e. the verb and the noun in the sentence ‘kërciti buzët’ ~ she smacked her lips. There is an adaptation in translation as in ‘with shredded chicken’ ~ ‘e mbushur me mish’ leaves out the noun ‘chicken’ to be translated as ‘mish’ (meat) a noun describing meat as a general concept in Albanian compared to a categorized as ‘food’ noun in English. This did not mean that there is no equivalent for the word “chicken” in Albanian but it seems that the translator wanted to use a different utterance to offer to the reader a more familiar sense in using utterances that describe food items. The order of adjectives translated in Albanian shows a rotation in position compared to English, ‘a long, hot June day’ ~ ‘ditë qershori...e gjatë, e nxehtë’. Nevertheless, the sentences in both languages began with a subject clause which again shows that the last part of this paragraph may be considered as a literal translation. The comparative degree given in English in the clause “had grown darker” is translated into Albanian by ‘thuaje ishte nxirë’. In cases when there is a change in comparison level, then Albanian language associates such change by using adverbials, such as: thuaje, pothuajse, sa vjen e,’ etc. Generally speaking, when using either comparative degree or superlative degree, the predicative usage prevails over the determinative usage.

Example 2

English original (NLAS)	Albanian translation (MDKNjTH)
It was near midnight when the storm broke loose over the city. It was near midnight that the baby started to come. The girl just lay there quietly, her mouth grimly shut, holding the towel tied around the bedpost and writhing in pain. Her face was white and her eyes were wide, black pools of fear. (NLAS,pg. 5)	Ishte gati mesnatë kur në qytet shpërtheu stuhia. Ishte gati mesnatë kur filloi të zbriste fëmia. Vajza e re rrinte shtrirë dhe s’lëvizte, buzët i mbante të puthitura, shtrëngonte peshqirin e lidhur te koka e shtratit dhe përdridhej nga dhimbjet. Fytyrën e kishte ngjyrë dheu, sytë e zes i qenë çapëlyer nga frika. (MDKNjTH,fq.9)

Table 6.8: Example 2. English original (NLAS) ~ Albanian translation (MDKNjTH)

The first two sentences are literal translation including the word order and its syntactic construction. So they both begin by the ‘introductory word’, i.e. in English it is the ‘it’ in English which defines the word used as subject of an impersonal verb which expresses, in this case, a condition without reference to an agent; whereas in Albanian it began with the verb ‘be’ in past tense in our case, again playing the same role as it plays in English language, too. In

other words, the strategy used in the two sentences shows equivalence in translation. In Albanian, the phrase ‘vajza e re’ shows a difference in culture between both languages. The translator added the adjective ‘e re’ in qualifying the noun ‘vajza’ with the purpose to emphasize the age of the ‘girl’ who in the novel is to deliver a baby. Thus, the translator, due to the cultural specifics in identifying the young age of the young girl, adds to the translation the adjective ‘e re’ which means ‘young’. In Albanian culture the usage of the word ‘girl’ /’vajzë’ means a ‘child’ (female child). We might say that this has to do with the explicitation of the noun used. The phrase ‘her mouth grimly shut’ is translated by using the equivalent expression in Albanian ‘buzët i mbante të puthitura’, i.e. the translator used equivalence in this situation. The clause ‘her face’ which in English consists of the determiner, i.e. possessive adjective + noun, in Albanian translation is expressed by using a Noun in its definite, dative declension. The adjective ‘white’ to figuratively describe the health situation of the girl is translated by using transposition because the adjective in English is translated as a compound adjective consisting of Noun+ Noun construction. The last sentence of this paragraph also shows equivalence in the translation given: ‘her eyes were wide, black pools of fear’ is translated as an equivalent construction in Albanian: ‘sytë e zes i qenë çapëlyer nga frika’.

Example 3

English original (NLAS)	Albanian translation (MDKNjTH)
<p>She watched the doctor cut the girl open and take the blue, squirming child from her belly. She slapped the life into it and heard his angry protest at leaving his warm and comfortable shelter.</p> <p>...Because the girl was so young and so brave.</p> <p>“Your name?”she asked, her voice filled with fear of having the child go through life without a name.</p> <p>“Frances Cain”, her voice barely carried to Mrs. Cozzolina’s straining ear. (NLAS, pg. 5)</p>	<p>Ndenji duke vështruar doktorin tek po operonte vajzën për të nxjerrë nga barku i sajfëmijën e pafrymë, të nxirë dhe që po përpëlitej. E goditi me shuplaka për ta sjellë në jetë dhe dëgjoi protestën e tij inatçore, meqë e kishin detyruar të braktiste strehën e tij të ngrohtë dhe të rehatshme.</p> <p>...Sepse vajza kishte qëlluar fort trimëreshë dhe e re.</p> <p>“Si quheni?” –e pyeti me një zë plot droje se mos fëmija mbetej pa emër në këtë botë.</p> <p>“Frens Kejn”, -mezi mbërriti në veshin e tendosur të zonjës Kocolina ai zë i fjolltë. (MDKNjTH, fq.9-10)</p>

Table 6.9: Example 3. English original (NLAS)~ Albanian translation (MDKNjTH)

This part of the novel again shows that the translator has used transposition and literal translation because it was possible to transfer the sentences and adjectives given there from the SL to the TL in a grammatically correct structure. In these paragraphs there is no special stylistic procedure because the structure of sentences in both languages carries almost the same sentence wording. The transposition used in this paragraph “... **the blue, squirming child from her belly**” and the Albanian version of it as “nga **barku i sajfëmijën e pafrymë, të nxirë dhe që po përpëlitej**” show that while in English it is the adjectives and adjectival clause used all over the paragraph, in Albanian the part “**që po përpëlitej**” is expressed through a finite defining relative clause. The second sentence given as an example shows a change in the word order of adjectives while introducing the modification of the adjectives “**young and brave**” by ‘so’ as in ‘**so young and so brave**’ whereas in Albanian the adjectives ‘**fort trimëreshë dhe e re**’ identify the *comparative degree of equity* which tells that the quality given is at the same level in both sides of comparison but at the same time occurring as an intensifying adjective. There is also the change of the adjective position from English into Albanian. The last paragraph is a literal translation, too.

Example 4

English original (NLAS)	Albanian translation (MDKNjTH)
<p>Jerry’s father was the mayor of New York – the great democrat, the people’s man, a regular, friendly man with a big hello and a glad hand-shake and baby-kissing lips.</p> <p>...</p> <p>“That’s a real fine young man,” he said and called me over. “What’s your name, young feller?” he asked. (NLAS, pg. 38)</p>	<p>I ati i Xherrit ishte kryetari i bashkisë së Nju-Jorkut, demokrati i madh, njeriu i popullit, mik i të gjithëve, i çiltër dhe i përzemërt, kishte një rrokje dore të ngrohtë dhe buzët e tij ishin përherë të gatshme të puthnin fëmijët.</p> <p>...</p> <p>- Duhet të jetë një djalë fort i mirë, - tha e më thirri përsëri. – Si të quajnë, piciruk? – pyeti. (MDKNjTH, fq.40-41)</p>

Table 6.10: Example 4: English original (NLAS)~ Albanian translation (MDKNjTH)

Example 4 shows literal translation in “**the great democrat, the people’s man, a regular, friendly man**” in which the Albanian translation consists of the same construction: adjective + noun (great democrat) ~ noun+adjective(**demokrati i madh**), “**the people’s man**”~“**njeriu i popullit**” in the construction of a noun phrase: **noun+noun**, where the first noun in possessive

case plays the role of the adjective; ‘friendly man’ ~ ‘i përzemërt’ is expressed by using an intensifier to premodify the noun phrase, as is the example given; whilst in Albanian the adjective is expressed by using an adjective. ‘a big hello’ defines a noun phrase in the English example, and is preceded by an adjective, and the translator used transposition and equivalence in “një rrokje dore të ngrohtë” by combining both phrases of English into one in Albanian language. The translation shows an adjective clause ‘tëngrohtë’ modifying a nominal clause ‘një rrokje dore’ which means that the transposition used in this case deals with the naturalization of the text being translated. The English ‘baby-kissing lips’ as a SL adjective + noun is also translated by transposition in Albanian ‘buzët e tij ishin përherë të gatshme të puthnin fëmijët’. We might say that this sentence/clause shows a grammatical shift in Albanian due to the impossibility of literal translation and cultural features of both languages and because of the stylistic consideration. It might be considered that there is a reduction in one hand and then an expansion for the latter part of the sequence. ‘a real fine young man’ shows literal translation ‘një djalë fort i mirë’ again using an intensifier ‘fort’ to modify the adjective ‘i mirë’. In the construction “What’s your name, young feller?” translated as ‘Si të quajnë, piciruk?’ the noun ‘piciruk’ which plays the role of an adjective deriving from the conversion of a noun shows the usage of transposition in the TL. ‘Piciruk’ means not only ‘young’ by age but also ‘small’ at body height.

