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Master Thesis

“A Comparative Study on the use of Progressive Forms in the Albanian - English Translation of the Novel ‘The Doll’ by Ismail Kadare”

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## Thesis

“A Comparative Study on the use of Progressive Forms in the Albanian - English Translation of the Novel ‘The Doll’ by Ismail Kadare”

## Teza

“Studim krahasimor i përdorimit të kohërave të pakryera të foljes në gjuhën shqipe dhe në gjuhën angleze në përkthimin e romanit ‘Kukulla’ nga Ismail Kadare.”

## Теза

“Компаративна студија за употребата на несвршитените времиња во албанскиот и англискиот јазик во преводот на романот ‘Куклата’ од Исмаил Кадаре”.

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## **Abstract**

Translation is a process that incorporates two languages and two cultures, it is considered as an act of conveying a message from one society to another. Languages contain different expressions, literary aspects for which translation enables them to be delivered to other cultures. The focus of this research is on the progressive or continuous tenses of Albanian and English language. The progressive tenses of both languages show an ongoing action at an unspecified time in the present, past or in the future. To conduct this research and to analyze and contrast the progressive tenses, we have used the novel “Kukulla” – “The Doll” by Ismail Kadare. The novel has an intriguing, specific topic which is not commonly used in the literary texts. Besides its topic, the cultural aspects that Ismail Kadare has masterly incorporated in the novel make it a distinct and important novel to analyze.

The aim of this research is to clarify the aspect of progressive tenses of Albanian language and English language. It aims to identify and analyze whether the tense shift from Albanian language to English language changes the meaning and the form of the source text.

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**Key words:** translation, progressive tense, tense shift, meaning, form

## **Parathënia**

Përkthimi është një proces që përfshin dy gjuhë dhe dy kultura, konsiderohet si një veprim nga i cili përcillet një mesazh nga një shoqëri në një shoqëri tjetër. Përkthimi mundëson që shprehjet gjuhësre dhe figurat letrare që i përmban një gjuhë të përcillen edhe në kultura të tjera. Fokusi i këtij hulumtimi janë kohët e pakryera të fojeve të gjuhës shqipe dhe gjuhës angleze. Kohët e pakryera të të dyja gjuhëve tregojnë një veprim i cili është përsëritur herë pas here në kohë të pacaktuar në të kaluarën, të tashmen ose të ardhmen. Për të kryer këtë hulumtim dhe për të analizuar e krahasuar kohët e pakryera të foljeve ne kemi përdorur novelën “Kukulla” nga Ismail Kadare. Novela ka një temë specifike dhe tërheqëse që nuk është shqyrtuar shumë nëpër vepra letrare. Pavarësisht temës, aspektet kulturore që Ismail Kadare i ka përfshirë në novelë e bëjnë atë një vepër të veçantë për t’u analizuar.

Qëllimi i këtij hulumtimi është të sqaroj aspektin e kohëve të pakryera të fojeve të gjuhës shqipe dhe gjuhës angleze dhe të analizoj nëse ndryshimi i kohërave nga gjuha shqipe në gjuhën angleze e ndryshon kuptimin dhe formën e tekstit origjinal.

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Fjalët kyçe: përkthimi, koha e pakryer, ndryshimi i kohërave, kuptimi, forma

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## Chapter 1

### 1. Introduction

“Translation is an act through which the content of a text is transferred from the source language into the target language”(Foster, 1958, p.1). To translate, one needs to have a source text and an aim to convert the same work into another language. The process of translation can be considered as a bridge between cultures or literature of different places which has helped to enlighten people with different great art works and has helped the readers to follow the progress of the work of their favorite author or genre. Venuti (2017,p.8) claims:“Translation is, of course, a rewriting of an original text. Rewritings can introduce new concepts, new genres, new devices, and the history of translation is also the history of literary innovation, of the shaping power of one culture upon another.” The beneficial aspect of the process of translation is that by rewriting a literary text the translator produces new ideas and brings innovation in the literature and the culture of another place by enriching their literature with new genres and new concepts.

Ghanooni, (2012, p. 77) when claiming that translation has its roots from antiquity, he adds: “the very pioneers of the field are luminary Roman commentators, such as Cicero or Quintillian.” There are different forms of how one can translate a specific literary text, therefore it is understood that keeping the same ideas, but using a language appropriate to the audience who will read the translation helps to convey the same meaning while using different words or sentence structure. Considering the targeted audience when translating a text is vital, by analyzing the language that they use, the culture of the place, the text can be adapted in a manner that the readers will understand the message that the writer aimed to convey.

According to Bassnett (2013):

No two languages share the same structures, syntax and vocabulary, so adjustments always have to be made to accommodate the black holes that yawn when there is no equivalent in the target language for a word or an idea expressed in the source language. This means that the translator has to engage in both interpretation of the source and reformulation in another language. (p.3)

No translated work can be the same as the original, but the aim of the translator is to adapt the work so that it has the same message that the author wanted to convey. The difficulty that



follows the translated work is the challenge that the translator can face by trying to find the right equivalent of a word. It is in their hand to use their creativity and change the words in order to create and form the same meaning that corresponds with the source text. This enables us to understand that the translator has to understand the text, interpret it and reformulate the same in another language. According to Benjamin (1921):

No translation would be possible if in its ultimate essence it strove for likeness to the original. . . . For just as the tenor and significance of the great works of literature undergo a complete transformation over the centuries, the mother tongue of the translator is transformed as well. While a poet's words endure in his own language, even the greatest translation is destined to become part of the growth of its own language and eventually to be absorbed by its renewal. Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the maturing process of the original language and the birth pangs of its own.(as cited in Grossman, 2010, p.14)

Due to the fact that the translator puts his/ her own creativity to the material that they have to translate most of the time the translated texts are considered as new works of art. Therefore it is mentioned that translation would not be possible if in its essence the translator attempts to create a work that is likely the same as the original text. Languages change and most importantly they differ from one another, as a consequence, while an author uses his native language to express an emotion or message the translator should use creativity and create a proper art work to the original without making it the equation of the original text. Venuti (2017, p.27) points out that “fiction is the most translated genre around the world”. He continues “the most translated works into English are Albert Camus’s *The Stranger* (1946), Françoise Sagan’s *Bonjour Tristesse* (1955), Heinrich Böll’s *Absent Without Leave* (1965), Gabriel García Márquez’s *One Hundred Years of Solitude* (1970),” and in Venuti’s list of the most translated works we find the well-known Albanian author Ismail Kadare with the novel “*The Successor* (2005)” which by the literary critics is considered among the author’s greatest works.

### **1.1 Albanian – English translations**

It is important to mention that this research’s main goal is to analyze the aspects of translation of the book “*Kukulla*” by Ismail Kadare, therefore it is important to mention the history of the translated Albanian works into English. There are many great literary works as well as authors which have not yet been translated into other languages that the readers can enjoy reading. The

early Albanian literature has been influenced by the three different religions that have helped to have a wide range of rich and important art works. Since Albanians used to have three alphabets that they used there was the need to create one alphabet which will unite all the Albanians together. Due to this fact, we can say that the Albanian literature has a lot of patriotic themes that speak about the beauty of the territory of Albania as well as their oath or “besa” which Albanians are really known for. The foreign readers might have heard about Naim Frashëri, Sami Frashëri or Jeronim de Rada, and since Ismail Kadare is the only author who has many of his works translated into other languages they might have read his novels, too. However, the Albanian literature with its great art works that discuss different topics and important cultural issues, are yet undiscovered by the foreign reader. Ismail Kadare has enriched and created a powerful insight of the Albanian literature for the people who haven’t discovered it yet.

## **1.2 The translations of the novels of Ismail Kadare in English language**

According to Morgan (2006), “Ismail Kadare, as a great Albanian writer, is a ‘Modern Homer’ who has been nominated several times for the Nobel Prize in Literature” (p.7). As (Morgan, 2006, p.7) states in awarding the first International Man Booker Prize for Literature in 2005, John Carey hailed Kadare as "a writer who maps a whole culture ... a universal writer in a tradition of storytelling that goes back to Homer." This assessment of Kadare as a guardian of Albanian identity certainly captures one important aspect of his life's work. Kadare brings a powerful sense of ethnic identity to his writing, introducing for the first time on the international stage the customs of his native land. With eighty of his works translated into different languages, Ismail Kadare is the author who made Albanian literature to be known all around the world. Translated works of Ismail Kadare into English language are: ‘*The General of the Dead Army* ( Gjenerali i ushtrisë së vdekur)’ translated by Derek Coltman, ‘*Chronicle in Stone* ( Kronikë në gur)’ translated by David Bellos, ‘*Doruntine* ( Kush e solli Doruntinën)’ translated by Jon Rothschild, ‘*Broken April* ( Prilli i thyer)’ published by New Amsterdam Books etc. The book “*The Doll* (Kukulla)” which will be used in this research was first published in Albanian language in 2015 and is translated by John Hodgson. In the centre of this novel is his mother, naive and fragile, described “as a paper doll”. The novel is an autobiography and speaks about

different aspects of author's life. It has a distinguished topic and is considered one of his best novels.

### **1.3 The Doll – Ismail Kadare**

“The Doll” is an autobiographical novel written by Ismail Kadare and translated from Albanian into English by John Hodgson. This novel was first published in Albanian language by Onfuri in 2015 with the title “Kukulla” and in English was published by Harvill Secker in 2020. It is a mesmerizing novel that Ismail Kadare dedicated to his mother. In general, people are used to read stories about the impact that mothers have in the life of their children, but in this novel we are face to face with something else, with the figure of a mother who doesn't have any impact in the life of her son. This is one of the main reasons why he calls his mother “The doll.” In this novel, the author speaks about his hometown Gjirokastrë located in Albania. The book describes the people, their culture, the houses, and the political situation of Albania. While reading the book, the reader can get a lot of insight of the Albanian traditions and culture. The story reveals around his mother and her relations with the other members of the family. The story starts with Ismail Kadare returning to Albania after his brother calls to inform him that his mother was not expected to last. After this, the story of his mother, who was very young, just a seventeen years old girl, when she got married to his father, begins. Ismail Kadare tells that his family was known in his town for the way of how his house was constructed, with some hidden rooms that no one has entered, and that were called prisons. He also speaks about his grandmother, and in the novel, he says that in the town she was known for being an intelligent woman. He describes his grandmother as a wise and thin-lipped woman. When it comes to his father, he always says that his father has spent his life trying to find solutions for the problems that his mother and his grandmother had with each other. There is a part in the book when he mentions that his father has played the role of the judge throughout his life. As the title imposes the doll in this story represents his mother, very light that the wooden stairs of the house wouldn't crack under her feet, everything about her was light, her speech, her clothes, and her sighs. There was a big difference between his mother's house and the house of his father. She never got used to the house, she would use the phrase “this house eats you up”, and she could not find the same language with her mother-in-law. She additionally used to have some problems that she found difficult to discuss with her son. Once, when Ismail Kadare started publishing his books and

started to be a well-known writer, his mother called him and in a very concerned way told him that they had to talk. She was afraid that her son, now a famous writer, will disown her and will not find her worthy. This novel is a masterpiece with a distinguished topic that leaves the reader with nostalgia for the way how his mother never found the proper way to tell her son and her kids the right words at the right moment.

#### 1.4 The analysis and comparison of English continuous tenses of the novel “The Doll”

Verbs are words which convey an action, they play the role of a predicate in the sentence and describe what the subject does. The grammatical categories of verbs are:

- Person
- Number
- Aspect
- Tense

The word tense describes a particular time related to grammatical terms, English language tenses are three:

- Past
- Present
- Future

There are also three aspects of the verbs:

- Simple
- Continuous
- Perfect

With the combination of the aspect and the tense we form the tenses in English. Thereby we can say that each aspect has three tenses and each tense has three aspects. In general verbs are divided into three groups:

1. Regular verbs – are verbs which take a “d” or “ed” when the tense is changed from the present to the past, e.g. **play- played, like- liked, listen- listened.**

They **watch** TV. – present

They **watched** TV. - past

2. Irregular verbs – are verbs that change their root when changed from present tense to past tense e.g. **buy-bought, understand- understood, go- went.**

She **understands** her task. - present

She **understood** her task. – past

3. Auxiliary verbs – are verbs which help to form the tenses, there are:

a) primary verbs: to be, to do, to have

b) modal verbs: can, may, will, must, shall, ought to.