Example 5

English original (NLAS)	Albanian translation (MDKNjTH)
<p>“Francis, do not weep for a small thing like that. ‘Tis better you cry for the love of your friends and for us who cannot give thee half the love thee needs.”</p> <p>...</p> <p>And I put my head to the window and sure enough the snow was coming down in great big flakes. Dry-eyed, I lay back in bed.</p> <p>...</p> <p>Then the light in the hall flickered and went out, and I began to hate Alderman Cowan with all the fury of a small boy’s soul. (NLAS, pg. 39)</p>	<p>-Frensis, mos qaj për një gjë kaq të vogël. Burrat nuk qajnë për kaq. Është më mirë të qash që dashuria e miqve të tu për ty dhe dashuria jote për ne nuk mund të të falin as gjysmën e dhembshurisë për të cilën ke nevojë”.</p> <p>...</p> <p>Mbështeta ballin në xhamin e dritares dhe ja që me të vërtetë bora po binte me flokë të mëdhenj e të bardhë. U ktheva në shtrat me sy të përtharë.</p> <p>...</p> <p>Pastaj drita e korridorit u shua dhe une nisa ta urreja këshilltarin Kouen me tërë fuqinë e shpirtit të një fëmije. (MDKNjTH, fq. 41-42)</p>

Table 6.11: Example 5. English original (NLAS)~ Albanian translation (MDKNjTH)

TL translation: ‘Frensis, mos qaj për **një gjë kaq të vogël. Burrat nuk qajnë për kaq.**’ translated from the SL: ‘ “Francis, do not weep for **a small thing** like that” show that the translator did a combination of literal translation in the first sentence using the adjectival phrase grammatically and syntactically same in Albanian, however, he added the whole new sentence which emphasized the meaning of the first sentence. The sentence ‘**Burrat nuk qajnë për kaq**’ shows the cultural trait of Albanian language in emphasizing the emotional side of the character in stories. This additional apposition is given as contextual factor for the cultural and linguistic level of the readership. The rest of the paragraph chosen shows the usage of literal translation from SL to TL with equivalence through using a metaphor being part of the translation as in ‘the snow was coming down in **great big flakes**’ ~‘bora po binte me **flokë të mëdhenj e të bardhë**’. The noun ‘**flakes**’ which literally would be ‘**fjolla**’ becomes ‘**flokë**’ which literally speaking means ‘hair’ so the translator wants to describe the process of snowing as something which through a metaphor would emphasize the meaning of the structure and give a more natural connotation to its reader.

Example 6

English original (NLAS)	Albanian translation (MDKNjTH)
<p>I was going to start high school the next term. Jerry was going up to George Washington High on the Heights, and I decided to go there too. Marty also planned to go there.</p> <p>...</p> <p>I didn't think very much about what I wanted to take up because I regarded school as a necessary evil. I would leave as soon as I was seventeen and legally permitted. My only ambition was to be a gambler and a bookie –and rich.</p> <p>...</p> <p>Brother Bernhard put his hand on my shoulder as we walked toward the door. I began to feel pretty good again.</p>	<p>Në shkollë të mesme do të shkoja vitin tjetër. Xherri do të regjistrohej në Xhorxh Uashington Haj në Hejts dhe vendosa të shkoja edhe unë aty, aq më tepër se edhe Marti do të regjistrohej në atë shkollë.</p> <p>...</p> <p>Nuk e vrisja shumë mendjen për se do të studjoja dhe ç'degë do të zgjidhja, sepse shkollën e mendoja si një të keqe të nevojshme. Me të ma lejuar ligji, kur të mbushja të shtatëmbëdhjetat, do t'i bëja naftën gjithçkaje. Dëshira ime e vetme ishte të bëhesha një lojtar dhe një alibrator bastesh për garat e kuajve dhe njeri i pasur.</p> <p>...</p> <p>Vëlla Bernardi ma mbështeti dorën mbi sup dhe bëmë nga porta. E ndieja veten sërish mirë.</p> <p>...</p>

<p>...</p> <p>He smiled and took my hand, and together we walked into the big gray building. (NLAS, pg.42-43)</p>	<p>Ai vuri buzën në gaz, më mori përdore dhe hymë bashkë në ndërtesën e zymtë. (MDKNjTH, fq. 44-46)</p>
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Table 6.12: Example 6. English original (NLAS)~ Albanian translation (MDKNjTH)

The examples taken here show a combination of translation methods used, such as: literal translation: **high school** the next term ~ **shkollë të mesme...viti tjetër**; transliteration in ‘**George Washington High on the Heights**’ ~ ‘**Xhorxh Uashington Haj në Hejts**’, metaphor in the idiomatic expression ‘**I regarded school as a necessary evil**’~ **shkollën e mendoja si një të keqe të nevojshme**; ‘**rich**’ as transposition in a phrase ‘**njeri i pasur**’. ‘**his hand on my shoulder**’ as a literal translation in Albanian ‘**ma mbështeti dorën mbi sup**’, ‘to feel pretty good again’ ~ E ndieja veten sërish **mire**; ‘took my hand’~‘**më mori për dore**’. Whereas in the clause ‘**the big gray building**’the translation ‘**në ndërtesën e zymtë**’ shows synonym. Adjectives in these paragraphs translated in Albanian show the definition of different qualities, traits and relation with other parts of speech within the sentence. For example: ‘**njeri i pasur**’, ‘**ndërtesë e zymtë**’adjectives define the noun directly as an attributive modifier in the noun phrase; ‘**shkollë të mesme**’ where as nominative case it shows the usage of the adjectival article ‘të’. Adjectival articles indicate that the following part of speech, i.e. noun, pronoun, number or adjective, is attributed to a noun.

Example 7

English original (NLAS)	Albanian translation (MDKNjTH)
<p>The street was bright and hot. It was nearly eleven o’clock and it was going to be a scorcher. I looked at the address book Jimmy had given me. The first stop was a garage on Tenth Avenue and Sixty-third Street. (NLAS, pg.47)</p>	<p>Rruga ishte e ngrohtë dhe plot diell. Ora ishte gati njëmbëdhjetë dhe kishte për të bërë vapë që ç’ke me të. U hodha një sy adresave që më kishte dhënë Xhimi. Ndalesën e parë do ta bëja në një garazh, aty ku puqeshin Rruga 10 me atë 63. (MDKNjTH, fq. 49)</p>

Table 6.13: Example 7.English original (NLAS)~ Albanian translation (MDKNjTH)

The paragraph above shows synonym where the adjectives “bright and hot” are translated as ‘e ngrohtë dhe plot dritë’. This presents the changed position of adjectives in Albanian as word

order and synonym used in order to keep the natural tone of the adjectives translated in Albanian. Then there is transposition in the next phrase “address book” which consists of noun+noun structure where the first noun ‘address’ takes the role of the adjective whereas in Albanian it is expressed by using only a noun phrase ‘adresave’ which means it gets substantivized. Then there is literal translation with ‘**The first stop**’, ‘**Tenth Avenue** and ‘**Sixty-third Street**’ which is given as translation forms in Albanian show that a number of adjectives can be formed from number stems which also give the set of ordinal numbers. The exception from this rule is exactly the adjective ‘the first’ which in Albanian does not get the stem ‘-të’ as the other numbers get when turning into adjectives; ‘**Tenth (Avenue)**’ is ‘**i.e. dhjetë**’ and ‘**Sixty-third (Street)**’ although written by a number is read ‘**gjashtëdhjetë e tretë**’.

Example 8

English original (NLAS)	Albanian translation (MDKNjTH)
As I started down the steps I heard the lunch bell ring. I went back upstairs to the dining room . I seated myself at the table and bowed my head while Brother Bernhard said grace. It was then I began to get the strangest feeling – a feeling that I had never been there before . The faces around me seemed strange, indifferent . The white marble tabletop felt cold and new . (NLAS, pg.64)	Isha duke zbritur shkallët kur ra këmbanapër të ngrënë . U ktheva në mensë , u ula në vendin tim pranë sofrës dhe përtheva kryet , teksa vëllai Bernard po thoshte lutjen. Pikërisht atëherë ndjeva diçka të çuditshme , sikur të ishte hera e parë që ndodhesha aty. Fytyrat rreth meje më dukeshin të huaja, indiferente . Mermeri i bardhë i tryezës m’u duk i ftohtë dhe i ri . (MDKNjTH, fq.66)

Table 6.14: Example 8. English original (NLAS)~ Albanian translation (MDKNjTH)

The sentences taken as examples in this paragraph show the use of literal translation. Adjectives in every sentence of this paragraph carry the same description and trait in Albanian, too; even syntactically speaking the construction of phrases given show features of the literal translation: “I heard **the lunch bell** ring”=NP+ VP is translated as “kur ra **këmbana për të ngrënë**” which also gives NP+VP. The phrase ‘**the strangest feeling**’ is not translated by using the superlative degree of the adjective in comparison but it stayed in its positive degree ‘ndjeva **diçka të çuditshme**’. ‘**strange, indifferent**’ as adjectives qualifying the noun ‘**faces**’ is also given in Albanian as ‘**të huaja, indiferente**’, pra ‘fytyra’. What we see here is that adjectives in Albanian are defined by the use of particle ‘**të**’ specifying the plural of noun, feminine gender

of the noun ‘fytyrat’ and accusative case in Albanian. The last sentence also shows literal translation even in the word positioning of adjectives and the noun phrase. The translated adjectives ‘i bardhë’, ‘i ftohtë’, ‘i ri’ show direct qualifying adjectives, i.e. they are simple, may form antonymous pairs, have the grammatical category of degree (in the example given, they are used in positive degree) and may be subject to substantivization, lexicalized and contextual substantivization.

Example 9

English original (NLAS)	Albanian translation (MDKNjTH)
I awoke early the next morning. The apartment was quiet and everyone seemed to be still asleep .	Të nesërmen u zgjova herët. Shtëpia ishte shumë e qetë dhe dukej sikur të gjithë po flinin ende.
...	...
The morning was still grayish ; (NLAS, pg. 79)	Mëngjesi ishte i vrenjtur ,... (MDKNjTH, fq. 79)

Table 6.15: Example 9. English original (NLAS)~ Albanian translation (MDKNjTH)

In the following paragraph, we see literal translation in ‘quiet ~ I qetë’ with the distinction that the translated version is modified by an adverb as an adjective modifier to emphasize the quality of it as ‘**shumë e qetë**’ ~ ‘**very quiet**’ if we consider it as a literal translation; transposition is seen with the English adjective ‘**asleep**’ used as a VP in Albanian ‘**po flinin**’; whereas the adjective ‘grayish’ which in English derives from the direct qualifying adjective which designates perceptual or conceptual features, like colours, is given in Albanian as a mediated qualifying adjective which is used in a figurative sense as ‘**i vrenjtur**’.

Example 10

English original (NLAS)	Albanian translation (MDKNjTH)
She put her arms around my neck ; I could smell the clean fresh perfume on her hair .	M’i hodhi duart rreth qafës; dihata kundërmimin e freskët dhe të pastër të flokëve të saj .
...	...
Her mouth was soft and sweet and gentle – innocent like .	Buzët e saj ishin të ëmbëla, të buta dhe të dliirta, të pafajshme .
...	

...it was a clean feeling, a young feeling, an “it’s-great-to-be-alive” feeling. (NLAS, pg.89)	... ishte një ndjesi e pastër, e re, një ndjesi që të sillte ndër mend fjalët e këngës: “sa e bukur është jeta.” (MDKNjTH, fq.89)
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Table 6.16: Example 10.English original (NLAS)~ Albanian translation (MDKNjTH)

The first sentence given in the paragraph above is realized through literal translation and the only difference is that of the change form ‘mouth’ into ‘buzët’ (lips) to give it a cultural and because of stylistic reasons. The sentence ‘it was **a clean feeling, a young feeling, an “it’s-great-to-be-alive” feeling**’ which was translated as ‘ishte **një ndjesi e pastër, e re, një ndjesi që të sillte ndër mend fjalët e këngës: “sa e bukur është jeta”**’ was realized through a combination of a descriptive equivalent and a transposition. Certain transpositions appear to go beyond linguistic differences and can be regarded as general options available for stylistic consideration as in the examples given above. Whereas the part with adjectives ‘ një ndjesi e pastër, e re,’ show the usage of direct qualifying adjectives which give conceptual qualities, in our case, of a spiritual trait.

Example 11

English original (NLAS)	Albanian translation (MDKNjTH)
About seven thirty the girls came down from their rooms and went into the parlour . They were dressed in shiny, black satin dresses , and made up carefully. ...	Në orën shtatë e gjysmë çupat zbritën nga dhomat dhe shkuan në dhomën e pritjes . Të gjitha kishin veshur fustane atllasi të shkëlqyer të zi dhe ishin lyer e stolisur
She was called Big Mary to differentiate between her and Mary the coloured servant . A few minutes later Mary the servant came down. She was dressed in a loud colored print which contrasted violently with her dark skin and the dresses of the other girls. (NLAS, pg.148)	E quanin Meri dërdenga për ta dalluar nga Meri tjetër, shërbëtorja zezake . Mbas pak zbriti edhe ajo. Kishte veshur një fustan me ngjyra të ndezura që bënte kontrast me fytyrën e saj të zezë dhe me fustanet e çupave të tjera. (MDKNjTH, fq.146)

Table 6.17: Example 11.English original (NLAS)~ Albanian translation (MDKNjTH)

This part with examples show the use of transposition where the Noun ‘parlour’ which derives from French is translated as an adjectival phrase consisting of the modified noun which carries the features of an adjective through a modified verb ‘**e pritjes**’ which derives from the verb ‘pres’ (to await). The second part of this paragraph delis with *adaptation* process through literal translation, and transliteration: Big Mary ~ Meri dërdenga; ‘the coloured servant’ was also translated as a literal translation ‘shërbëtorja zezake’; the structure ‘loud coloured print’ consisting of Adjective + adjective+ noun shows literal translation into Albaia ‘një fustan me ngjyra të ndezura’ where the construction given shows NP (një fustan) + PP(me ngjyra të ndezura) which can be further classified as using prep.+ Noun +Adjective and the adjective ‘të ndezura’ to our grammar show a derivation from the verb ‘ndez; the AdjP ‘her dark skin’ is translated into Albanian as ‘**fytyrën e saj të zezë**’ using the method of synonym where the AdjP ‘dark skin’ is a synonym of ‘fytyrë e zezë’ which is used as such in order to give it a stylistic trait.

Example 12

English original (NLAS)	Albanian translation (MDKNjTH)
<p>At a D.S. office on West 126th Street I got a job and was sent right out with a crew of men to work. The man in charge of about fifteen men was a well-fed-looking Italianstreet cleaner. We all looked at him rather enviously thinking how well offandcontented he must be to have a good, steady-paying, city job. (NLAS, pg.187)</p>	<p>I zbrita trenit ne Rrugën 125 dhe zyra e Rrugës 126 më çoi menjëherë të punoja me një skuadër. Përgjegjësi asaj skuadre me rreth pesëmbëdhjetë veta ishte një pastrues Italian, që dukej i ushqyer mirë. Të gjithë e shikonin me njëfarë cmire, duke menduar sa gjë e mirë ishte të kishe një punë të hajritme një rrogë fikse. (MDKNjTH,fq.182)</p>

Table 6.18: Example 12. English original (NLAS)~ Albanian translation (MDKNjTH)

As seen in the example here, the first sentence shows modulation as a method of translation because modulation is understood as a variation offered through a change of viewpoint or perspective. Free modulation is used by translators when TL does not accept literal translation. The structure **well-fed-looking Italianstreet cleaner** is translated as **një pastrues Italian,që dukej i ushqyer mirë**, whichmeans that the translator used componential analysis, which means that he uses the splitting up of a lexical unit into its sense components due to the

composition of adjective given in the sentence. It is a complex sentence consisting of two clauses, i.e. adjectival phrase ‘pastrues Italian’ and a relative clause ‘që dukej i ushqyer mirë’. In English the adjective well-fed-looking shows a ‘present participle (-ing) adjective + NP: Adj.+Adj.+Noun (Italian street cleaner). The following sentence also consists of compound adjectival clauses: “një punë të hajrit + me një rrogë fikse”

Example 13

English original (NLAS)	Albanian translation (MDKNjTH)
“Look, lady, I don’t want to seem rude or small-minded . It’s your business , not mine. It doesn’t make any difference to me who or what you are. Gerro is a great guy . He may even be a great man.” (NLAS, pg. 269)	-Dëgjoni, zonjë. – Buzëqesha lehtazi. – Nuk dua të më gjykoni sitë pafytyrë apo si një njeri me horizont të kufizuar . Kjo është puna juaj, jo imja . Si jeni, si s’jeni e shoqja, për mua njëlloj është. Xherro është një djalë me shumë vlera . Mund të bëhet njeri i madh . (MDKNjTH, fq.261)

Table 6.19: Example 13. English original (NLAS)~ Albanian translation (MDKNjTH)

Example 13 shows the use of ‘couplets’ because the adjective ‘rude’ is translated as ‘të pafytyrë’ which is a literal translation, and ‘small-minded’ which is expanded into ‘**një njeri me horizont të kufizuar**’. In case of literal translation it would have been ‘mendje-ngushtë’ but the translator wanted to give a stylistic touch to his translation. So, the adjective ‘të pafytyrë’ shows an adjective with the phrase sequence ‘pa’ (without) + Noun stem (fyturë) (faceless = rude). The adjective ‘small-minded’ which would be explained as consisting of two stems: adjectival stem ‘small’ and noun stem ‘mind’ used with past participle ending ‘-ed’, in Albanian is translated as nominal clause where the sequence ‘**horizont të kufizuar**’ contains the adjective ‘të kufizuar’ showing an adjective formed directly participle ‘i.e, të kufizuar’ .i.e. it is also an articulated adjective.

The other adjective ‘**your business**’ is a literal translation ‘**puna juaj**’ which in Albanian is also expressed by possessive adjective, second person singular, with a noun as a head word. The following sentence “Gerro is **a great guy**” is translated in Albanian using transposition, i.e. ‘great guy’ is expressed by a NP consisting of Indefinite article + Noun+ Intensifier.+Noun: ‘**një djalë me shumë vlera**’ which then results with a compound adjectival clause. The last sentence is a literal translation where the adjective ‘great’ is translated into ‘I madh’ which

means that in Albanian it shows a word which qualifies a noun ‘njeri’ and uses the particle ‘I’ which characterizes a noun in masculine gender and singular, and also in its nominative case.