### **Progressive or continuous tense of the verbs**

According to (Celce-Murcia, Larsen-Freeman, & Williams, 1983, p. 110 - 116) “the present progressive form (sometimes called the continuous) combines a form of the *be* verb (*am, is, are*), depending on the person and number of the subject, with the present participle, an *-ing* form.

Progressive form example:

**Affirmative:** The participants **are joining**.

**Question:** **Are** they coming to the show?

**Is** she attending the lecture?

**Negative:** The kids **aren't** making any noise.

He **isn't** coming to classes.

The above-mentioned examples show the basic form of a sentence in the present progressive or continuous form, according to the time that an action happens the verb “*to be*” changes into present, past or future to form the correct tense.

The progressive aspect is considered as being imperfective, meaning it portrays an event in a way that allows for it to be incomplete, or somehow limited. If we contrast the sentence **Susan and Carl are living in Newark** with the sentence **Susan and Carl live in Newark**, we can understand that the first sentence shows an event of a temporary nature and the second sentence shows an ongoing state.” In these examples, the first sentence is in the present progressive tense and the second sentence is in the present simple tense. Hereby, we understand that present progressive tense shows an ongoing action that is happening at the present, but does not tell when the action finished or will finish. As (Celce-Murcia, Larsen-Freeman, & Williams, 1983, p. 117) states “another difference is that while the simple tenses can be used to make generic statements example: **Weeds grow like wildfire**, the progressive aspect is always specific example: **Weeds are growing like wildfire (in my garden).**” These two examples explain that the progressive tense is used when the speaker wants to be more specific for an action that is

happening and in contrast the sentence in the simple tense has a more general meaning when compared with the progressive form of the same example.

#### 1.4 The use of the tense- progressive combinations.

##### **Present Progressive (Sometimes called Present Continuous) use:**

a. Activity in progress:

**“He is attending a meeting now.”** p.117

b. Extended present (action will end and therefore lacks the permanence of the simple present tense):

**“I’m studying geology at the University of Colorado.”** p.117

c. A temporary situation:

**“Phyllis is living with her parents.”** p.117

d. Repetition or iteration in a series of similar ongoing actions:

**“Henry is kicking the soccer ball around the backyard.”** p.117

e. Expresses future (when event is planned; usually with a future-time adverbial):

**“She’s coming tomorrow.”** p.117

f. Emotional comment on present habit (usually co-occurring with frequency adverbs *always* or *forever*):

**“He’s always delivering in a clutch situation. (approving)”** p.117

**“He’s forever acting up at these affairs. (disapproving)”** p.117

g. A change in progress:

**“She’s becoming more and more like her mother.”** p.117

##### **Past Progressive**

a. An action in progress at a specific point of time in the past:

**“He was walking to school at 8:30 this morning.”** p.117

b. Past action simultaneous with some other event that is usually stated in the simple past:

**“Karen was washing her hair when the phone rang.”** p.117

**“While Alex was traveling in Europe, he ran into an old friend.”** p.117

c. Repetition or iteration of some ongoing past action:

**“Jake was coughing all night long.”** p.118

d. Social distancing (which comes from the past tense and the tentativeness of the progressive aspect);

**“I was hoping you could lend me \$10.”** p.118

##### **Future Progressive**

a. An action that will be in progress at a specific time in the future:

**“He will be taking a test at 8 A.M. tomorrow.”** p.118

b. Duration of some specific future action:

**“Mavis will be working on her thesis for the next three years.”** p.118

##### **Perfect progressive aspect**

As its name implies, this aspect combines the sense of "prior" of the perfect with the meaning of "incompleteness" inherent in the progressive aspect.

**“He has been working hard on a special project.”** p.118

We understand that the event being reported here has begun prior to now and that his hard work is limited—that is, it will not continue indefinitely. Next, we examine how these two core meanings work in tandem for each of the tenses.

### **Present progressive**

a. A situation or habit that began in the past (recent or distant) and that continues up to the present (and possibly into the future):

**“Burt has been going out with Alice.”** p.118

b. An action in progress that is not yet completed:

**“I have been reading that book.”** p.118

c. A state that changes over time:

**“The students have been getting better and better.”** p.118

d. An evaluative comment on something observed over time triggered by current evidence:

**“You've been drinking again!”** p.118

### **Past Perfect Progressive**

a. An action or habit taking place over a period of time in the past prior to some other past event or time:

**“Carol had been working hard, so her doctor told her to take a vacation.”** p.118

**“She had been trying to finish her degree that year.”** p.118

b. A past action in progress that was interrupted by a more recent past action:

**“We had been planning to vacation in Maine, but changed our minds after receiving the brochure on Nova Scotia.”** p.118

c. An ongoing past action or state that becomes satisfied by some other event:

**“I had been wanting to see that play, so I was pleased when I won the tickets.”** p.118

### **Future Perfect Progressive**

Durative or habitual action that is taking place in the present and will continue into the future up until or through a specific future time:

**“On Christmas Eve we will have been living in the same house for 20 years.”** p.119

**He will have been keeping a journal for 10 years next month.”** p.119

## **1.5 Albanian continuous tense**

As in the English language the verbs show an action that the subject does. The grammatical categories of verbs are:

- Person
- Number
- Voice
- Mood
- Tense

### **The progressive tense – “koha e pakryer” of Albanian Language**

The progressive tense in the Albanian language is used to indicate actions, which were still happening at a certain point in the past. The verb at this tense doesn't indicate the time when the action began, nor when the action ended. The progressive tense of English language is more evident in the subjunctive mood in Albanian language. Regular and irregular verbs in the progressive tense, subjunctive mood, take these suffixes in singular: *-ja, -je, -te or -nte*, and in

plural *-nim, -nit, -nin*. The suffix *-nte* of the third person singular take the verbs that end in vowels. Auxiliary verbs ‘*to be*’ and ‘*to have*’ make an exception, they take these suffixes: *- a, - e, - te* singular, and *-im, -it, -in* in plural. In the progressive tense when the verb is used for an action which is happening at a specific period of time the particle “*po*” or “*duke*” is added before the verb example: **unë po hap, I am opening**, (Agalliu, 2002, p. 274 - 287).

Example of the verb “*laj*” – wash

Unë laja	Ne lanim
Ti laje	Ju lanit
Ai/Ajo lante	Ata/ Ato lanin

Example of the auxiliary verb “*kam*” – have

Unë kasha	Ne kishim
Ti kishe	Ju kishit
Ai/Ajo kishte	Ata/ ato kishin

## 1.6 The equivalency of English and Albanian continuous tenses

### The equivalence of English progressive tenses and Albanian progressive tenses

Languages possess their own rules when it comes to grammar, its morphology or syntax. In a comparative study to find more details about the similarities and differences between two languages English and Albanian, we can find parts that they have in common and parts where they differ from each other. Since the method of comparison is very useful and it has beneficial results there will be a general comparison of the progressive tenses to find more about their equivalence between two languages. We can already say that progressive tenses in both languages help to indicate actions that were happening at a certain period of time, but we can encounter a difference between their forms. The continuous tenses in Albanian language are created by adding prefixes or adding particles before the verb such as “*po*” or “*duke*” this enables us to understand that the action has been going on, in English language the progressive tense is formed by adding the verb “*to be*” as a helping or auxiliary verb before the main verb and the suffix or ending “*-ing*” at the end.



Examples to compare:

### **Present continuous tense**

- **She is eating an ice-cream.**
- **Ajo është duke ngrënë një akullorë.**

By this example we can understand that in both languages the sentences show an action that is happening at the time of speaking. In Albanian we add the verb “*jam*”, when it is conjugated in the third person singular becomes “*është*”, the particle “*duke*” and the main verb “*eat*”- *ha* becomes “*ngrënë*”. In English we add the verb “*to be*” and the main verb gets the “*-ing*” form.

### **Past continuous tense**

- **I was driving home from work at eight o'clock yesterday.**
- **Dje, në orën tetë, unë isha duke u kthyer prej pune në shtëpi.**

In English and in Albanian language we use the past continuous tense to speak about an action that was in progress at a particular time in the past. The past continuous tense in English language is formed with the auxiliary verb “*to be*” in its past form “*was*” and the main verb gets the “*-ing*” form. In Albanian language the past continuous tense is formed by the past form of the verb “*jam*” which becomes “*isha*”, the particle “*duke*” is added and the verb “*kthej*” takes the suffix –er.

### **Present perfect continuous**

- **He is tired, he has been working hard all week.**
- **Ai është i lodhur sepse ka punuar shumë gjatë gjithë javës.**

In both languages we use the present perfect continuous to talk about something that has just finished and has a result that we can see in the present. In English language the perfect continuous tense is formed with the auxiliary verb “*to be*” in its past participle form “*been*” and the main verb gets “*-ing*”. In Albanian language we use the auxiliary verb “*kam*” and the main verb “*punoj*” gets the suffix –ar.

### Past perfect continuous

- **They had been waiting for their friend for more than two hours when he finally arrived.**
- **Ata kishin qenë duke e pritur shokun e tyre për më shumë se dy orë kur ai arriti.**

This tense in both languages is used to talk about an action that happened before another action in the past. In English language the verb “*had been*” is used, and the main verb gets the “*-ing*” form. In the Albanian language the auxiliary verb “*kam*” is used in its past perfect simple form, the particle “*duke*” is added and the main verb takes the suffix “*-ur*”.

### Future continuous

- **He will be working at half past five.**
- **Ai do të jetë duke punuar në orën 5:30.**

In both languages we use this tense to talk about an action that will be in progress at a particular time in the future. In English, the future continuous tense, is formed by adding the future form of the verb “*to be*” – “*will*” and the main verb gets the “*-ing*” suffix. In Albanian language it is formed with the future form “*do të*” and the particle “*duke*” is added before the main verb which ends with “*-ar*”.

### Future perfect simple

- **She will have finished by then.**
- **Ajo do të ketë përfunduar deri atëherë.**

This tense, “the future perfect simple”, is used to talk about an action that will have finished before a particular time in the future. In English language it is formed by the future form of the verb “*to be*” which is “*will*”, and the main verb is in its present perfect form. In Albanian it is formed by the future form “*do të*” and the main verb gets the “*-ar*” suffix.

## **Future perfect continuous**

- **Tom will have been working for three hours.**
- **Tomi do të ketë punuar për tre orë.**

Future perfect simple is used to talk about an action that will continue up to a particular time in the future. In English it is formed by the future form of the verb “to be”- “will” and the main verb in the present perfect continuous form, while in Albanian language it is formed by the future form “do të” and the main verb takes the suffix “-ar”.

## **1.7 Aims and objectives of the thesis**

The aim of this research

- is to clarify the form of progressive tenses in the Albanian and in the English language
- to make clear the ways of how this tense is translated to the targeted language
- to analyze in details whether there are changes when comparing the source text’s meaning with the meaning of the translated text
- to detect all the progressive tenses in the novel “The Doll” and
- to analyze progressive tenses’ form and their meaning after being translated into the targeted language.

## **1.8 Research questions**

This research will give answers to the following questions:

Question 1: Is the form of progressive or continuous tenses in the Albanian language the same as the form of progressive or continuous tenses in the English language?

Question 2: Does the change of tenses interfere the meaning of the sentences from Albanian to English?

Question 3: How do the forms of progressive tenses change from Albanian to English?

## **1.9 Hypothesis**

The hypotheses of this master thesis are:

Hypothesis 1: There is a difference between the form of the progressive or continuous tenses in Albanian language and the progressive or continuous tenses in the English language.

Hypothesis 2: The change of the form of the tenses does not interfere the meaning of the sentences translated from Albanian into English.

Hypothesis 3: If in the source text the author uses the progressive tense, then the translated text will use the past simple tense followed with an adjective or with the gerund form of the verb and in some cases will change to past simple tense.