Example 14

English original (NLAS)	Albanian translation (MDKNjTH)
I had been exhausted . But now, with the night came a new, a peculiar feeling of loneliness . I longed to go to the phone, pick it up, dial her number , and her low, soft voice answer: “Hello darling.” (NLAS,pg.319)	Isha i këputur . Por tani që kishte ardhur nata, ndjeja një ndjesi të re të çuditshme vetmie . Po më gërryente të shkonja te telefoni, të formoja numrin e saj dhe t’ia dëgjoja zërin e ulët dhe të butë kur të më përgjigjej: “Alo, i dashur!”

Table 6.20: Example 14. English original (NLAS)~ Albanian translation (MDKNjTH)

Literal translation is used in the following paragraph. The past participle suffix in English for the adjective ‘exhausted’ is literally translated into Albanian as ‘**i këputur**’. It presents an adjective using its particle ‘I’ to identify a masculine gender, third person singular. Again, in the following phrase ‘**a new, a peculiar feeling of loneliness**’ we find literal translation in Albanian which presents a NP consisting of adjectives and particles which define the trait of the adjectives used to further define the noun they follow, as shown in the paragraph: “**një ndjesi të re të çuditshme vetmie**”. The rest of the paragraph also consists of literal translation with specifics of adjectives translated into Albanian showing gender, number, articulated particles, the specific case and traits of nouns and adjectives in them. So, ‘**her number... her low, soft voice... darling**’ through literal translation give ‘**numrin e saj...zërin e ulët dhe të butë...i dashur**’ which show adjectives in their possessive case ‘e saj’ feminine gender with the ‘e’ particle, ‘e ulët’ shows the same traits, i.e. feminine gender, singular in number together with the particles ‘e’/të which defines the gender and also the adjective ‘i dashur’ which defines masculine gender through the particle ‘i’ in singular as an exclamation phrase.

Example 15

English original (NLAS)	Albanian translation (MDKNjTH)
I looked up at the sun. Its white, blinding light burned into my eyes and made me feelwarm where before I had been cold inside . (NLAS,pg.441)	Vështrova diellin. Drita e tij e bardhë, verbuese , m’i digjte sytë dhe më ngrohte zemrën , aty ku pak më parë kisha ndier të ftohtë . (MDKNjTH, fq.432)

Table 6.21: Example 15. English original (NLAS)~ Albanian translation (MDKNjTH)

Literal translation and transposition are seen in this paragraph translated into Albanian which might be said that the translator used a couplet in this paragraph. . Adjectives, too show traits of being used exactly in the same manner as in English language, specifying the features of each adjective depending on the noun they qualify, number, case, particles. So, ‘**white, blinding light...burned into my eyes...feel warm...cold inside**’ are translated as ‘**drita e tij e bardhë, verbuese...m’i digjte sytë...më ngrohte...të ftohtë**’. The noun ‘sun’ in Albanian belongs to the masculine gender, therefore the adjectives used to define its traits within the phrase, starting from the sun ‘light’ which then belongs to the feminine gender defined the particle ‘e’ and the possessive adjective followed by direct qualifying adjective that designate colour as quality. ‘feel warm/ më ngrohte’ caused transposition in translation because although they role in the phrase given is that of qualifying the noun, yet again it is expressed through a verb phrase in Albanian language. ‘cold inside’ is an adverbial phrase consisting of the adjective and adverb in English, whereas the transposition seen in Albanian language shows the usage of an adjectival clause consisting of the particle ‘të’ which is followed by the adjective ending in a suffix ‘-të’ deriving from the verb ‘ftohë’ which means ‘to cool’.

Example 16

English original (NLAS)	Albanian translation (MDKNjTH)
Don’t let him grow up as I did. Sheltered and clothed and fed and cared for , and yet poorer in human qualities than the poorest of men. (NLAS, pg. 454)	Mos e lërë të rritet si jam rritur unë. Pata një strehë mbi krye, qeshë i veshur, i ushqyer dhe i rrethuar me përkujdesje e megjithatë më i varfër me cilësi njerëzore nga më i varfëri i njerëzve. (MDKNjTH,fq.445)

Table 6.22: Example 16. English original (NLAS)~ Albanian translation (MDKNjTH)

Past participle suffix ‘-ed/-d’ and past participle of irregular verb forms used as adjectives, then the comparative and superlative degree of the AdjP used in this paragraph result with literal translation, and componential analysis which may also be considered as using couplet in this paragraph, show the features of translated version of adjectives in Albanian. So, the adjective ‘sheltered’ and ‘clothed’ in English which derive from the past participle form with –ed suffix are translated as VPs (pata, qeshë) and a NP (një strehë mbi krye). While the English version continues with adjectives which derived from the past participle of the verbs (feed/fed) and ‘cared for’, in Albanian, following the rules, we see the transposition of verbs ‘ushqej, rrethoj’, into adjectives using the particle ‘i’ to define the masculine gender in singular, and also

nominative case: ‘i ushqyer, i rrethuar’, to continue again with literal translation of adjectives ‘poorer’, ‘më i varfër’ showing comparative degree in both languages and ‘the poorest of men’ as ‘më i varfëri i njerëzve’ showing the superlative degree of adjectives again, in both languages.

As a conclusion to this part of analysis we might argue that during the process of translating adjectives from the English into the Albanian language, literal translation proved to be the most common translation strategy. However, transposition and modulation proved to be functional strategies in some chosen examples and so were couplet in two cases, expansion, and componential analysis. In addition to these strategies, equivalence was also employed in the translation of attributive adjectives in particular. This part dealt with the novel “Never Love a Stranger”.(Robbins, 2010); (Robbins, Mos dashuro kurrë një të huaj, 2000)

The following analysis of adjectives and their role and specific traits and features shown during the translation process were taken from Emily Brontë’s novel “Wuthering Heights”

Wuthering Heights by Emily Brontë has been translated into Albanian by Amik Kasoruho, too. He considered it as a novel that the reader needed and one of the most beautiful books he had translated. He loved the way of confession, that almost diabolical and painful love, the typical English environment, and Grange, where the whole event was set⁴². The translation by Kasoruho had an impact on the resulting target text, since his translation was successful at transferring Brontë’s cultural implications. Kasoruho managed to transfer the social and historical context of the novel in the best possible ways. As seen, this research dealt with translation from English into Albanian focusing on the translation of adjectives in the selected novels. Vinay and Darbelnet presented: borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation as translation strategies and they have been already used in this research while analyzing “A Scarlet Letter” and “Never Love a Stranger”. In the translation of adjectives, literal translation, transposition, modulation and equivalence proved to be the most common functional and translation strategies.

Nida and Taber (1974) argued that

it is extremely important that a translator always respects the language that he or she is translating to; the grammatical rules in the TL need to be taken into consideration in order to attain a correct and idiomatic translation (p.4).

⁴²Miranda Haxhia, Amik Kasoruho: Librat më të bukur që kam përkthyer. Retrieved from: <https://gazetamapo.al/amik-kasoruho-librat-me-te-bukur-qe-kam-perkthyer/>

Even though a considerable number of adjectives in all the three novels are used in practically the same way in both English and Albanian, there are exceptions, too. Hence, literal translation should not always be considered as the best solution in this particular study, even though it was implemented in the major part of the translation, since “literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved” (Vinay and Darbelnet.1995.p.288). This is the reason why in this novel we see a plethora of comparisons and various thematic functions they deliver. Comparisons which are used in this novel are expressed in the form of similes and which have mainly to do with likenesses between human beings and animals, other individuals, other people, and themselves. What we find very special in this novel when using adjectives, is the number of old adjectives used which date from a long period of time, i.e. Old English or Middle English. Another important specific in this novel is that device of antithesis and parallelism and the use of some particular, specific, exceptional, and exclusive adjectives maintained the unity and coherence in the novel which, as a matter of fact, empowered the novel even more.

6.3.5 Translation of adjectives from SL to TL in *Wuthering Heights*

No.	Adjective used in the novel	Example in English	Translation in Albanian
1.	Avaricious: having or showing an extreme greed for wealth or material gain (avarice: extreme greed for wealth or material gain)	~ I know he couldn't love a Linton; and yet he'd be quite capable of marrying your fortune and expectations: avarice is growing with him a besetting sin. (pg.109) ~ ... his efforts redoubling the more imminently his avaricious and unfeeling plans were threatened with defeat by death.(pg. 273)	~ Unë e di se nuk do të mund të dashuronte kurrë një vajzë të familjes Linton; por do të ishte i zoti të martohej me paratë dhe pozitën tënde shoqërore! Grykësia është duke u bërë mëkati i tij kryesor. (fq.105) ~ Kur pa se po rrezikoheshin synimet e tij të pangopura dhe të pamëshirshme ngaqë po avitej vdekja, i dyfishoi përpjekjet e tij. (fq.263)

Analysis:The word/adjective '**avaricious**' given in the sentences above are a) a noun and b) an adjective. The adjective is constructed with the help of the suffix '-ous' added to the stem 'avarice'. In Albanian we see that there is **a literal translation** of these two phrases: a) noun as '**grykësia**' and adjective as "**të pangopura**" Since the aim of this research are adjectives ad their features and traits in English and Albanian specifically, then we might say that the literal translation of the adjective

in this complex sentence was possible. The adjective ‘të pangopura’ is shown in the plural form as a determiner of the noun ‘*synimet*’ which is in plural, too. As such, the adjective had to fit to all the traits of the noun when qualifying it. IN other words, the adjective ‘të pangopura’ defines a word which is constructed with the help of the preposed adjectival playing a derivational role and being formed by the verbal stem and agglutinated phrases of the form Preposition + Verb and the sequence ‘pa’ which means ‘without’ but is an articulated stem. These adjectives give a negative meaning to the sentence in general. It shows the plural of the articulated adjective of a masculine noun.