## Chapter 2: Literature Review

The vital element of human nature is communication, the exchange of information between each other helps people to understand and cooperate in their daily life. Written communication such as letters, newspapers, or books have an important role in the exchange of ideas and thoughts not just by the people who share the same language, but at the same time for the people around the world. In general, all languages share the basic structure of creating a sentence such as the importance of a verb in order for the receiver to understand the message delivered. The basic message of a written text can be delivered with a very simple translation process, but translation has a more important role. According to the importance of the message, the process of translation has to be more precise, it should focus not only on the words, but the punctuation elements as well. Translation has brought readers together by introducing different literary texts to different cultures. A literary text can be translated differently depending on which element the author of the original text has focused more, for example, if one poem is focused on the rhyme, the translator should keep the rhyme in the target language as well. According to Newmark, (1991), “the creative element in translation is circumscribed. It hovers when the translation procedures fail, when translation is ‘impossible’” (p.7). Creativity in translated works comes in when the translator has to find the equivalence of a specific word that might not have equivalence in the target language, it mostly happens when metaphors, jargon or poetry are translated. In the above mentioned literary texts, authors use different words to indicate images, sounds or rhythm, therefore the translator has to use his/hers creativity and adapt the literary text so that it imparts to the foreign reader the same feeling and message as the author intended. According to Ponzio, (2007), “Translation necessarily consists in negotiation and contract which concern the relation between *translator* and *text* and not between *translator* and *author*” (p.92). The key point of having a properly translated literary text is for the translator to focus on the written text and in the analysis of its elements. In active participation and understanding of both languages to the highest degree there can be a proper text translated with the right elements of both languages. “According to Robinson, (1998), Dynamic development of national literatures required not only translation reforms, but also changes in the readers cultural expectation and era’s aesthetic concepts” (as cited in Saule & Aisulu, 2014, p.2). While the translator has to

ensure that the translated text provides a cross-language communication, they have to take into consideration the changes in society and the new norms and expectations that readers have when they read a literary text from another language. It can be challenging for a translator to make sure that the text is well adapted to the target language because languages have different language systems. “According to Catford, (1965), A central task of translation theory is that of defining the nature and conditions of translation equivalence.” (as cited in Schanchez, 2009, p.18). A challenging point for the translators is the semantic aspect, polysemy, which means that one word in English, has a lot of other meanings, for example the word light in English can serve as an adjective used to describe colors, to describe the weight of an object, or can be used in the context of a noun as well. This can lead the translator to the confusion in choosing the right word in the translation. Language has its own dynamics and changes its structure and form, therefore it is impossible to have fixed rules of translation, so the translator’s task is to find the proper equivalence of words in order to convey the message of the author to the reader.

According to Ponzio, (2007), The poetic text lends itself to multiple readings at the highest degree. The fact that the poetic text is difficult to translate is a symptom of what would seem to be its linearity, but this, however, is only apparent: a single signifier may lead into different interpretive trajectories. For this reason it is often difficult to find a corresponding signifier in another language with the same capacity for shifting. (p.96)

The translation of poems is considered as one of the most difficult texts to translate because poems always express different emotions and can be perceived differently by the readers. Poems are not always specific, which means that their theme and meaning can change from one person to another. At the same time the words used in some poems to express specific feelings might be very difficult to be found or have equivalence in the targeted language which can cause the problem of not having the right word and feeling conveyed to the reader. “According to Benjamin, (1923), True translation is transparent, it does not obscure the original, does not stand in its light, but rather allows pure language, as if strengthened by its own medium, to shine even more fully on the original.” (as cited in Ponzio, 2007, p.111). This helps us to understand that the translation of a literary text can be analyzed, changed and modified to the extent that it can even be considered better than the text in the source language, it has to convey the feelings and the emotions to the readers with no intention to be the same as the written text in the source language.

According to Fernando Poyatos, (1997), the year when the original book was published, the color used, the font used are some important points that the translator has to take into consideration when it comes to giving the foreign reader the same feeling that the original book gives to the native readers. The translation is a highly important process that unites readers and assists them to know more about the culture or literature of other places, and this mainly happens due to the written documents of a language. The first sign of the existence of a language is the oral evidence such as fairytales or songs that serve as the trace of the existence of a language. As the second evidence of the existing year of a language are the first written documents that help the people know about the beginning of the written texts of their language. In English literature for example, the oldest surviving written text is considered the poem “Beowulf”, which according to Sanders, (1994), “Beowulf can properly be called an ‘epic’ poem in the sense that it celebrates the achievements of a hero in narrative verse.”(p.22). The literature continues with its phases such as Medieval literature 1066- 1510 with its famous writers Geoffrey Chaucer with his best known literary work “The Canterbury Tales”, or Margery Kempe which is a famous woman writer from the medieval era. She has written the first autobiography in English language “The Book of Margery Kempe”. And the improvement of literature continues until our days with different authors and great literary works such as Charles Dickens - *Oliver Twist*, Jane Austen - *Pride and Prejudice*, William Shakespeare- *Hamlet*, George Orwell – *1984* and other authors who have enriched the English literature. When it comes to the Albanian literature, the first written document is considered the Bishop Paulus Angelus’ baptismal formula which is a sentence with religious meaning.

The first published book in the Albanian language is the book Missal (Meshari) i Gjon Buzukut in 1555. Due to the fact that Albanians for long periods of time have been under occupation the first theme that is more evident in Albanian literature is patriotism. There are a lot of great Albanian writers who have written important novels in Albanian language, such as Mitrush Kuteli - *Net shqiptare*, Lazgush Poradeci- *Vallja e yjve*, Sterjo Spasse- *Pse?*, Jakov Xoxa- *Juga e bardhë*, Naim Frasheri- *Bagëti e Buqësi*, Fatos Arapi- *Shtigjet poetike*, Dritëro Agolli – *Shkëlqimi dhe rënia e shokut Zylo*, who have a great deal of literary works that Albanians consider as the best works of their literature. Amongst these authors there are a lot of others, but it is important to mention Ismail Kadare, who according to Elsie, (1993), “Ismail Kadare is still the only Albanian writer to enjoy a broad international reputation.” (p.9). One of his best works

and his first prose work is “Gjenerali i ushtrisë së vdekur ( The General of the Dead Army)” which raised his reputation even more. The book was translated firstly in French and later in English and other languages. All the books written by Ismail Kadare express the political or cultural situation of Albania. In the book “The Doll” which is going to be analyzed in this research, he also links his mother’s story with some other cultural aspects of Albanians in general, such as when he speaks about how his mother was expected to behave with his grandmother, the environment at the school when he describes the dialogues between students or the moment when his mother saw his father at the wedding. With his mastery he has described his thoughts about his mother, but at the same time he gives the reader an insight into the time when the story was happening. He has the ability to hook the reader with his writing style and this is what makes him a distinguished author. The main topic of this research is the analysis and contrast of the progressive tenses of the Albanian language and English language therefore it is important to mention some grammatical similarities and differences that both languages have.

According to Newmark, (1988), Translation of literature is the most problematic type of translation because the first meaningful unit of a text, which is the word, is as important as the second one, which is the sentence in prose or the line in poetry. Translation of literary texts can be a challenging work for translators because of the unique features that this type of text has (as cited in Soltani, Nemati, & Yamini, 2020, para.4).

The unique features that literary works have are the main problem that a translator faces when translating, as mentioned above they should not only find the equivalence of a word, but at the same time they have to think about the sentence as a whole. They have to consider whether there is an equivalence of a word in the target language and whether that word is going to give the sentence the same meaning that the author intended. Grammar tenses can also create confusion at the process of translating because not always the tense used in the source text can give the right message and time of the occurrence of an action in the translated text, therefore the translators are always required to adapt not only the meanings of the words but the tenses as well. According to Dueher, (2011) “Albanian language presents an original pattern, which provides its own solution to problems dealt with differently by other language systems” (p.274). The Albanian language is an Indo-European language, but it has a quite different morphological system when it comes to verbs and it is different from other languages of the same branch.



According to Kristoridhi, (1882), There is a distinction between the present tense and the imperfect of indicative mood in indefinite and definite tense (kërkoj, kërkoja) and (po kërkoj, po kërkoja). He adds therein that the definite meaning of these two tenses can be also expressed with analytical forms such as jam duke kërkuar, isha duke kërkuar (as cited in Kaçi, 2015. p.2).

This shows that the difference between the present tense and the progressive tense is that in the progressive tense the verb gets the particle or prefix “*po*” or the particle “*duke*”, and in the aspect of the time these particles help to understand that the speaker is doing the action at the time of speaking. In English and in Albanian the progressive tenses show an action that happens at the time when the person is speaking and most of the time the receiver of the message doesn’t know when the action ended. Just as in the Albanian language, in the English language as well the auxiliary verb “*to be*” and the suffix “*-ing*” are elements that show the time when the action happens. This shows that sometimes the author can use a specific tense to show an action, but the translator can change the tense with the aim to adapt the meaning while considering the situation that is described in the book. Examples of how tenses can change will be given in the next chapter where there will be an analysis and contrast of progressive tenses in Albanian and English languages.

### **Chapter 3: Research Methodology**

The book used in this research is the novel “The doll” by Ismail Kadare. Ismail Kadare is considered one of the most important authors of Albanian literature, and in the novel “The Doll” he presents himself with a very unusual and captivating topic. He mainly discusses his relationship with his mother, but the figure of the mother that we encounter in this book is very different from how the readers are used to read about the role of a mother in the life of her children. Its distinguished topic, and the puzzle of the figure of the mother and the Albanian culture were one of the main reasons for choosing this novel. During the process of translation, a tense shift from the source language to the target language can occur; therefore this quantitative research is focused to:

- clarify the process of sentence formation using progressive tenses in the Albanian language and in the English language,
- define how these tenses are translated from Albanian language into English language, and
- find out how these tenses correlate with each other.

#### **3.1 The research aims**

There isn't a lot of research conducted in the field of comparing and analyzing the form, and usage of the continuous tenses from Albanian to English language, hence, this research aims to:

- clarify the uncertainties of the forms between the continuous or progressive tenses of both languages.
- define the similarities and differences of progressive tenses in both languages.
- analyze and compare progressive tenses in terms of their forms, functions, and usage from the Albanian language into the English language.

#### **3.2 Procedure**

Progressive tenses in English language are formed by the auxiliary verb “*to be*” where as in Albanian language the same tense is formed with the particles “*po*” or “*duke*”, therefore an importance is put on understanding the differences in the form and analyzing whether this difference causes a change in the context of the sentences during the process of translation. In order to enlighten these uncertainties the process of analyzing, comparing and contrasting starts with the:

- Identification of progressive tenses in the Albanian version of the novel “ The Doll”

- Analyzation of the form and context of the progressive tenses
- Finding out whether there are tense shifts when the text is translated from the source language to the target language
- Determining whether there are differences in the form of continuous tenses of Albanian language and English language.

### **3.3 Objectives of the research**

The data collected from this research will serve to clarify the form of progressive tenses in both languages and will demonstrate if there happens to have a tense shift while translating. The research will offer an analysis of the forms of the progressive tenses and then it will examine the way how these tenses are translated from Albanian language into English language. The objective is to find out to what extent these tenses consist of similarities and differences between each other, are these tenses the equivalence of each other in Albanian language and English language, and how do these two interfere the context. In the end, the claims that were made in the beginning will be compared with the results of the research to conclude and clarify the case of progressive tenses of the Albanian language and English language.

### **3.4 About the translator**

The translator of this novel is John Hodgson, who has taught at the University of Prishtina and Tirana. He works as a translator and interpreter of the Albanian language. The novel “The Doll” is the sixth novel that he has translated from Ismail Kadare. Previously he has translated the novel “The Fall of the Stone City”, “The Three-Arched Bridge” and, “The Traitor’s Niche”. In one of his interviews he describes the process of translating the book as a relaxed experience, and he adds that the story told in the novel is very reflexive and gentle. The book is in the Albanian language, therefore, the progressive tenses were identified in the Albanian novel, and then the same sentences were found in the English translation of the novel “The doll”, they were analyzed from the context to identify if the meaning changes, and at the same time were analyzed by their form. The progressive tenses in both languages speak about an action which happens during the time of speaking, but this comparative study will help to conclude whether they are equivalent by their form in both languages.