2.	Beneficent: generous or doing good	~ Ah, certainly – I see now: you are the favoured possessor of the beneficent fairy,’ I remarked, turning to my neighbour.(pg.14)	~ Aha, tani e kuptova: ju jeni i zoti i kësaj zane fatndjellëse ’, thashë përsëri, duke iu kthyer fqinjit tim.(fq. 18)
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Analysis: Literal translation is used by the translator in the paragraph given. ‘the beneficent fairy’ written in English was translated into Albanian as ‘zanë fatndjellëse’ thus using the adjective ‘fatndjellëse’ which consists of a Noun+ Verb stems. The given adjective is known as a substantivized adjective and as such it is used in a definite form or with a qualifying word. Subordinate adjective compounding is the element which qualifies the adjective “fatndjellëse’. This category of adjectives in Albanian has been very productive in enriching the language in the literary sense although its foundation is in the colloquial Albanian. The modifying element as the first part of the adjective is usually a **Noun** which is then united with the other part of speech. In this case the connection stands for **Noun+ Verb** stems to give an adjective. The second part, which is mainly a verb, is known in Albanian as a modified element, an agentive word. The suffix ‘-e’ is part of this adjective to identify the feminine stem or better to say to from the feminine stem.

3.	Churlish: rude and mean-spirited in a surly way; ill-mannered, surly	~ ‘Wretched inmates!’ I ejaculated, mentally, ‘you deserve perpetual isolation from your species for your churlish inhospitality. Pg (9)	~ ‘Të mallkuar!’ thirra tërë mllef, ‘për këtë mikpritjen tuaj të cungët , meritoni të jetoni përherë të veçuar nga njerëzit!(fq. 11)
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Analysis: The translator in this situation used **transposition or shift**, i.e. he used this strategy as a translation procedure which in this case has to do with the change in the position of the adjective and other parts of grammar. In Albanian the adjective follows the noun it modifies and it should agree with the noun in number and gender. The adjective ‘**të cungët**’ in this sentence agrees with the noun it modifies in number and gender and in case: ‘*mikpritjen tuaj të cungët*’. The suffix ‘-ët’

is considered a productive one in Albanian and it might derive from a noun stem, adverbial stem, and/ or numeral stem. The adjective ‘*i/e/të cungët*’ derives from a noun stem ‘*cung*’ which in its literal meaning is ‘stump’ (tree stump). The translator used it in his translation as a metaphor because the meaning of adjectives formed in this way may vary depending on the substance designated and which then serves as the derivational stem. Forming the adjectives in this way means that the adjective will correspond in its meaning with the stem.

4.	<p>Diabolical: extremely evil or very unpleasant, bad or annoying</p>	<p>~ ‘My amiable lady!’ he interrupted, with an almost diabolical sneer on his face.(pg.13) ~That is the most diabolical deed that ever you did.(pg.174)</p>	<p>~‘Zonja ime e ëmbël!’ më ndërpreu ai duke ia plasur një gazi djallëzor,”po kuna qenka kjo...zonja ime e ëmbël?’ (fq.17) ~ Kjo është puna më djallëzore që keni bërë ndonjëherë. (fq.168)</p>
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Analysis: Literal translation form English into Albanian. The adjective ‘diabolical’ in English consists of the Latin origin ‘diabolus’ which in its literal meaning is ‘slanderer’. However, in English it carries a number of nuances of this meaning beginning with its true meaning, which is ‘devil’ to the nuances which are linked to the idea of behaviour, thoughts, including appearance. Again, these are not the only nuances of its meaning, because it might also describe something ‘disgraceful’ or ‘bad’ when used as slang in certain situations. In its morphological construction, in English language, the adjective ‘diabolic’ consists of the suffix ‘-ic’ and/or ‘-al’. When we look at the same adjective translated into Albanian, the adjective ‘djallëzor’ shows a literal translation of the same adjective from the SL. What characterizes this adjective in Albanian language is its derivational stem which is a Noun ‘djall’ which then comprises of the suffix ‘(z) - or’ if used in singular, masculine, because it comes after the noun which is masculine gender, i.e. the noun: ‘gazi’. The suffix ‘-or’ serves to form adjectives from nouns, which sometimes derive from abstract nouns, as is the case with the noun ‘djall’(devil/ diabolus). As given, the adjective ‘djallëzor’ derives from the noun and is constructed with the help of the suffix ‘- or’; however, in this case, this suffix used is considered to be an extended suffix because the adjective ‘djallëzor/djallëzore’ ends with ‘-or’ but is preceded by ‘-ëz’. There are two sentences taken as examples; the former one shows the positive degree of comparison of the phrase whereas the latter is expressed in the superlative degree. This means that the same adjective in English and Albanian can be used in different comparative degrees showing the equality, superiority or supremacy of a noun modified by an adjective.

5.	<p>Doleful: expressing sorrow; mournful</p>	<p>~The instant I listened again, there was the doleful cry moaning on!(pg.27)</p> <p>~ I sat and thought a doleful time: the clock struck eight, and nine, and still my companion paced to and fro, his head bent on his breast, and perfectly silent, unless a groan or a bitter ejaculation forced itself out at intervals.(pg.146)</p>	<p>~ Kur pata përshtypjen se kisha mbetur një çerek ore me veshë të zënë, përgjova përsëri, por e dëgjova sakaq atë rënkimin e dhimbshëm të mëparshëm. (fq.29)</p> <p>~Ndenja shumë gjatë ulur, e trishtuar në vetmi me mendimet e mia, sahati ra tetë here, pastaj nëntëdhe ai burri vazhdonte të ecte para dhe mbrapa me kokën të përthyer mbi gjoks, krejt i heshtur me përjashtim të ndonjë hungërimë që nxirrte apo ndonjë sharjeje plot hidhësi që i shpëtonte kohë pas kohe.(fq.142)</p>
<p>Analysis: The example given here shows literal translation of the adjective from the SL to the TL. However, in Albanian language the same in English is translated into two different expressions. This happens due to the adaptation of the phrase used in order to fit the meaning of the translation. The translator decided to use two different phrases with the purpose to emphasize the emotional side of the speaker in the story, although the SL shows the same adjective in both situations. So, it is the translator’s responsibility to decide on what phrase or utterance to use in order to create the truthful translation into the TL. Both adjectives are synonyms but their derivational form is different. Adjective ‘e dhimbshëm’ in our case here, is created with the suffix ‘-shëm’. Adjectives which carry ‘shëm’ derive mainly from verb stems. It defines the noun ‘rënkimin’ which is masculine, singular, used as dative case; thus the adjective should be in concordance with the noun stem by using the particle ‘e’ in order to agree with the dative case of the noun. The other adjective which is used in the following sentence is considered a synonym used by the translator in the TL. It is also an adjective which shows another feature of adjective usage in Albanian, i.e. that the adjectives can sometimes be positioned as separated from the noun they modify as is this case: ‘<i>e trishtuar në vetmi me mendimet e mia</i>’. These adjectives may be considered as “a predicate complement or in absolute position” (Newmark.1982.p.194).</p>			
6.	<p>Flighty: not serious or dependable: likely to forget things or to change opinions, plans, etc., without reason</p>	<p>~ The bog-water got into her head, and she would have run home quite flighty; but I fixed her till she came round to her senses.(pg.294)</p> <p>~ I delivered this message to Mrs. Earnshaw; she seemed in flighty spirits, and</p>	<p>~ Uji i kënetës i ka rënë në kokë dhe donte të vraponte në shtëpi me rrëmbim, por unë e detyrova të rrinte pa lëvizur, derisa të vinte në vete. (fq.282-283)</p> <p>~Ia thashë zonjës Ernshou ato fjalë; dukej sikur ishte goxha në qejf dhe m’u përgjigj gjithë</p>

		replied merrily, ‘I hardly spoke a word, Ellen, and there he has gone out twice, crying.(pg.68)	shend:”Po unë nuk e kam hapur gojën, Elen dhe ai ka dale dy herë jashtë dhome duke qarë.”(fq. 67)
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Analysis: The SL adjective ‘flighty’ is translated into TL once as a **transposition**: “**me rrëmbim**” and secondly, as **modulation** “ishte **goxha në qejf**”. In the former sentence, the translated phrase changed from being an adjective in the SL into an adverbial clause of manner in the TL. The latter part consists of the structure (colloquial) Adverb (of degree) + preposition+ noun. It is better to qualify it as an adverbial quantifier ‘**goxha**’ + accusative case object. However, it might be also considered that it is a prepositional locution which is followed by a noun. However, as seen from the examples here, the same adjective in the SL was translated using two different strategies in order to reach the best possible translation and pass the meaning of that chosen part in the most appropriate way.