## Chapter 4: Data Analysis

The data used in this research is collected from the novel “Kukulla” – “The Doll” by Ismail Kadre and its English translation. The data was analyzed and compared with the aim of finding similarities and differences of the progressive forms of the Albanian language and the English language. It also aims to compare and analyze whether the context and the meaning of the tenses changes when they are shifted from one language to the other. The progressive tenses of Albanian language end with suffixes whereas the progressive tenses of the English language have prefixes and suffixes as well. There exists the equivalence of the progressive tenses of English language in the Albanian language and it is created by adding the particle “*po*” or “*duke*”. The analysis of the progressive tenses will give answer to the following questions:

- does the meaning change when the process of translation happens?
- are the same tenses used to describe the same actions?

### 4.1 Albanian continuous tenses translated into the past simple tense of the English language

#### Example 1:

Albanian version: *E pabesueshme sa e lehtë ishte!*

English version: *Besides, she was very light.*

- In the Albanian version the author has used the verb “*jam*” which in the past continuous of Albanian language becomes “*ishte*” and is used in the active form of the verb, indicative mood, and third person singular. It is used to talk about an action that happened in the past.
- In the English version the translator has used the verb “*to be*” in the past simple that becomes “*was*”. It is used to talk about an action that happened in the past and was completed in the past.

## Example 2

Albanian version: *Helenës, merrej me mend që i vinte zor nga një pamje e tillë, por vajzat nuk bindeshin. Nëna s'thot asgjë përserisnin.*

English version: *These scenes distressed Helena, but our daughters wouldn't listen. 'Granny doesn't complain', they kept saying.*

- The verb “*vinte*” in the Albanian version is used in the active form of the verb, indicative mood, third person singular, the root of the verb is “*vij*”, in the context is used to describe an action that was happening during the time when another action was occurring. The second verb in the Albanian version is the verb “*bindeshin*” which is in the passive form of the verb, indicative mood, third person plural, the root of the verb is “*bind*”. It shows an action which happens in the past together with another action occurring at the same time.
- The phrase “*i vinte zor*” in Albanian language is used when a person feels uncomfortable about something therefore the translator in the English version has used the verb “*distressed*” to adapt to the context of the sentence. It is used in the past simple and shows a completed action that happens in the past. In the English version the translator has used the verb “*wouldn't listen*”, where the verb “*would*” is the past form of the modal verb “*will*”. When the “*would*” forms are used we understand that the verb describes something that has happened in the past. In this case the verb has been changed from Albanian into English in order to adapt the meaning, the verb “*bind*” is translated into English as “*convince*”, but according to the meaning of the sentence the verb “*listen*”, that in Albanian is translated as “*dëgjoj*”, better adapts to the meaning and the context that the author of the source text has used.

## Example 3

Albanian version: *Shkallët prej druri të shtëpisë, zakonisht të ndjeshme, nuk kërcisnin kurrë nga e shkelura e saj. Sepse ashtu si hapat çdo gjë e kishte të lehtë: veshjen, të folurën, psherëtimën.*

English version: *The wooden stairs of the house, usually so sensitive, **never cracked** under her feet. Like her steps, everything about her **was** light – her clothes, her speech, her sighs.*

- In the Albanian version the verb “*nuk kërcisnin*” is used in the active form of the verb, indicative mood, third person plural. The particle “*nuk*” is used to create the negative form. It shows an action which continues to happen over a period of time that is not specified. The next verb is “*kishte*”, it is in the active form of the verb, indicative mood, third person singular. The sentence used shows an action which happened for a certain period in the past.
- In the English version both verbs “*never cracked*” and “*was*” are in the past simple tense and show an action that has happened in the past.

#### **Example 4**

Albanian version: ***Kishte** gjithashtu vjersha, madje edhe një këngë për ata që **s’kishin** të tillë, ku fjalët pa nënë **përsëriteshin** në atë mënyrë që ta **këpusnin** shpirtin.*

English version: *There **were** also poems, and even a song, about children who **didn’t have** mothers, with heart-rending repetitions of the phrase ‘without a mother’.*

- In the Albanian version the verbs “*kishte*” and “*s’kishin*” are used in the active form of the verb, indicative mood, the verb “*përsëriteshin*” is in the passive form of the verb, indicative mood, third person plural, and the verb “*këpusnin*” is in the active form of the verb, indicative mood, third person plural. It speaks about an action that has happened over a period of time in the past and doesn’t show when it is finished.
- In the English version the verb “*were*” is in the past simple, and the verb “*didn’t have*” is the negative form of the past simple tense, and shows an action that happened and finished in the past. The verb “*përsëriteshin*” in the Albanian version is equal to the word “*repetitions*” which in the English version has been used in its noun form.

### Example 5

Albanian version: *Dy nga shoqet tona, Ylberja me Ela Lubovitin, qeshnin me të dy, ngaqë sipas tyre, jo vetëm që ngatëronin fjalën “turp” me “mëshirë”, por nuk kuptonin asgjë nga ato që flisnin.*

English version: *Two of our girl friends, Ylberja and Ela Laboviti, laughed at both of them, and said they were mixing up the words ‘shame’ and ‘pity’ and didn’t know what they were talking about.*

- All the verbs used in this sentence in the Albanian version are used in the active form of the verb, indicative mood, third person plural, the verb “*kuptonin*” has the particle “*nuk*” which is used to create the negative form. The actions in the sentence speak about a continuous period of time in the past where the ending is not given.
- In the English version the verb “*laughed*” is used in its past simple form, it describes an action that happened in the past, the next two verbs are used in the past continuous form of the verb, with the auxiliary verb “*to be*” in the past, in third person plural and the main verb takes the *-ing* form, the same tense is used for the next verb as well. It speaks about an action happening at the same time together with another action in the past.

### Example 6

Albanian version: *Disa, pavarësisht se nuk e thoshin, mërziteshin, ngaqë, në krahasim me të tjerët, nënat e tyre iu dukeshin jo fort të reja.*

English version: *Some children worried, although they wouldn’t admit it, that their mothers didn’t look as young as others or were even old.*

- In the Albanian version the verb “*nuk e thoshin*” is used in the passive form of the verb, indicative mood, third person plural, and the particle “*nuk*” is used to create the negative form of the verb. The next verbs are “*mërziteshin*” and “*dukeshin*” that are used in the passive form of the verb, indicative mood, third person plural. These verbs show a past action that has continued or has been repeated for over an unknown period of time.
- In the English version the translator has used the past simple form of the verb “*worry*” and the past simple, negative form of the verb “*look*”, he has used the auxiliary verb “*would*” in the negative form and the main verb is the verb “*admit*” that doesn’t change in the past form due to the fact that the auxiliary verb is already in the past simple tense,

negative form. It speaks about an action that has happened in the past and finished in the past.

### Example 7

Albanian version: *Dhembshuria e saj **ndihej** që larg.*

English version: *Her sensitivity **was** evident.*

- The verb “*ndihej*” is used in the passive form of the verb, indicative mood, third person singular, speaks about a continuous period of time in the past.
- In the English version the verb “*was*” is the past simple form of the verb “*to be*” and shows an action that happened in the past and finished in the past.

### Example 8

Albanian version: *Nëna, pavarësisht se mund të dukej e pazbërthyeshme për shumë gjëra, **nuk e fshihte** se shtëpia jonë **nuk i pëlqente** aspak.*

English version: *My mother, otherwise so hard to fathom, **made no secret** of her absolute **dislike** for our house.*

- In the Albanian text the author has used the negative form of the verb “*fshesh*” that in the active form of the verb, indicative mood, third person singular becomes “*fshihte*”, and the next verb is the verb “*nuk i pëlqente*” that is used in the active form of the verb, indicative mood, third person singular. It speaks about an action which has happened continuously during a period of time in the past.
- In the English version the translator has used the verb “*made*” that is in the past simple tense, and has used it as a phrase “*made no secret*” to adapt to the Albanian meaning, and the next verb “*dislike*” is in the present simple tense and is used to show a fact.

### Example 9

Albanian version: ***Dihej** se familjet Gjirokastrine në çastin që **lidheshin** në krushqi, **viheshin** aty për aty në një gjendje të re. Përveç alenacës së natyrshme të dy klaneve, në një mënyrë befasuese **krijohej** njëfarë shurdhimi, sidomos në peridhuen paramartesore.*



English version: *It was well known that when the families of Gjirokastra **formed** marriage alliances, they immediately **redefined** their relationships to each other. Besides the usual forging of bond between two clans, there **was** an extraordinary kind of deafening din in the period before the wedding.*

- In the Albanian version the author has used the verb “*dihej*” in its passive form of the verb, indicative mood, third person singular, the next verbs are “*lidheshin*” and “*viheshin*” that are used in the passive form of the verb, indicative mood, third person plural, the next verb is the verb “*krijohej*” that also is used in the passive form of the verb, indicative mood, third person plural. The whole sentence speaks about an action that happens in the past and it is repeated over a period of time in the past.
- In the English version the verbs “*formed*”, “*redefined*” and “*was*” are all used in the past simple tense and describe an action that happened in the past and finished in the past.

### Example 10

Albanian version: *Në shtëpinë tonë **nuk vinin** letra nga askush dhe kjo më dukej e natyrshme, ngaqë dihej se të vdekurit **s’dërgonin** të tilla.*

English version: *In our house, letters **never arrived** from anybody, and to me this seemed normal, because everybody knew that the dead **didn’t send** them.*

- In the Albanian version the author has used the verbs “*nuk vinin*” and “*s’dërgonin*” that are in the negative form, active form of the verb, indicative mood, third person plural. It shows an action that happened in the past and by the context we can guess that it was about something that could happen repeatedly in the past.
- In the English version the translator has used the past simple forms of both verbs “*arrive*” and “*send*”, which have become “*arrived*” and “*didn’t send*”. In the first verb he has used the adverb of frequency to indicate its negative form and for the second one has used the negative form of the past simple tense. And since the past simple tense is used, it is clear that it speaks about an action that has happened and finished in the past.

### Example 11

Albanian version: *Pikërisht te shtëpia e Dr. Vasil Labovitit, atje ku më 1943 do të shtrohej një darkë e pakuptueshme me gjermanët, niste, bashkë me rrugën që **të çonte** te shtëpia jonë, surrelizmi.*

English version: *The scene became surreal on the street that **led** to our own house, by Dr. Vasil Labovit's, where in 1943 he was to inexplicably host a dinner for the Germans.*

- In the Albanian version the verb “të çonte” is used in the active form of the verb, indicative mood, third person singular, it is used for an action that happened repeatedly in the past.
- In the English version the translator has used the past simple form of the verb “lead” which becomes “led” to speak about an action which has happened in the past.

### Example 12

Albanian version: *Në të vërtetë ishte një rrjedhë e madhe uji, që **dilte** nga një drejtim, por urë nuk kishte asgjëkund.*

English version: *There was a great torrent of water that **gushed out**, but there was no bridge anywhere.*

- In the Albanian version the author has used the verb “dilte” in the active form of the verb, indicative mood, third person singular, it speaks about an action that is repeated for long periods of time.
- In the English version the author has used the verb “gushed out” in the past simple to speak about an action that happened in the past.

### Example 13

Albanian version: *Megjithatë, përpara të panjohurave të tjera, ato **ngjanin** të zbehta.*

English version: *However, they **paled** in comparison with other riddles.*

- In the Albanian version the author has used the verb “ngjanin” in the active form of the verb, indicative mood, third person plural.

- In the English version the author has used the verb “*paled*” in the past simple to adapt the meaning with the sentence in the Albanian version.

#### Example 14

Albanian version: *Fotografinë e shtëpisë së saj të ardhshme e kishte sjellë një ditë një kushëri i largët, bashkë me pëshpërimat që **thuehshin** për të.*

English version: *Before that, a distant cousin had brought a photograph of her future home, along with the rumors that **circulated** about it.*

- In the Albanian version the author has used the verb “*thuehshin*” in the passive form of the verb, indicative mood, third person plural and speaks about a continuous action in the past.
- In the English version the translator has used the verb “*circulated*” in the past simple to indicate an action finished in the past.

#### Example 15

Albanian version: *Ato **ndiqnin** çdo lëvizje të saj.*

English version: *They **followed** her every movement.*

- In the Albanian version the verb “*ndiqnin*” is in the active form of the verb, indicative mood, third person plural, and speaks about an action which has been repeated over a period of time in the past.
- In the English version the verb “*followed*” is in the past simple tense and shows an action that happened in the past, but by the context we can understand that it speaks about something that was happening during a period of time in the past.