7.	Peevish: feeling or showing irritation	~’Yes – very foolish: as if I took notice!’ replied Catherine, in a peevish tone. ‘And where is the sense of that?’(pg.73) ~His peevish reproofs wakened in her a naughty delight to provoke him. (pg.44)	~ “Po...një budallallëk që s’e ka shokun. Dhe u dashka që unë t’I kushtoj rëndësi?” ia ktheu Ketrina e zemëruar . “Ç’kuptim ka?” (fq.72) ~ Qortimet e tij dukej se nxitnin te ajo një kënaqësi të egër për ta cytur më tej...”(fq. 46)
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Analysis: the SL adjective ‘peevish’ was translated into two different structures and using two strategies: a) as an adjective through *naturalization* although the translation of the phrase from SL to the TL seems to have been realized through **literal translation** in the sense of natural and *functional equivalence*; b) in the second translated phrase, from an adjective in the SL it changed into a noun in the TL, which means that in the second part **modulation** was used as a translation strategy.

In the first sentences, the adjective ‘**e zemëruar**’ is an articulated adjective used in a feminine form because of the noun it modified and which specified that it is a feminine proper noun. However, the change of the phrase from an adjective into a noun phrase is based on the creativity and liberty translators have in adapting and modifying parts of speech, either grammatically or syntactically, and semantically, in order to give the best translation in the TL. As a matter of fact, in the second part, the adjective ‘peevish’ has not been translated at all according to the meaning it carries. It was also a kind of reducing of the whole structure but this kind of different strategy used in translation has to do with the naturalness of the expressions given in this sense. However, the noun ‘*qortimet*’

consists of a double -fold meaning: firstly, that it is a noun which carries a negative implication in the sentence, is given as a plural form of a noun 'qortim' and secondly it is translated carrying not just the grammatical, semantic meaning to be shown as the most appropriate in the translation, but also its social and emotional element of adapting an utterance which gives the whole sentence its natural sense.

8.	<p>Ruffian:</p> <p>a strong and violent person (especially a man) who threatens and hurts other people</p>	<p>~The ruffian kicked and trampled on him, and dashed his head repeatedly against the flags, holding me with one hand, meantime, to prevent me summoning Joseph.(pg.190)</p> <p>~‘Silence!’ said the ruffian. ‘To the devil with your clamour! I don’t want you to speak.’(pg.288)</p>	<p>~ Ai njeri i lig e goditi me shkelma, e shkeli me këmbë dhe ia përplasi disa here kokën në dysHEME,ndërsa ne një dorë më mbante mua që të më pengonte të shkoja e të thërrisja Xhozefin.(fq.182-183)</p> <p>~ ‘Hesht!’tha i ligu. “Shko në djall ti me gjithë fjalët tua. Nuk dua të të dëgjoj.”(fq.278)</p>
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Analysis: Literal translation is the strategy used in these two examples taken from the novel. In the first sentence, the phrase '**i lig**' is expressed by using an adjective with the article '*i*' which defines the masculine gender, in singular, and in the nominative case and it has the usual position when defining a noun, i.e. it is positioned after the noun. In the second sentence, the adjective '**i ligu**' took the declensional ending of a noun even though it appeared without a noun. According to grammar of Albanian language, such usage of adjectives is known as substantivization of adjectives. In such cases, “the implied noun is being designated according to a characteristic quality that is relevant and sufficient for identification in a given context” (Newmark. Hubbard. Prifti. (1982.p.190). In the example given, the adjective '**i ligu**' takes the attributes of a noun; it becomes substantivized through conversion which is considered as a process which happens in Albanian language, and it does not any derivational affixes; it also does not undergo '*a shift in stress*' of the adjective.(p. 190). Generally speaking, in Albanian language, substantivization of adjectives may vary, however in certain situations it is a fixed process which depends on the context. In both examples, the adjective '**i lig**' or '**i ligu**' define persons identified by his/her particular trait or feature.

9.	<p>Taciturn:</p> <p>temperamentally disinclined to talk</p>	<p>~ They could not every day sit so grim and taciturn; and it was impossible, however ill-tempered they might be, that the universal scowl they</p>	<p>~ Edhe po të pranohej karakteri i tyre i vështirë dhe i mbrapshtë, nuk mund të mendohej se çdo ditë uleshin në tryezë aq të ngrirë e aq pa fjalë dhe që ajo hije e ngrysur të ishte një gjë e përditshme për ta.”(fq.16-17)</p>
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		wore was their every-day countenance.(pg.13)	
<p>Analysis: In this example, the translator used couplet, i.e. in general the translation is a literal translation because it transmits the same meaning from the SL to the TL; however, the construction of the example give consists of a structure of ‘-pa’(‘without’) as a preposition which is of negative or privative meaning + ‘fjalë’, which is a noun. Thus, it might qualify as modulation because of the different approach toward the adjective in the TL. The adjectival phrase “pa fjalë” is formed from the articulated stem. It is considered as preposed adjectival playing a derivational role and showing the agreement between the adjective and the corresponding noun.</p>			
10.	<p>Tyrannical:</p> <p>using power over people in a way that is cruel and unfair</p>	<p>~ When she grew peevish, he became tyrannical.(pg.48)</p> <p>~ The servants could not bear his tyrannical and evil conduct long(pg.69).⁴³</p>	<p>~ Po shumë shpejt këto shenja dashurie u shuan; ajo nisi të bëhej nazemadhe dhe Hindli të sillej si tiran. (fq.49)</p> <p>~Shërbyesit nuk e duruan gjatë kohë tiraninë dhe ligësinë e tij; (fq.68).⁴⁴</p>
<p>Analysis: the SL adjective “tyrannical” was translated into the SL as “si tiran” (in the first example) and then as ‘tiraninë’ in the second example. In the first sentence the translator used literal translation which means from the TL the translated version into the SL is an adjective again. What we see in this example is the usage of the comparative word ‘si’ which in English means ‘like’, ‘as’. The adjective itself derives from a noun, however it covers the complete meaning of the adjective as it is used as an adjective in its form. The second sentence taken as an example shows an adjective in the TL, i.e. ‘<i>tyrannical</i>’ whereas the translated version gives us a noun instead of an adjective. This means that the translator in this situation used transposition which means he changed tone part of grammar with another part, i.e. adjectives (in English) became noun (in Albanian).</p>			

Table 6.23: Translation of adjectives from SL to TL in *Wuthering Heights*

There are a great number of interesting and unknown words in the novel, many archaic/dated, some Scottish, for example the word "bairn" which means ‘little child’; and some old words which might date as 1000 year old adjectives, in our case, which give a beautiful sense and a strong feeling to the reader throughout the novel, example: hale, winsome, caprice, and so on.

⁴³ Bronte,E. (2013). *Wuthering Heights*, Collins Classics. London

⁴⁴ Bronte,E. (2010). *Lartësitë e stuhishme*.Dudaj.Tiranë

These adjectives were translated by Kasoruh, too and that translation gave a strong sense to the novel in Albanian. This section with OE, ME and adjectives which derived from other languages were chosen to see what translation strategies the translator used with these adjectives.

Adjectives deriving from OE/ME/L, Gr, Scott in *Wuthering Heights* and their translation from SL~TL⁴⁵

No.	SL adjective	Age	Meaning in the SL	Translation in the TL
	hale	OE (1000)	"whole": free from disease and infirmity; vigorous; robust (pg.4)	'i shëndetshëm' (fq.8)~ literal translation
	stalwart	ME (scots)	1) strongly and stoutly built; robust; 2) strong and brave; 3) firm (pg.6)	'me gjymtyrë të mëdha'(fq.9)~ modulation
	impertinent	1600:	unmannerly intrusion or presumption; insolence; (2) also not pertinent (pg.130)	'e pasjellshme'(fq.104) ~ literal translation
	assiduity	1600	constant or close application or effort; diligence (pg.15)	'servilizmin'(fq.16)~ transposition
	Austere	ME, L, Gr	severe in manner or appearance, strict; rigorously self-disciplined and moral; grave, somber, serious; severely simple, without ornament;(pg.16)	'e plotë' (fq.16)~ literal translation
	culpable	ME	blameworthy, deserving blame (pg.63)	'Nuk i falet' (fq.53) ~ transposition
	importunate	1500	1) urgent or persistent in solicitation,perhaps annoyingly so; 2) troublesome, annoying (pg.32)	(degën) që po më mërziste (fq.29)~ expansion
	tenacious	1600:	keeping a firm hold; retentive; persistent (pg.27)	Nuk ma lironte dorën (fq.29) ~ expansion ; ~ adaptation
	maxillary	1600:	of or pertaining to the jaw (pg.28)	(Po i dridheshin) nofullat (fq.30) ~ couplet consisting of transposition and modulation

⁴⁵OE (old English); ME (Middle Age English); L (Latin), Gr (Greek)