#### Example 16

Albanian version: *Si të mos u mjaftonin sytë e ftohtë akull, i **zgjatnin** njëra-tjetrës ato dylbi të pabesa, me të cilat her njëra her tjetra **vështronin** larg.*

English version: *As if their ice-cold eyes were not enough, they **extended** to one another those treacherous lorgnettes, through which first one and then another **stared** into the distance.*

- In the Albanian version the verbs “*zgjatnin*” and “*vështronin*” are used in active form of the verb, indicative mood, third person plural, to speak about an action that continued for a specific period of time in the past.
- In the English version the verbs “*extended*” and “*stared*” are in the past simple form and speak about an action that has finished in the past.

### Example 17

Albanian version: *Nëqoftëse **nuk shkonte** puna gjer në gjëra dramatike, si kthimi i nuses te shtëpia e babait, kjo s’do të thoshte se kuptimi i parë që vinte ‘andej’ nuk lozte rol për gjëra të rëndësishme.*

English version: *Even if it **did not take** a dramatic turn, when for instance the brief claimed refuge in her father’s home this first communication from ‘the other side’ played an important role.*

- In the Albanian version the verb “*nuk shkonte*” is in the negative form, active form of the verb, indicative mood, third person singular.
- In the English version the verb “*did not take*” is in the past simple form indicating an action that ended in the past.

### Example 18

Albanian version: *Shtëpitë si e jona **ngjanin** si të ndërtuara enkas për të ruajtur sa më gjatë ftohtësinë dhe moskuptimin.*

English version: *Houses like ours **seemed** constructed with the specific purpose of preserving coldness and misunderstandings for as long as possible.*

- In the Albanian version the verb “*ngjanin*” is used in the active form of the verb, indicative mood, third person plural. It shows an action that continued for a period of time in the past.
- In the English version the verb “*seemd*” is used in the past simple tense and shows an action that happened in the past.

### Example 19

Albanian version: *Dhe aty për aty, siç më ndodhte shpesh për gjërat që s'më pëlqenin ose më frikësonin, jepesha pas hamendjeve për shmangien e tyre.*

English version: *As so often with things I didn't like or which frightened me, I at once started imagining ways to get round these feelings.*

- In the Albanian version the verb “*ndodhte*” is in the active form of the verb, indicative mood, third person singular, the verb “*s'më pëlqenin*” is in the negative form, active form of the verb, indicative mood, third person plural, the next verb “*frikësonin*” is used in the active form of the verb, indicative mood, third person plural, and the last verb “*jepesha*” is used in the passive form of the verb, indicative mood, first person singular. The sentence shows an action that has been repeated in the past.
- In the English version the verb “*didn't like*”, “*frightened*” and “*started*” are used in the past simple to speak about an action finished in the past.

### Example 20

Albanian version: *Ishte fjala për një gjyq.*

English version: *It **was** a trial.*

- In the Albanian version the verb “*ishte*” is used in the active form of the verb, indicative mood, third person singular, it shows a repeated action in the past.
- In the English version the verb “*was*” is in the past simple and speaks about something that has happened in the past.

### Example 21

Albanian version: *Gjithcka mbahej e fshehtë.*

English version: *The whole thing took place in secret.*

- In the Albanian version the verb “*mbahej*” is in the passive form of the verb, indicative mood, third person singular, it speaks about an action happening during a period of time in the past.

- In the English version the verb “took place” is in the past simple tense and speaks about an action finished in the past.

### Example 22

Albanian version: E merrnin si një reng nga ata që ndodhnin disa herë në Gjirokastër.

English version: They thought of the trial as the sort of mischief that sometimes took place in Gjirokastër.

- In the Albanian version the verbs “merrnin” and “ndodhnin” are used in the active form of the verb, indicative mood, third person plural, and it shows a repeated action in the past.
- In the English version the verbs “thought” and “took place” are used in the past simple tense which indicates an action that has finished in the past. The root of the verb “merrnin” that is “marr” in English is translated as “take”, but in the Albanian language it also has the meaning of thinking or understanding something therefore the author has used the past form of the verb “think” to adapt to the context.

### Example 23

Albanian version: Të tjerët e shihnin në një këndvështrim disi psiko-filozofik.

English version: Other people viewed it from a kind of psycho-philosophical angle.

- In the Albanian version the verb “shihnin” is used in the active form of the verb, indicative mood, third person plural.
- In the English version the verb “viewed” is used in the past simple form and shows an action that occurred in the past and finished in the past.

### Example 24

Albanian version: Kjo nuk më pengonte që në mënyrë më të rrokshme e më pak metafizike, të kërkoja shkaku e asaj që kishte ndodhur.

English version: This did not prevent me from looking for the cause of what had happened in a more tangible and less metaphysical form.

- In the Albanian version the verb “*nuk më pengonte*” is used in the active form of the verb, indicative mood, third person singular, it is created with the particle “*nuk*” which is used to create the negative form of the verb. The next verb is “*të kërkoja*” used in the active form of the verb, subjunctive mood, first person singular. It shows an action that has happened during a period of time in the past.
- In the English version the verb “*did not prevent*” is used in the past simple negative form, as a whole phrase “*did not prevent from looking*” is used to indicate the verb “*të kërkoja*” which can be considered as a better way to translate the meaning of the sentence in Albanian language.

### Example 25

Albanian version: *Kukullës i vinte të qante.*

English version: *The Doll wanted to weep.*

- In the Albanian version the verb “*vinte të qante*” is used in the active form of the verb, indicative mood, third person singular, it shows an action happening during a period of time in the past.
- In the English version the verb “*wanted to weep*” is used in the past simple form of the verb and shows an action possibly to has happened in the past.

### Example 26

Albanian version: *Nuk dija dhe as nuk përfytyroja dot asgjë për mardhëniet e tyre intime.*

English version: *I knew nothing about, nor could I imagine their intimacy together.*

- In the Albanian version the verb “*nuk dija*” and “*nuk përfytyroja*” are in the negative form, active form of the verb, indicative mood, first person singular, and show an action happening during a period of time in the past.
- In the English version the verb “*knew nothing*” and “*could imagine*” are in the past simple tense and show an action that happened in the past.

### Example 27

Albanian version: *Përherë e më tepër **bindesha** se s'kishte dyshim se e tillë ishte.*

English version: *I **became** certain that this was indeed a love story.*

- In the Albanian version the verb “*bindesha*” is used in the passive form of the verb, indicative mood, first person singular, it shows an action happening during a period of time in the past.
- In the English version the verb “*became*” is used in the past simple tense, but the phrase “*became certain*” is the phrase that is equivalent with the verb “*bindesha*” that is used in the Albanian text.

### Example 28

Albanian version: *Megjithatë, kur më **kujtoheshin** gjyqet e famshme të shtëpisë, **mendoja** se edhe po të ishte ashtu, pra, edhe sikur ajo ngjarja me dritare dhe me vdekje të merrej si histori dashurie, ajo mund **të shpjegonte** shumë gjëra, por kurrësi misterin e sjelljes së babait.*

English version: *Nevertheless, when I **thought** of the well-known house trials, I **thought** that even if the story involving a window and a death were true, it **might explain** many things but never the mystery of my father's behavior.*

- In the Albanian version the verb “*kujtoheshin*” is used in the passive form of the verb, indicative mood, third person plural, the verb “*mendoja*” is used in the active form of the verb, indicative mood, first person singular, and the next verb “*të shpjegonte*” is used in the active form of the verb, subjunctive mood, third person singular. The sentence shows an action that has used to be repeated by the subject during different times in the past and it doesn't show the time when it has ended.
- In the English version the verb “*thought*” is used in the past simple tense, and the verb “*might explain*” is used in the past form of the modal verb “*may*”. It shows an action for which the subject was not sure whether it could happen.



### Example 29

Albanian version: *Shkurt, sjellja befasuese e babait s'mund të shpjegohej as nga dashuria romantike e as nga ojnat femërore.*

English version: *In short, neither romantic love nor feminine wiles explained my father's surprising behavior.*

- In the Albanian version the verb “*të shpjegohej*” is used in the passive form of the verb, subjunctive mood, third person singular, the part “*s'mund*” shows that the verb is used in the negative form and speaks about an action that was not possible to happen in the past.
- In the English version the verb “*explained*” is used in the past simple form of the verb and shows an action finished in the past.

### Example 30

Albanian version: *Po i flisja me ashpërsi ndërsa ajo dëgjonte me ca sy fajtorë.*

English version: *I spoke harsh words, while she listened with a guilty look.*

- In the Albanian version the verb “*po i flisja*” is used in the active form of the verb, indicative mood, first person singular, and the verb “*dëgjonte*” is used in the active form of the verb, indicative mood, third person singular. It shows two actions happening at the same time in the past.
- In the English version the verb “*spoke*” and “*listened*” are both in the past simple tense, it also shows two actions happening at the same time and we can understand this by the conjunction word “while”.

### Example 31

Albanian version: *Krijohej përshtypja se prej kohës ajo ishte marrë vesh me harqet, trenjtë dhe muret mbajtëse.*

English version: *One had the impression that long ago she had established a rapport with its archways, rafters and buttresses.*

- In the Albanian version the verb “*krijohej*” is used in the passive form of the verb, indicative mood, third person singular. It shows an action which has continued for a period of time in the past.
- In the English version the verb “*had*” is in the past simple tense, but the translator has used the phrase “*had the impression*” to adapt the meaning of the verb that has been used in the Albanian version.

### Example 32

Albanian version: *Përherë e më tepër **po bindesha** se e gjithë kjo ishte më shumë se një çështje riparimi.*

English version: *I **became increasingly sure** that all this was more than a matter of repairs.*

- In the Albanian version the verb “*po bindesha*” is in the passive form of the verb, indicative mood, first person singular, it shows an action that has lasted for a period of time in the past.
- In the English version the verb “*became sure*” is in the past simple form and shows an action that ended in the past.

Albanian version: *Kur ai donte **të dinte** se a më kishte futur ndonjëherë babai në burg, bashkë me përgjigjen “jo”, e ndjeva se isha fyer.*

English version: *When he **asked** if my father has ever put me into it, I answered no, and at the same time felt insulted.*

- In the Albanian version the author has used the verb “*të dinte*” in the active form of the verb, subjunctive mood, third person singular, and shows an action that was happening during a period of time in the past.
- In the English version the verb “*asked*” is in the past simple form and shows an action that has happened in the past and has finished in the past.

### Example 33

Albanian version: *Në shpinë të dhomës me oxhak, ose të Dimërores, siç **e quanim**, ishin dy kthina të pambaruara.*

English version: *The winter room, as we **called** it, there were two unfinished partitions left.*

- In the Albanian version the verb “*e quanim*” is in the active form of the verb, indicative mood, first person plural, it shows as action that has been continuing for a period of time in the past.
- In the English version the verb “*called*” is in the past simple form and shows a finished action in the past.

### Example 34

Albanian version: *E kisha marrë vesh prej kohësh se pas çdo riparimi, qëllonte që shtëpia **pillte** një apo dy dhoma të tjera, ose kundërta, **gëlltiste** pa të keq po aq.*

English version: *I had long understood that every repair project **spawned** one or two more rooms – or the reverse, **swallowed** a couple.*

- In the Albanian version the verb “*pillte*” and “*gëlltiste*” are in the active form of the verb, indicative mood, third person singular. It shows an action that has been repeated over time in the past.
- In the English version the verbs “*spawned*” and “*swallowed*” are in the past simple tense and show finished action in the past.

### Example 35

Albanian version: *Ishte e vetmja që kur **vinte** me shërbim në Gjirokastër, në vend të hoteleve të ftohta, **bujtte** te ne. Përveç lajmeve nga kryeqyteti, **sillte** me vete të qeshurën e saj të bujshme, që e **shoqëronte** me valëvitjen e flokëve të kuqërremtë.*

English version: *She was the only person who, when she **came** on business to Gjirokastra, **stayed** with us instead of in chilly hotels. She **brought** news from the capital city, and also her roaring laughter, **accompanied** by flourishes of her reddish hair.*

- In the Albanian version the verbs “vinte”, “bujtte”, “sillte”, “shoqëronte” are in the active form of the verb, indicative mood, third person singular, and show an action that has been repeated in the past.
- In the English version the verbs “came”, “stayed”, “brought” and “accompanied” are all used in the past simple tense and show an action finished in the past.