Belie	OE	to show to be false, to misrepresent (pg.30)	që binte në kundërshtim me...(fq.32) ~ modulation
Caprice	1700, Fr., It	"whim": a sudden, unpredictable change, as of weather or one's mind; whimsicality, a tendency to change one's mind (pg.30)	tekanjoze (fq.32) ~ literal translation
brindled	1650	gray or tawny with darker streaks or spots (pg.30)	larushe (fq.33) ~ literal translation
querulous	1500, L	full of complaints, complaining; characterized by complaint; peevish (pg.30)	ankueshëm (fq.33)~ transposition
impudent	ME, L	of, pertaining to, or characterized by impertinence or effrontery (pg.31)	(e konsideronte) sjellje të pacipë e shumë të turpshme (fq.33) ~ couplet using adaptation and modulation
Ruddy	OE	of or having a fresh, healthy red color; Brit. slang, damned (pg.34)	(me fytyrën) e skuqur (fq.36) ~ literal translation
imperious	1500, L	domineering in a haughty manner; dictatorial; overbearing(pg.97)	(urdhër) i prerë (fq. 94)~ literal translation
assiduous(ly)	1500, L	1) constant, unremitting; 2) constant in application or effort; working diligently at a task; persevering, industrious, etc.(pg.74)	Pa u turbulluar (fq.73) ~ transposition
Hoary	1500's	1) gray or white with age; 2) ancient or venerable; (pg.81)	(mëkatar) i regjur (fq. 79)~ literal translation
winsome	OE, <900	sweetly or innocently charming; engaging;(pg.82)	magjepsës (fq.80)~ literal translation
Haggard	1500	1) having a gaunt, wasted, or exhausted appearance, as from prolonged suffering, anxiety, or exertion; 2) wild, wild-looking (pg.91)	i përgjumur (fq.89)~ literal translation
Slattern	1700	slovenly and untidy; characteristic of a slattern (i.e. a slovenly, untidy woman or girl; a slut). (pg.155)	rreckamane (fq.150)~ literal translation
munificent	1600, L	extremely liberal in giving; generous; characterized by	(Një rrogë) shumë të mirë(fq.92)~ literal translation

			great generosity. (pg.94)	
	odious	ME, Fr, L	arousing or meriting strong dislike, aversion, or intense displeasure; offensive, repugnant(pg.186)	të urryer (fq.79)~ literal translation
	Pettish	n/a	probably from ‘pet’, uncertain: ill-tempered, peevish(pg.103)	Për të kundërshtuar me budallallëk (fq.100)~ transposition
	sanguine	ME, Fr. L	(1) related to the color red; of a healthy, ruddy color (of complexion); (2) cheerful, optimistic (pg.140)	(duke ushqyer) shpresat e tij të zjarrta (fq.137)~ transposition
	peremptory	L	(1) putting an end to all debate or action; not allowing contradiction or refusal; imperative; (2) offensively self-assured, dictatorial (pg.216)	Më prerazi (fq.207)~ literal translation
	inveterate	ME, L	firmly and long established; deeply rooted; (2) obs: full of hatred; hostile (pg.200)	(armikut) të betuar (fq.192)~ literal translation
	pertinacious	L	(1) holding tenaciously to a belief, purpose, opinion; (2) stubbornly or perversely persistent (pg.276)	(kishte mbetur gojëhapur) nga këmbëngulja e tij (fq.266)~ modulation
	abject	ME, L	(1) BROUGHT into a low condition; (2) utterly wretched, hopeless; (3) utterly contemptible (pg.281)	(mos u zvarrit) si reptil. (fq.261) ~ adaptation and naturalization, modulation
	bashful(ly)	ME	self-conscious or awkward in the presence of others (pg.207)	Duke u skuqur nga turpi (fq.199)~ modulation
	Pert	ME, OF, L.:	(1) trim and stylish in appearance; (2) bold, saucy; (3) high-spirited, vivacious (pg.234)	(biseda) inatçore dhe fyese (fq. 226)~ transposition
	emulous	L	(1) eager or ambitious to equal (i.e. emulate!) or surpass another; (2) characterized by a spirit of rivalry (pg.317)	(“jo se i ka zili dijet e tua, por kërkon) të bëhet si ju.(fq.305)~ modulation
	saturnine	n/a	having the temperament of one born under the astrological influence of	i trishtuar (fq.308)~ literal translation

			Saturn, and thus, (1) melancholy, sullen; (2) bitter, sardonic (pg.320)	
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Table 6.24: Translation of adjectives from SL to TL in *Wuthering Heights*.2013.p.4-320~8-308 ⁴⁶

Obviously the work of the translator is very much dependent on the message they have to pass along from the SL to the TL as he/she must distinguish all the features that both languages have. The translator must ‘feel’ the characteristics of the other language by identifying differences and/or similarities with the TL beginning from the social environment to the smallest language parts which comprise of phonetically, morphological, syntactic, and also semantic traits with one language. Taking into consideration the translations of the three novels chosen for this research, the translator dealt in his very liberal however masterly way with all important planes of languages by making it possible for the Albanian reader to clearly receive the message given by the writers of the novels. He used strategies that were most apprehensible for the TL reader, in order to keep ‘alive’ the very specific style of writing of the writers chosen for this research. Literal translation, transposition, and modulation were the most frequent strategies used in this process. However, there were also other methods, such as: naturalization, expansion, adaptation, to make the translation more natural in the TL.

⁴⁶See the References given.

Chapter VII: Conclusions

Nida and Taber (1974) argued that “Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (p.12).

According to the quote given, a translator should be capable to transfer the meaning of the source language into the target language, i.e. the SL text, sentence, clause, phrase, word or utterance should be transferred and make sure to maintain the message in the TL. However, preserving the full and identical meaning, through translation could be achieved only through a literal translation which means translating element by element and thus resulting with the same message as in the SL. However, this cannot be considered as possible nor as the only way in passing the message from the SL to the TL mainly because of the language structures which vary among languages and as such make it sometimes impossible to consider literal translation as the only and the best way of preserving the originality of the SL translated into the TL.

This is not an easy path for the translators, too, because of the differences, characteristics and features of each language, thus “literal translation would therefore not always result in idiomatically and grammatically correct expressions in the TL” (Vinay and Dabernnet.1995.p.31). Because of the differences in languages, the translators are induced to linguistic or semantic changes with the only aim, to ensure the correctness of the message they are supposed to pass to the reader and/or the listener.

The aim of this research was to analyze the process of translation of adjectives as part of speech taking into consideration its morphological, syntactic and semantic features shown in English language as a SL and then the translated version in Albanian language as a TL. The analysis and the approach chosen for the methods and strategies of translating adjectives proved that all the debates which were and still are focused on the process of translation and the principles, methods and strategies used to translate either literally or not, freely or not, have definitely not solved the existing dilemma but at least offered some information especially since this research dealt with two languages which derive from Indo-European family of languages but belong to different branches of it, i.e. the English language being of Germanic origin and the Albanian language being the separate branch of languages of the Indo-European family. English and Albanian have differences in their grammatical language structures which made this research very interesting to deal with but at the same time quite difficult to analyze to its details. However, despite differences in the grammatical plane, i.e. in the morphologic and syntactic plane, the most frequent method of translating adjectives resulted to be literal translation but

only in those cases where the adjective in a sentence or phrase was used similarly to the one in English language. This means that only when the adjective translated into Albanian had the same meaning with the adjective given in English, then the translation was the literal one. However, due to the differences which cover culture, semantic meaning, the use of idiomatic language, and other literary devices influenced in using other methods and strategies, such as: transposition (being the second most used method) and modulation(as the third most used method). As a matter of fact, it can be said that Amik Kasoraho, as the translator, is known for his free way of translating because as he said in one of his interviews: “Even when I translate, even when I write, I enjoy that sense of work. When you translate, you become the writer, or better, you become the writer of the same book for your people”⁴⁷

It is important to emphasize that the translator identifies linguistic and grammatical elements and structure of a sentence based on its patterns given in a text. This means that the translators should also identify the syntactic construction of the sentences in the given text in order to then understand and realize the semantic analysis for a successful translation. As it was mentioned at the beginning of this research, there are two approaches which were taken into consideration regarding the process of translation: referential approach and functional approach. Both approaches seek to establish the interdependence between words and the concepts they denote and the function of words with which the translator, would face during the process of translation. Based on the analysis of the translation of adjectives which was realized in this research, we might say the lexico—semantic analysis, and sentence meaning analysis were also important in understanding the strategies and methods used by the translator. The importance of such analysis is based on the structures that the translator should use because every utterance or sentence translated should be considered within the context. Moreover, the translator should be aware of the cultural background to the SL text because the lack of knowledge may limit and as such confine more its total significance and apprehension which then vitiate the translation. The translator is obliged to understand, or know or even discover the purpose of the usage of specific words or phrase or even sentences in order to be able to produce a more vivid and precise translation. One other specific argument in this research is that on the textual level, in which the translator should take into account sentences which comprise the text as a cohesive whole because in this way they might diminish the risk of mistranslation.