### Example 36

Albanian version: *Me sa dukej, Izmini e ngacmonte.*

English version: *Clearly Izmini irritated her.*

- In the Albanian version the verb “ngacmonte” is in the active form of the verb, indicative mood, third person singular. It shows an action that has been repeated during a period of time in the past.
- In the English version the verb “irritated” is in the past simple tense and shows an action that is finished in the past.

### Example 37

Albanian version: *Kur shihte se Kukulla acarohet, në vend që të hiqte dorë, bënte të kundërtën.*

English version: *And when she saw the Doll becoming annoyed, she persisted.*

- In the Albanian version the verb “acarohet” is in the passive form of the verb indicative mood, third person singular, the verb “të hiqte” is in the active form of the verb subjunctive mood, third person singular, the last verb is the verb “bënte”, it is in the active form of the verb, indicative mood, third person singular. And it shows an action that was repeated during a period of time in the past.
- In the English version the verb “saw” is in the past simple tense, the verb “becoming” is in the gerund form and the next verb “persisted” is in the past simple tense. The sentence shows two actions that happened at the same time in the past.

### Example 38

Albanian version: *Gratë e qytetit kur “shkonin te babai” shoqëroheshin nga ndonjë grua rome.*

English version: *The city’s women, when they ‘went to their father’s’, were escorted by a Roma woman.*

- In the Albanian version the verb “*shkonin*” is used in the active form of the verb, indicative mood, third person plural, the verb “*shoqëroheshin*” is used in the passive form of the verb, indicative mood, third person plural. It shows an action that has been repeated in the past.
- In the English version the verb “*went*” is in the past simple form of the verb, and the verb “*were escorted*” is in the passive form of the past simple tense, it shows an action that has happened in the past.

### Example 39

Albanian version: *Prej kohësh mendonin se “mikrobi i madhështisë” i ishte ngjitur ndërkaq jo vetëm asaj, por edhe mua qysh se kisha mbushur njëmbëdhjetë vjec.*

English version: *When I reached the age of twelve, they thought that I too was infected by a touch of vanity.*

- In the Albanian version the verb “*mendonin*” is used in the active form of the verb, indicative mood, third person plural, and from the context of the sentence we can understand that it shows an action that has happened for a period of time in the past.
- In the English version the verb “*thought*” is used in the past simple tense and shows an action that happened in the past and finished in the past.

### Example 40

Albanian version: *Babai im rrinte në këmbë, ashtu si qindra herë gjatë jetës së tij prej ftuesi gjyqi.*

English version: *My father stood there in the courtroom, just as he has done hundreds of times during his life as a court summoner.*

- In the Albanian version the verb “*rrinte*” is used in the active form of the verb, indicative mood, third person singular, and shows an action that has happened during a period of time in the past.
- In the English version the verb “*stood*” is used in the past simple form and shows an action that has happened in the past and has finished in the past.

#### **Example 41**

Albanian version: *Në lice vazhdoja ta vrisja mendjen për të, ngaqë gjithëcka vijonte si më parë.*

English version: *In the lysee, I racked my brains over this, while life went on as before.*

- In the Albanian version the verb “*vazhdoja ta vrisja*” is used in the active form of the verb, indicative mood, first person singular, the verb “*vijonte*” is used in the active form of the verb, indicative mood, third person plural. It shows an action repeated in the past.
- In the English version the verb “*racked*” and “*went on*” are used in the past simple form of the verb, and speak about an action that happened in the past and finished in the past.

#### **Example 42**

Albanian version: *Ftohtësia dhe moskuptmi sa vinte e shtoheshin.*

English version: *The frigidty and hostility gradually increased.*

- In the Albanian version the verb “*vinte*” is used in the active form of the verb, indicative mood, third person singular, the sentence shows an action happening during a period of time in the past.
- In the English version the verb “*increased*” is used in the past simple form and speaks of an action finished in the past. The verb from Albanian into English has been adapted and changed to create a sentence which is more equivalent to the Albanian version.

## 4.2 Albanian continuous tenses translated by using the past form of modal verbs of the English language

### Example 1

Albanian version: *E durueshme rrinte midis tyre ndërsa ato i vinin në flokë gjithfarë fjongosh e karficash, pa haruar të përsërisnin: “nënë mos lëviz!”*

English version: *She would sit patiently between them while they fixed all kinds of ribbons and pins to her hair, saying the whole time: ‘Granny don’t move!’*

- In the source text the author has used the verb “*rri*” which in the active form of the verb, indicative mood, third person singular becomes “*rrinte*”. The second verb in this sentence is the verb “*vinin*” which is used in the active form of the verb, indicative mood, third person plural, the root of the verb is “*vë*”. The next verb used in the Albanian version is the verb “*përsëris*” which is used in the passive form of the verb, subjunctive mood, third person plural and becomes “*të përsërisnin*”. This part of the sentence shows an action that was happening at the time of speaking in the past.
- In the English text the author has used the verb “*would sit*”, the main verb is the verb “*sit*” and the “*would*” part is the past form of the modal verb “*will*” which is used to describe something that happened in the past. The verb “*rrinte*” that is used in the source text, in English is translated as “*stay*”, but the translator has used the verb “*sit*” in order to adapt its meaning. The next verb is the verb “*fixed*” used in past simple that shows an action finished in the past. The verb “*saying*” is the gerund form of the verb “*say*”. The verb “*përsëris*” that is used in the Albanian version, in English is translated as “*repeat*”, but the author has used the verb “*say*” which is more similar to the context of the Albanian version.
- In both examples by the context we can understand that the author speaks about something which has happened during a period of time in the past.

## Example 2

Albanian version: *Mund të këndoje gjithë ditën nënë e dashur, nëna ime, më e mira në botë, sa erë e mire që të vjen, e trululu e tralala, e prap të mos ishe i kënaqur.*

English version: *You might sing all the day about your beloved mother, the finest in the world, how sweet her fragrance, tra la la', but still this wasn't enough.*

- In the Albanian version the verb “*të këndoje*” is used in the active form of the verb, subjunctive mood, second person singular, and the next verb “*të mos ishe*” is in the subjunctive mood, active form of the verb, second person plural, and the particle “*mos*” is used to create the negative form. The verbs show actions that have continued for a specific, but unknown period of time in the past.
- In the English version to adapt the meaning the translator has used the past form of the modal verb “*may*” that is “*might*” and the main verb is used in its present simple form, the next verb is used in its past simple form. The verb *might* is used to express possibility, and the next verb speaks about an action that has occurred in the past.

## Example 3

Albanian version: *Shkurt, qysh herët e kam ndier se nëna ime, më shumë se atyre të vjershave i ngjante një lloj vizatimi apo skicimi, prej të cilit nuk dilte dot.*

English version: *In short, from an early age I felt that my mother was less like the mothers in poems and more a kind of draft mother or an outline sketch which she could not step beyond.*

- In the Albanian version the verb “*ngjante*” is used in the active form of the verb, indicative mood, third person singular, the verb “*nuk dilte*” is used in the active form of the verb, indicative mood, third person singular. The verbs used indicate an action that has happened repeatedly in the past.
- In the English version the author has used the past simple form of the verb “*to be*” and has used the modal verb “*could*” in the past negative form, the verb indicates an action that was possible to happen in the past but it didn't.



#### Example 4

Albanian version: ***Donte*** apo ***s'donte***, medimi i parë, qoftë edhe i tërthortë, do të ishte se një shtëpi e tillë ***kërkonte*** shumë punë.

English version: *Her first thought, if only in passing, would have been that a house like ours would take such a lot of work.*

- In the Albanian version the author has used the verb “*donte*” in the active form of the verb indicative mood, third person singular, in the next case he has used the apostrophe “s” to create the negative form of the verb, in general this is a whole phrase which is used when one is faced with something that they have no opportunity to choose. The next verb is the verb “*kërkonte*” that again is used in the active form of the verb, indicative mood, third person singular. The sentence speaks about actions that have been repeated time after time in the past.
- In the English version the translator hasn’t translated the first phrase in the Albanian language, and for the second verb has used the “*would*” form to indicate an action that has been used to predict the future.

#### Example 5

Albanian version: *Gjithë krekosja e njohur e shtëpive të vjetra, sedra, mburrjet, kotësia, kishin rast të ***shpaloseshin*** e të ***viheshin*** në peshore midis dy shtëpive, që do t’i bashkonte kurora e martesës.*

English version: *This was an opportunity for the old houses to behave with their well-known swank, swagger and vanity so that the two families being joined in marriage ***could be set*** on scales and compared.*

- The verbs “*të shpaloseshin*” and “*të viheshin*” in the Albanian version are used in the passive form of the verb, subjunctive mood, third person plural. It shows an action that happens during a period of time in the past.
- In the English version the translator has used the phrase “*could be set*” and has changed the verb forms of the Albanian version into noun in the English version “*scales*” and into

adjective “*compared*”, which make the meaning of the sentence similar to the Albanian one.

### Example 6

Albanian version: *Kur në këndet e shtëpisë gjeja herë pas here ndonjë fotografi të vjetër dhe vrapoja te gjyshja për ta pyetur kush ishte dhe ku ndodhej, përgjigja e saj më zgjonte trishtim në shpirt.*

English version: *Now and then I would find an old photograph tucked away in the house and run to my grandmother to ask who this person was and where I could find them. Her answer always saddened me.*

- The verbs “*gjeja*” and “*vrapoja*” are used in the active form of the verb, indicative mood, first person singular, the next two verbs are “*ishte*” and “*zgjonte*” that are used in the active form of the verb, indicative mood, third person singular. They show an action occurring over different periods of time in the past.
- In the English version the author has used the “*would*” form which is in the past simple tense and is used to speak about a past event, the next verb is the verb “*run*” that is in the present simple, the other verb is the past form of the verb “*to be*”- “*was*”, and the last verb is the past simple form of the verb “*sadden*”. It speaks about an action that the subject used to do in the past which ends by describing a past event when he mentions his feelings.

### Example 7

Albanian version: *Ismail Kadarenë, katragjyshin tim, që, siç më pëlqente ta kujtoja shpesh, ishte bërë i famshëm ngaqë përmendej në një këngë, jo se kishte vrarë turq, siç të shkonte mendja në çastin e parë, por për punë veshjeje, më saktë ndjekje të modës.*

English version: *Ismail Kadare, my great-great-grandfather, who, as I liked to recall, had become famous in a song, not for killing Turks, as one would expect, but because of his clothes, or rather his pursuit of fashion.*

- In the Albanian version the author has used the verb “*të shkonte*” in the active form of the verb, subjunctive mood, third person singular.
- In the English version the translator has adapted this sentence and has used the phrase “*would expect*” to make the English version similar to the Albanian one.

### Example 8

Albanian version: *Qëndrimi i mëvonshëm ndaj shtëpisë shemër, njëfarë strategjie për punë të mbetura enkas pezull, dosje pronash a trashëgimish, për shembull, mund **të vareshin** nga kjo bujtje me emrin gabues ‘darkeçikë’.*

English version: *The latter attitude to the rival household, the strategy in matters purposely left unfinished – files on property or inheritance, for example – **might depend** on this visit home so fallaciously entitled ‘the maidens dinner’.*

- In the Albanian version the verb “*mund të vareshin*” is in the passive form of the verb, subjunctive mood, third person plural and speaks about an action that occurred over a period of time in the past, since the word “*mund*” is used it also indicates that it could be a possibility for the action to be finished.
- In the English version as well, the verb “*might depend*” is the past form of the verb “*may depend*” and it also speaks about a possibility in the past.

### Example 9

Albanian version: *Ndërmjetës të mësuar me kësi çështjesh të holla, fjalë të lëshuara andej-këndeje kinse rastësisht, mund **të qortonin** për mirë a për keq marrëveshje të mëparshme.*

English version: *Go-betweens who were used to these delicate matters, and let their remarks fall here and there as if by chance, **might comment** favorably or not on promises made earlier.*

- In the Albanian version the verb “*të qortonin*” is used in the active form of the verb, subjunctive mood, third person plural, it is used together with the verb “*mund*” which shows a possibility in the past.

- In the English version the translator has used the verb “comment” together with the past simple form of the verb “may” that is “might” and it shows a possibility for the action to be finished.

### Example 10

Albanian version: *Ndërkaq, ndërsa e merrja me mend tmerrimin e gjyshes, nuk e kapja dot kurrësi gjendjen e Kukullës.*

English version: *However, I could imagine my grandmother’s fear, I could not at all understand what the Doll might be feeling.*

- In the Albanian version the verb “nuk e kapja” is in the negative form because it has the particle “nuk”, that is used to form the negative, it is in the active form of the verb, indicative mood, first person singular, and shows an action that has been repeated over different periods in the past.
- In the English version the verb “could not understand” is used in the past simple, negative form, and it describes an action happening in the past.

### Example 11

Albanian version: *Një mijë e një vjet të shkonin, ajo s’mund ta kuptonte këtë.*

English version: *She would have not understood this in a thousand years.*

- In the Albanian version the verb “të shkonin” is used in the active form of the verb indicative mood, third person plural, from the context we can understand that it speaks about an action that shows a continuous period that is predicted by the subject.
- In the English version the verb “would have not understood” is in the past simple tense and shows a thought that the subject had in the past related to the future.

### 4.3 Albanian continuous tenses translated by using gerund forms and infinitive forms of the English language

#### Example 1

Albanian version: *Një skenë e njohur, e përsëritur shpeshherë në banesën tonë, kur vajzat tona **loznin** kukullash me nënën më kaloi nëpër mend.*

English version: *A familiar scene passed through my mind: our daughters **playing** Doll with my mother.*

- In the Albanian language the author has used the verb “*loznin*” in the active form of the verb, indicative mood, third person plural, the root of the verb is “*loz*”. It describes an action which was happening at a specific period in the past and it doesn’t indicate when it ended.
- In the English version the translator has used the gerund form of the verb “*play*” which has become “*playing*” and it is used to talk about an action that has happened in the past.

#### Example 2

Albanian version: *Në një shikim të parë mund të dukej e shpjegueshme: një vajzë shtatëmbëdhjetëvjeçare **hynte** nuse në një shtëpi tepër të madhe.*

English version: *This was perhaps an understandable reaction for a seventeen- year-old bride **entering** this vast building.*

- In the Albanian version the verb “*hynte*” is used in the active form of the verb, indicative mood, third person singular. It shows an action happening during a period of time in the past.
- In the English version the translator has used the gerund form of the verb “*enter*” to describe an action happening in the past.

### Example 3

Albanian version: *Në vend që njerëzit **të ndreqnin** disi drejtpeshimin e prishur mes dy shtëpive, ata e **theksonin** edhe më fort atë.*

English version: *But, instead of **restoring** the equilibrium between the houses, everybody **made** matters worse.*

- In the Albanian version the verb “*të ndreqnin*” is used in the active form of the verb, subjunctive mood, third person plural, the next verb “*theksonin*” is used in the active form of the verb, indicative mood, third person plural. It shows an action which is repeated during a period of time in the past.
- In the English version the author has used the gerund form of the verb “*restore*” which is used to describe an action that happened in the past, and for the second verb has used the verb “*made*” which is the past simple of the verb “*make*”. The translator has adapted the sentence in this case by changing the verb “*theksonin*” – “*stated*” with the phrase “*made matters worse*” which enables him to create a more appropriate translation of the Albanian version.

### Example 4

Albanian version: *Ishte e vështirë **të sqaroje** nëse kjo fazë e jetës së kukullës mund **të quhej** periudha Mata-Hari e saj, ka sjellë ndonjë ndërlikim midis dy familjeve.*

English version: *It is hard **to discern** if this phase of the Doll’s life, which **might be called** her Mata- Hari period, introduced any complications into relations between the two families.*

- In the Albanian version the verb “*të sqaroje*” is used in the active form of the verb, subjunctive mood, second person singular, the next verb “*të quhej*” is used in the passive form of the verb, subjunctive mood, third person singular. When the subjunctive mood is used it speaks about an action which is obligatory or possible to be done by the subject.

- In the English version the verb “*discern*” is used in its infinitive form of the verb, and the next verb is used with the modal verb “*might be called*” to express a possibility in the past.

### Example 5

Albanian version: *Ngaqë më pas kisha përjetuar vite me radhë ftohtësinë midis gjyshes dhe Kukllës, nuk e kisha vështirë të përfytyroja atë që kishte ndodhur në vitet e para të martesës.*

English version: *For years on end I witnessed the frostiness between my grandmother and the Doll, so it wasn't hard for me to imagine what had happened in the early period of her marriage.*

- In the Albanian version the verb “*të përfytyroja*” is used in the active form of the verb, subjunctive mood, first person singular, speaks about a continuous action in the past.
- In the English version the verb “*to imagine*” is used in the infinitive form of the verb, and it shows an action that the subject intended to do in the past.

### Example 6

Albanian version: *Nasibe Karagjozi, që i vinte dy herë në javë për vizitë.*

English version: *Nasibe Karagjozi, who came to visit twice a week.*

- In the Albanian version the verb “*vinte*” is used in the active form of the verb, indicative mood, third person singular, it shows a repeated action in the past.
- In the English version the verb “*to visit*” is used in its infinitive form and shows an action that happened in the past.

### Example 7

Albanian version: *Duke u përpietur për ndreqjen e shtëpisë, s'bënte gjë tjetër vec ripërtërinte autoritetin e vet.*

English version: *Looking at it this way, one might say that my father, in attempting to fix the house, was merely trying to restore his own dominance.*

- In the Albanian version the verb “*duke u përpjekur*” is the equivalence of the progressive tenses of English language, and it shows an action that has continued for a period of time in the past.
- In the English version the translator has used the gerund form of the verb “*attempt*” that has become “*attempting*” and speaks about a past action which from the context can be understood that has continued for a short period of time in the past.

#### 4.4 Albanian continuous tenses translated into the passive form of the English language

##### Example 1

Albanian version: *Në prill të vitit 1994, im vëlla na lajmëroi nga Tirana se nëna ishte duke dhënë shpirt.*

English version: *In April 1994, my brother called from Tirana to tell me my mother was not expected to last.*

- In the Albanian version the author has used the verb “*jam*” in the past, the particle “*duke*” and the verb “*jap*” in the past tense. The author has used the progressive tense to talk about an action that was happening during a specific time in the past and doesn’t tell the time when the action ended.
- In the English version the translator has used the verb “*to be*” in the past in its negative form and the verb “*expect*” in the past simple, the whole tense is in the passive form of the past simple tense. In the English version this tense is used to talk about an action that happened in the past and since the passive form of the verb is used the emphasis is put on the action that was happening.

##### Example 2

Albanian version: *Ishim të ftuar të dy me Helenën tek Alain Bosquet.*

English version: *During a dinner which Helena and I had been invited to.*



- In the source text the verb “*ishim*” is used in the active form of the verb, indicative mood, third person plural, it speaks about a past event which has lasted for a specific period of time.
- In the English version the translator has used the passive form of past perfect simple tense where the main verb is the verb “*invite*” and the verbs “*had been*” act as auxiliary verbs, and speaks about an action which started in the past and continued for a period of time in the present.

### Example 3

Albanian version: *Kur Gjirokastra nën Gjermanët **bombardohej** nga anglezët, kisha dëgjuar shpesh mundësinë e një shkatërrimi nga ajri.*

English version: *When the German-occupied Gjirokastra **was bombed** by English, I heard a lot about its possible destruction from the air.*

- In the Albanian version the verb “*bombardohej*” is in the passive form of the verb, indicative mood, third person singular and shows an action repeated in the past.
- In the English version the verb “*was bombed*” is in the passive form of the past simple tense, where the action that was happening is more important than the doer.

### Example 4

Albanian version: *Të gjithë **gëzoheshin** prej ardhjes së saj, me përjashtim të Kukullës.*

English version: *Everybody **was** always **thrilled** by her arrival, except for the Doll.*

- In the Albanian version the verb “*gëzoheshin*” is used in the passive form of the verb, indicative mood, and third person plural. It shows a continuous action in the past.
- In the English version the verb “*was thrilled*” is the passive form of the past simple tense and puts emphasis on the action more than the person who does it.

#### 4.5 Albanian continuous tenses translated into present simple tense of the English language

##### Example 1

Albanian version: *Dy ditët e bujtjes duhej të kishin kaluar shpejt dhe Kukulla, e shoqëruar ashtu si gjatë ardhjes nga Vitua, cigania e lagjes, ishte nisur të kthehej.*

English version: *The two days of her visit passed quickly, and the Doll set off just as she had arrived, escorted by Vito, a neighborhood gypsy.*

- In the Albanian version the verb “*të kthehej*” is used in the passive form of the verb, subjunctive mood, third person singular, and by the context it is understood that it speaks about an action that has happened during a short period of time in the past.
- In the English version the verb “*set off*” is used in the present simple tense.

##### Example 2

Albanian version: *Gjatë darkës i thashë: mama, tregoje historinë se si re në dashuri me babanë kur e pe nga dritarja.*

English version: *During dinner, I said to her, ‘Mama, tell me how you fell in love with father when you saw him from the window.’*

- In the Albanian version the verb “*tregoje*” is used in the active form of the verb, indicative mood, second person singular.
- In the English version the verb “*tell*” is used in the present simple tense, in the sentence is used in the context of requesting something from another person.

##### Example 3

Albanian version: *Për tu kthyer te kronika e Kukullës, më kujtohej një frazë e shkurtër në murin përbri “*endejthniave*”, vend i parapëlqyer prej meje për ndonjë shënim.*

English version: *To get back to the story of the Doll, I remember a phrase on the wall by the not-yet-annexes, a favorite place of mine to leave notes.*

- In the Albanian version the verb “*kujtohej*” is in the passive form of the verb, indicative mood, third person singular and shows an action that has occurred in different times in the past.
- In the English version the verb “*remember*” is used in the present simple tense and shows an action that has finished in the past.

#### 4.6 Albanian continuous tenses translated into past continuous tense of the English language

##### Example 1

Albanian version: *Kjo binte në sy sidomos kur niseshim bashkërisht për te babazoti.*

English version: *This was especially striking when we set off together to visit her father.*

- In the Albanian version the verb “*binte*” is in the active form of the verb, indicative mood, third person singular, as for the phrase “*binte në sy*” in Albanian language is used when someone wants to tell that something is obvious. The next verb “*niseshim*” is used in the passive form of the verb, indicative mood, first person plural. It shows an action that has been repeated in different times in the past.
- In the English version the verb “*was striking*” is used in the past progressive form of the verb and speaks about an action happening during the time when another action occurred in the past, the verb that indicates the next action is the verb “*set off*” which is in the past tense.

#### 4.7 Albanian continuous tenses translated into past perfect tense of the English language

##### Example 1

Albanian version: *Ndërkaq kishte ca kohë që gjyshja nuk zbriste dot përshkak të dhimbjes së gjunjëve, kështu që ishte e vështirë të dalloje kur ishte me mëri, e kur jo.*

English version: *For some time my grandmother **had refused to come** downstairs, supposedly because of the pain in her knees, although it **was hard to tell** when this was in fact out of spite and when it was not.*

- In the Albanian version the verb “*nuk zbriste*” is used in the active form of the verb, indicative mood, third person singular, and the particle “*nuk*” is used to form the negative, the next verb is “*të dalloje*” which is in the active form of the verb, subjunctive mood, second person singular. It shows an action that has been continuing for a period of time.
- In the English version the verb “*had refused to come*” is in the past perfect tense, the next verb is “*was hard to tell*”, it is in the past simple tense. It shows an action completed in the past.

## Example 2

Albanian version: *Sado që **të hiqesha** se s'më kujtohej, paradigma e taksisë, ashtu si reklamat kishte dalë drejt e nga kinsesaga groteske e adoleshencës sime.*

English version: *I **had pretended** to have forgotten it, but the symbol of the taxi, like the advertisements, rose up straight from the grotesque mock-epic of my adolescence.*

- In the Albanian version the verb “*të hiqesha*” is in the passive form of the verb, subjunctive mood, first person singular, and shows an action that was happening during a period of time in the past.
- In the English version the verb “*had pretended*” is in the past perfect tense where the auxiliary verb is in the past form of the verb “*have*” that becomes “*had*” and the main verb is “*pretend*” that is in the past participle form. It shows an action that has been completed in the past.