⁴⁷<http://www.iseal.ch/wp-content/uploads/2016/NovPublications/Dallime.pdf>

“ Edhe kur përkthej, edhe kur shkruaj, punoj me të njëjtën ndjenjë. Kur përkthen, edhe ti je një autor, apo ndryshe, një lloj autori i atij libri për popullin tënd!”(the original version)

The cohesiveness of the text makes the translator understand how important the language used through its literary devices which show the style of the written text have an influence and effect on the reader. Thus the translator should take into consideration all stylistic and literary devices used in the SL and use them suitably and appropriately in the TL. It is important to emphasize that the translator should not try to find the exact word or phrase in the TL; on the contrary, a great translator will find a pattern which would contemplate with the corresponding text. Because in translation the translator should be aware of the process of coding and decoding, it is important to emphasize that during the process of translation the translator will show his competence in several areas, i.e. his/her linguistic competence, which covers his/her knowledge in phonology, morphology, and syntax; comprehensive competence, which allows the translator to take into account semantics and probably pragmatics of a text based on its linguistic structures. The complete work of the translator is also based on the general knowledge the translator has and the richness of his/her vocabulary in decoding from the SL and coding it again for the purposes of the TL, or in other words, the ability of the translator to reconstruct the SL text and its linguistic structure into a TL equivalent. In all this circle of features and requested competencies of the translator, cultural traits of both languages are also important as it is not only the linguistic structure which needs to be comprehended when translated but also the cultural specifics of languages used in this process. In this research we took three novels that were translated by Amik Kasorhuo which means that this research also checked and highlighted the position of the translator in relation to the result of his work: it also focused on the responsibility of the translator Amik Kasorhuo in maintaining the linguistic and stylistic features of the source text or in reorganizing the phrase and sentence according to the conventions of the language of translation. Contrastive analysis at almost all linguistic levels included words (adjectives), phrase words, and sentences. We noted that many syntactic structures in the source language were transposed into other structures in the language of translation. These transpositions, which we illustrated in our analysis, demonstrated that translator Amik Kasorhuo has been very attentive in respecting the language norms of the Albanian language by creating to the readers the idea of a text written in Albanian rather than translated into this language. We found the same linguistic structure only in those cases where the linguistic structure of the sentences in the source language was in accordance with the grammatical conventions of the language of the translation. We further expanded our contrasting syntax analysis in the sentence level to see if the same translation technique was used, and we noticed a reorganization of the sentence formation, which was in function of syntactic naturalness while ensuring a reading easiness on the reader.

Contrastive stylistic-level analysis focused on the selection of styles, which carry a literary burden against those neutral terms that we often encounter in other types of texts and styles. This analysis showed the usage of the modulation strategy and equivalent translation strategy. The translator had selected words and phrases pertaining to linguistic mentality and emotional state of the Albanian language speakers.

Contrastive analysis, illustrated with examples of the idiolect features of the translator Kasoruho, led us to the conclusion that translator Amik Kasoruho does not compromise on norms and ideologies of literary translation. On the contrary, he has remained faithful to his translation principles: highlighting the potential of the Albanian language and achieving an aesthetic-literary work. During the translation process, the translator should offer a real sense of the SL culture, but at the same time should be careful with the reader in the TL in ensuring that setting where the TL reader would be interested to acquaint a new culture and a different reality from its own. If we refer to Kasoruho, it is only the transmission of the meaning, the style and the aesthetic values of the translation, as well as the introduction to the different culture and its traits which remain important. For the translator whose work was used as part of the analysis for this research, it was important to pass on the meaning, the style and the aesthetic values of the work, as well as to transmit cultural hues.

It is more than evident that Amik Kasoruho, showed to be a true master in the selection of style and phraseology; master of the emphasized idiolect which is the key element in his translations; proponent of the naturalization of the Albanian language at the lexical and syntactic level but, also a faithful translator of lexical level and cultural connotations of the target language. In other words, in all this circle of features of a language or languages which are used for the purpose of translation as well as the requested competencies of the translator, cultural traits of both languages are also important as it is not only the linguistic structure which needs to be comprehended when translated but also the cultural specifics of languages used in this process. The division of this research into eight chapters was done with the purpose to give a better and more thorough analysis of the main focus of the whole thesis, i.e. the analysis of adjectives as a specific class of grammar and its characteristics in the aspects of morphology, syntax, and semantics and then its translation into Albanian as a SL form English as a TL. As the analysis was done based on the three novels which translated by Amik Kasoruho, we tried to compare the translation of adjectives by identifying the strategies and methods used in this process. For the purpose of better understanding of the whole process, the research was divided into three main parts of analysis: grammar and linguistic characteristics of languages, translation studies and theories and finally the analysis of the translated adjectives from the English

language into Albanian language. What we could conclude is that English language has a remarkable stock of adjectives in use; it is also recognized that derivational words are created easily in English; that nouns can be used as adjectives; that qualifying nouns can be used as adjectives; adjectives are often used to modify the noun of a verbal phrase; that it can be attributively or predicatively used; that comparison is expressed with its characteristics, i.e. there is comparative and superlative degree which also depends on the level of comparison. In case there is equal comparison or superior comparison, then the degree changes or when two objects or two persons are to be compared then the level of equality or superiority plays its part by using comparative instead of superlative; that there is position of adjectives decided on certain features of the word order within a sentence.

On the other hand, adjectives in Albanian language can also show the attributive or predicative features; may be articulated or unarticulated; as adjectival phrases they may be part of a NP; it agrees in gender and number with the noun it modifies; they should respect the case and they can be substantivized, and they decline; they may or may not take case endings depending on all the features of the noun they follow; they are usually positioned after the noun they modify; depending on the case, number, gender and the definiteness of the noun they modify, they take preposed articles; ‘i,e,të,së’; they can be either direct qualifying or mediated qualifying adjectives; they are formed by prefixation, suffixation, and with adjectival articles; can be formed by compounding, either coordinate or subordinate compounding; they can be formed by conversion; can be formed as compound adjectives, either with two adjectival stems, an adverbial stem and an adjectival stem, or an adverbial stem and a noun stem to result with an adjective (Newmark.,Hubbard.,Prifti.1982.p.114).

All adjectives extracted from the three novels for the purpose of this research were translated by using the following translation methods and strategies: a) literal translation; b) transposition; c) modulation; d) couplets; e) equivalence and adaptation; f) reduction and expansion; g) and h) componential analysis.

In conclusion to all the research, we hope that this study will encourage other scholars to continue with further and in-depth studies in this field which is important but which is not duly reviewed nor explicated.

Chapter VIII: Limitations and Recommendations

We agree that language is a complex concept because of the richness it possesses within itself. Language as means of communication on one hand, and culture on the other hand, are considered to be the most important factors for linguists, grammarians, and translators. These two factors are interlinked in the process of translation because of various concepts regarding different cultures and the influences of such cultures in the development and the use of languages. Scholars used different approaches to define and explain the relation between culture and translation and the implications that culture has during the process of translation. It is important for the translator to know the approach he/ she should have in this process due to the inevitability of the difficulties while transmitting the message from the SL to the TL reader.

8.1 Limitations

As in every research limitations comprise a part of it. Reasons for limitations are always different but they influence every research. Regarding this research limitations were not that much expressed and present in it. The research of this thesis was based mainly on analyzing the certain features and traits of grammar, linguistics in general and translation procedures, methods and tools used. The ideas for such a research was based on the lack of research studies which have to do with the field of comparative linguistics especially when it comes to comparing two languages which belong to the same Indo-European group of languages but at the same time differs from each other because as in our thesis, the other language which was part of building this research was Albanian language. Albanian language belongs to the group of Indo-European languages but it is a separate branch of it, which means it does not derive from any other language but its own. The research covered Albanian as TL and English as SL and the whole process was driven through the analysis of the translation of three classic novels by the same translator. The key point was to focus on adjectives as a linguistic category of both languages, English and Albanian. The aspect which we should take into consideration as the limitation for this research was the difficulty in translating the materials used in Albanian due to the lack of specific terms and words which would be considered as equivalent and the correct ones to be used in writing this research in English. This specifically covers the part of analyzing and discussing the materials which dealt with adjectives in Albanian language and which together with the English adjectives were supposed to be analyzed and explained in this research through the comparison of this category in both languages given above, i.e. Albanian and English. The problem in this part was not about the definitions based on grammar books and other literature ensured for the research, but about the comparison of words, collocations,

phrases, fixed phrases or given idioms in the novels chosen to be analyzed. Questions which somehow are considered to be a limitation to this study were whether or not everything explained in this research would be understood by the reader(s) and whether this analysis would help future scholars to choose for further analysis and discussions in the same field of study.

Another limitation to this study was the idea of not being able enough to find out what are the reasons for a great translator like Kasoruho to bring the vivacity of the stories translated as if they were written in Albanian and not translated from English into Albanian.

The major limitation that was encountered in this research study was the difficulty in finding the translated version of each adjective of adjective phrase within a structure from English into Albanian because the pages and the chapters in the published books were not identical. That was somehow time consuming and somehow reduced the possibility to have a bigger corpus of words and phrases chosen for the analysis. Another limitation which should be mentioned is the fixed period of time to finish the research. If it were for the possibility to work on the thesis as a full time job then the time frame would be appropriate, but in the situation of having a full time job and a PhD dissertation to work on, makes the situation quite stressful. On the other hand, this time pressure has made it possible for this thesis to be produced accordingly. It is expected that this study to be read with other articles, research studies, books or monographs which deal with the same or similar topics in greater details.

8.2 Recommendations

Recommendations which could be given as suggestions for other scholars and/or students who deal with translation and linguistics in general are the following:

- The translator should aim to transfer the text from the source language to the target language by preserving the meaning and the style;
- The translator should decide on the methods and strategies according to the nature of the source language to the target language and should try to preserve the meaning and the style in case of difficulties;
- Because the translation process does not include only the translation of the text from the source language but also the culture of that language, aspects of the source language should be taken into consideration;
- When producing the translation, the translator should not forget his target language audience;
- While translating, the translator takes the role of the writer and the author;

- The translator transmits the message to another language as naturally as possible;
- The translator has to be able to transfer the lexical and syntactic aspects so that the reader understands what the source language text aimed to express;
- The translator should be faithful to the source language text as much as possible through using different techniques and approaches while doing so.

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