## 4.8 English language continuous tenses form in the source text

### Example 1

English version: *As if I were hearing something I already knew.*

Albanian version: *Thua se të gjitha ato që po dëgjoja i dija ndërkaq.*

- In the English version the verb “*were hearing*” is in the past continuous tense, created with the past simple form of the verb “*to be*” – “*was/were*” and the main verb gets the “*-ing*” suffix. It shows an action that was happening at the time of speaking in the past.
- In the Albanian version the verb “*dëgjoja*” is in the active form of the verb, indicative mood, first person singular, the particle “*po*” is used and this is the Albanian language equivalence of creating the progressive tense in the English version.

### Example 2

English version: *Didn't know what they were talking about.*

Albanian version: *Nuk kuptonin asgjë nga ato që flisnin.*

- In the English version the verb “*were talking about*” is used in the past continuous form, the auxiliary verb “*to be*” is in the past form that becomes “*were*” and the main verb “*talk*” gets the “*-ing*” suffix. It shows an action happening during a period of time in the past.
- In the Albanian version the verb “*flisnin*” is used in the active form of the verb, indicative mood, third person plural. It also shows an action happening during a period of time in the past.

### Example 3

English version: *The house is eating me up!*

Albanian version: *Më ha shtëpia!*

- In the English version the verb “*is eating up*” is in the present continuous tense and the auxiliary verb “*to be*” is in the present simple form - “*is*” and the main verb gets the suffix “*-ing*”. It shows an action that was happening during the time of speaking in the present.
- In the Albanian version the verb “*ha*” is used in the present tense of Albanian language and shows a fact.

#### Example 4

English version: *If a trial **was taking place** over something, the judge **was trying** to identify a culprit.*

Albanian version: *Derisa **bëhej** gjyq për dicka, do të thoshte se gjykatësi **kërkonte** të gjente fajtorin.*

- In the English version the verbs “*was taking place*” and “*was trying*” are both in the past continuous tense created by the past form of the verb “*to be*” and the main verb gets the “*-ing*” form. It shows an action happening during the period of speaking in the past.
- In the Albanian version the verb “*bëhej*” is in the passive form of the verb, indicative mood, third person singular, the next verb “*kërkonte*” is in the active form of the verb, indicative mood, third person singular. It shows a continuous action in the past.

#### Example 5

English version: *There **was no getting away** from them.*

Albanian version: *Edhe pa to **s'bëhej**.*

- In the English version the verb “*was no getting away*” is in the past continuous tense, it shows an action happening in the past, and the particle “*no*” creates the negative form of the sentence.
- In the Albanian version the verb “*bëhej*” is in the passive form of the verb, indicative mood, third person singular, and the apostrophe “*s*” creates the negative form of the verb.

### Example 6

English version: *For a while, she **had been speaking** in unusual phrases.*

Albanian version: *Kishte kohë që **përdorte** një gjuhë jo të zakonshme.*

- In the English version the verb “*had been speaking*” is in the past perfect continuous tense and shows an action that started in the past and continued for a period of time.
- In the Albanian version the verb “*përdorte*” is in the active form of the verb, indicative mood, third person singular, and from the context we can understand that it speaks about an action that has started in the past and has continued for a period of time in the past.

### Example 7

English version: *You don't know what you **are talking about**.*

Albanian version: *Ti s'di **ç'flet**, i tha im atë Kukullës.*

- In the English version the verb “*are talking about*” is in the present continuous tense, where the main verb takes the “*-ing*” suffix and the helping verb or the auxiliary verb “*to be*” is in the present simple, the auxiliary verb in the progressive tenses helps us to find the tense of the verb. It shows an action that is happening in the present, at the moment of speaking.
- In the Albanian version the verb “*ç'flet*” is in the present simple tense.

### Example 8

English version: *Izmini Kokobobo **had been making fun** of her again.*

Albanian version: *Izmini Kokobobo **ishte tallur** prapë me të.*

- In the English version the verb “*had been making fun*” is in the past perfect continuous tense and shows an action that had started in the past and had continued for a period of time.

- In the Albanian version the verb “*ishte tallur*” is in the past tense and shows an action finished in the past.

### Example 9

English version: *The house **had been sending out** signals.*

Albanian version: *Shtëpia kishte kohë që **po jepte** shenjat e saj.*

- In the English version the verb “*had been sending*” is in the past perfect continuous tense and shows an action that started in the past and continued for a period of time in the past.
- In the Albanian version the verb “*po jepte*” is used in the continuous tense of Albanian language, in the active form of the verb, indicative mood, third person singular. It shows an action that has been continuing for a period of time in the past.

### Example 10

English version: *We had a feeling that **we were taking** unnecessary things and leaving things we shouldn't.*

Albanian version: *E ndienim edhe vetë se **po merrnim** ato që s'duheshin dhe po linim gjërat e duhura.*

- In the English version the verb “*we were taking*” is in the past continuous tense and shows an action that was happening at the time of speaking in the past.
- In the Albanian version the verb “*po merrnim*” is in the continuous tense of Albanian language and it is in the active form of the verb, indicative mood, first person plural. It shows a continuous action in the past.

### Example 11

English version: *Why **is he looking** so woebegone?*

Albanian version: *Po doktori i Gushove si e **uli** kokën?*



- In the English version the sentence is in its interrogative form therefore the place of the subject is between two verbs, the verb "*is looking*" is in the present simple form and shows an action happening at the time of speaking.
- In the Albanian version the verb "*uli*" is in the present tense, and the translator in the English version has adapted the sentence to the Albanian version

## **Chapter 5: Conclusions**

The novel “Kukulla” – “The Doll” by Ismail Kadare was used as the source of the data collected in this research. The data gained from the analysis of the progressive tense cases of the Albanian language and the English language has brought some vital conclusions. It is important to confirm that the analysis and comparison methodology has clarified the case of continuous or progressive tenses of both languages. Translation is a process that requires attention and creativity from the translator in order to be able to convey the message from the source text to the translated text.

### **5.1 Analysis of the research questions**

As mentioned in the beginning, this research has given answer to these questions:

1. Is the form of progressive or continuous tenses in the Albanian language the same as the form of progressive or continuous tenses in the English language?
2. Does the change of tenses interfere the meaning of the sentences from Albanian to English?
3. How do the forms of progressive tenses change from Albanian language to English language?

Referring to the first question related to the form of progressive tenses, the analysis of the tenses in the both languages has shown that generally the progressive forms of Albanian language and the progressive forms of English language show an action happening during the time of speaking, they don't indicate when the action started nor do show when it ended. The Albanian progressive tenses are mainly focused in the past since they are part of the past tenses of Albanian language, where as the English tenses expand in all times present, past and future. It is important to explain that the form of Albanian progressive tenses differs from the form of English language progressive tenses. It shouldn't go without mentioning that there exists the equivalence of the English progressive tenses in the Albanian language and this incorporates not only the form, but the time of speaking as well. The differences and similarities of the forms in both languages will be elaborated in the answer of the third question.

When it comes to the matter of finding out whether the meaning of the sentence changes it is important to mention that even though the tense changes from progressive tense of Albanian

language into the past simple tense of English language, passive voice, or there were cases when modal verbs were used in the translated text, the meaning doesn't change and the reader understands the author's message.

Discussing the way how the forms of progressive tenses change, it is important to mention that mainly these tenses have different forms in Albanian and in English language. The progressive tenses of Albanian language take different suffixes in different moods, example, in the indicative mood, verbs take these suffixes in singular: *-ja, -je, -nte*, and in plural verbs end with these suffixes: *-nim, -nit, -nin*. It is important to mention that these suffixes change according to the mood that the verb is being conjugated in the Albanian language. Albanian progressive tenses also have another form which is created by the particle "*duke*" and "*po*", these two particles help to create the right and equivalent form of the English language progressive tenses. So, in Albanian language there are cases when the continuous tense is used with the suffixes, but sometimes the continuous tense with the particles is used, too. The English continuous or progressive tenses are created with the help of the auxiliary verb "*to be*" that determines the time of the action and the "*-ing*" suffix that the verb gets in the end. The conclusion about forms can be made by adding that there is the similar way of using the continuous tense in both languages Albanian and English, but in the Albanian language there is also the possibility to use the continuous tense by adding suffixes at the end.

## **5.2 Hypothesis testing**

So far, from the comparison of the continuous tenses of both languages we can conclude that the first hypothesis of this research, that is as follows: "*There is a difference between the form of the progressive or continuous tenses in Albanian language and the progressive or continuous tenses in the English language.*", is true, there is a difference in the form of progressive tenses of Albanian language and English language, but it is worth mentioning that in the Albanian language there exists the right equivalent form of the English language progressive tenses which can be used and has the same meaning, use and function as in the English language as well. By the analysis of the progressive tenses it was concluded that there occurs tense switching during the process of translation, however this does not interfere the meaning of the sentences when translated from the source language to the target language. According to this we can mention that the second hypothesis of this research that is: "*The change of the form of the tenses does not*

*interfere the meaning of the sentences translated from Albanian to English, is true. Lastly, the third hypothesis of this research, “If in the source text the author uses the progressive tense, then the translated text will use the past simple tense followed with an adjective or with the gerund form of the verb and in some cases will change to past simple tense.”, by the analysis and comparison conducted in this research, it has been proven to be right. The results have shown that there occurs not only the tense switch from continuous to past tense, but there are cases when the modal verbs, gerund and infinitive forms, passive voice and rarely the present tense form of the verbs were used when translated from Albanian language into English language. All these grammatical aspects were used by the translator with the aim to adapt the meaning and to convey the message of the author to the reader, which is a proof that translation requires adaptability, effort, and creativity to create a proper translated work.*

### **5.3 Final conclusions brought by the analysis and comparison of the novel “Kukulla” – “The Doll”**

As a final conclusion of the analysis and comparison conducted in this research we can state that tense switch from Albanian into English has occurred during the process of translation, but it hasn't change the meaning of the sentences. In the cases when in the Albanian novel the progressive or continuous tense has been used the translator has used past simple tense, modal verbs, gerund and infinitive forms of the verbs, passive voice and rarely the present simple form of English language to translate and adapt the meaning and the message of the author. Another important aspect to be mentioned is that of the forms, where we can say that there is a specific form of continuous tenses of Albanian language, but there also exists the same form of the continuous tenses as in the English language. From the cases analyzed we can mention that the Albanian progressive tenses were mostly translated into past simple tense of English language. The cases when the source text was translated into past simple were mostly verbs that were in the indicative mood of the Albanian language, and when the verbs were in the subjunctive mood of Albanian language the tense has switched into the gerund or infinitive forms. There have also been cases when the subjunctive mood had been translated into the past simple or when the indicative mood had been translated in the passive voice or gerund or infinitive forms. To conclude, despite the difference in the form of the progressive tenses, the change of progressive or continuous tenses of the novel “Kukulla” into past simple or other above mentioned

grammatical forms of English language of the novel “ The Doll”, carry the same meaning when translated from the Albanian language into the English language.

## **Chapter 6: Limitations and Recommendations**

### **6.1 Limitations**

There are three major limitations of this research and they are as follows.

- The primary limitation is the lack of previous research on the topic, there was very little research on the topic and it was challenging to find materials where the same topic of continuous tenses was analyzed and contrasted from Albanian language to English language.
- The second limitation concerns the lack of Albanian grammar books translated into English which created confusion in regards to the translation of some grammar aspects of Albanian language into English language.
- The next limitation concerns the aspect of the complexity of the grammar of the Albanian language. It is known that the grammar of Albanian language is complicated and there are differences in some aspects between the English language grammar and the Albanian language grammar. The progressive tenses also had some differences between languages and it was challenging to analyze and understand the continuous tenses of Albanian language.

### **6.2 Recommendations**

This research revealed some important aspects of the progressive tenses of Albanian language and English language. These are the following recommendations:

- Since the grammar of Albanian language is quite complex it is advised to consult the aspect of progressive tenses, their use and form with an albanologist.
- It is important to translate the specific grammar terms that Albanian language has and English language doesn't.
- It will ease the task of the researcher if the process of finding the continuous tenses in both languages of the same book goes parallel.

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