





The translation act as a linguistic and cultural process

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Abstract

This article focuses on the act of translation as a linguistic and cultural process. A classic work from Italian literature, namely the novel 'The Betrothed' - "I promessi sposi" by A. Manzoni, has been selected in order to analyse some linguistic phenomena from the syntactic approach, which arise during the transition from the origin language (in our case, Italian), to the translated language, Albanian. In this novel which was translated twice into Albanian, within 8 decades (previously in the Gheg version, now in the standard of Albanian language), the main argument is observed in the structure of the phrase, without leaving out the features of a lexicon, syntagms and phraseological units. During the elaboration of this research paper, attention has been focused on the syntactic order, on the transformation of communicative units (sentences and clauses), on the semantic adaptation, when translating from the source language to the target language, the forms of words and expressions that are kept not only in the source language, but also in the style of the author, pursuant to the well-known creed "to say almost the same thing". The study is based on a qualitative method approach in order to investigate the techniques and linguistic features, associated with the translation of the literary text. The paper emphasizes that Italian and Albanian have proximity to the verbal system, in one-word sentences in different persons, without the immediate need to place the subject (as they are implied and are determined by verbal endings or context).

Keywords: translation act; literary work; adaptability; language; culture

1. Introduction

The connection between language and culture is of particular importance in the translation process, especially because of the importance of communication for human society. We live in a world of linguistic and cultural diversity. Therefore, translation, as a process is of primary importance, as long as through this process, is communicated, information is exchanged, but also it has interacted culturally. This is why the strong link between language and culture must be taken into account during the translation process. According to a study (Abbasi et al., 2012, p. 83) although there might be is no specific frame and force on how a translation must be done, all translators who transfer natural meaning based on the cultural and religious norms of their society, encounter some limitations and censorship through translation. The study also emphasizes that as languages and culture are complimentary of each other, and cultural features of every region is different, translators not only should concentrate on how to convey the same meaning, but also attempt to show the dissimilarities

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between two cultural perspectives. This also applies to literary translation, which is essentially an inspired transfer or transmission of a literary-artistic work from one language to another. The translation is a kind of "recreation", and by this, we should mean the kind of work that is at the same time dependent on the original text, although it has weight in the translated literature, where it requires a certain freedom of adaptation and change (Kryeziu, 2020). Literary translation, according to comparative literature, can also be called as a linguistic and literary expression between two different cultures. The translation is an act of reading, interpreting and rewriting, it is the result of a wide range of linguistic, stylistic and aesthetic selection and selection. All translation manuals/ studies (Armstrong, 2005; Bassenett and Lefevere, 1990; Englund, 2005; Coulthard, 1992) state that work is well translated when the translator stays loyal to the original. In most cases, translators and translation critics do not have the same opinion about the word "loyalty", but it is commonly thought that when such a requirement is met, when the content, form and style of the original are conveyed, then a work it can be called as acceptable and normal translation (Kryeziu, 2020).

Nowadays, the focus of translation studies has been shifted away from linguistics to forms of cultural studies (El-Dali, 2010, p. 31).

In order to analyse the translation process, which is presented to us simultaneously as a linguistic and cultural act, in our study we will approach some segments of the translation act from Italian into Albanian, focusing mainly on the lexical level, phraseology and some communicative units, such as sentences and phrases, including their indicators, both in order, structure, and syntactic connection means.

A perfect example is the translation of A. Manzoni's novel "I promessi sposi" (1926) – "The betrothen" by the Albanian linguist and translator Ferdinand Leka, which is translated into the Albanian language with the significant title "Të fejuarit", (Infobotues, 2001)² which sounds so natural in the Albanian language, although far from the descriptive phrase of the original.

Alessandro Manzoni, 1785–1873, was an Italian poet, writer and playwright. His novel "I promessi sposi" was written in the years 1822-1827. This novel is a work where the author comes to the fore as the founder of the Italian national language. Manzoni's language has been the subject of study by many Italian linguists and his prose has been put on the basis of the Italian literary language. Manzoni is one of the rare authors of classical Italian literature, for whose language basic studies have been made, such as the monograph of Giovanni Nencioni, former president of the Academy "Crusca", "La lingua dei Promessi Sposi", (1993), which shows that, in addition to being a high-level writer, A. Manzoni has also entered the history of the Italian language.

This classic work of the Italian writer was first translated in Albanian in 1936, by Father Mark Harapi, in the written version of the Albanian north dialect. The translation of Ferdinand Leka comes second, after 8 decades and it is translated in the Albanian literary standard. The models selected in our work are taken from the last edition, that of 2001.

Research questions of the study are as follows:

How does language and culture affect the translation process?

What linguistic phenomena from the syntactic and semantic approach arise during the transition (translation) from the origin language (in our case, Italian), to the translated language, (Albanian)?

² Note: Ferdinand Leka, well-known linguist, terminologist, lexicographer and researcher of the Albanian standard, translator of Italian and Latin works, such as Petrarch etc.

2. Literature Review

Translation as a literary creation dates back to ancient times. Yet, although an activity with such an early tradition, the debate over the mastery of translation still continues, especially as regards the accuracy and authenticity of the language of the translated work versus the language of the original work. George Steiner in his work “After Babel” (1975) considers translation a mysterious and endless venture. Like any activity of interpretation, it is destined to stop always halfway, “complete translation that is the final product and complete generalization of how man corresponds the word to the work, would require a perfect union with the author”. For Umberto Eco translation is interplay of different tastes and mindsets. In *Experiences in Translation* (Eco & McEwen, 2001, p. 22), authors address the complexity of the translation process, by arguing that bringing a translated text into a modernized version by also preserving its originality is not the same as foreignize it.” According to him, translators face the challenge of translating in such a way that the audience of the translated text is able to grasp the text in all its dimensions, enabling at the same time that the cultural aspect of the original text in the source language is not lost (Ibid). Derrida also states that in a translation “the letter is mourned to save the sense” (Derrida, 2004). Johnson (1999: 1) argues that literature is “an apparently nebulous body of knowledge in oral or written form, an imitation of life, which reflects civilization and culture, and which covers every perspective of human activities, culture, tradition, entertainment, information among others”. It is therefore so important that when translating a literary work from the source language into the target language, the translator must take into account the preservation of the cultural aspect of the work. According to Bassnet and Lefevere (1990) to translate a language means to translate its culture, since at the core of the culture lies the language and at the same time the translation. While according to Landers (1999, p. 4-5) to talk about literary translation means to discuss the limitations in translating the aesthetic features of literary texts. Precisely because of the linguistic characteristics, the social and cultural aspects that constitute a literary work, the translator must pay special attention to “the selection of words, literary figures, and the style of the author.” (Rifaterre, 1992, p. 204), hence all the stylistic features of a literary work. Stylistics in this case enables us to evaluate the linguistic features that an author consciously selects in a given literary work. According to Boase-Beier’s (2006: 1) the translation process is influenced by many aspects in which the translator views the style of a literary work, which will definitely affect the way the translator reads the work, what linguistic choices he will make, etc., making the translator part of the translated text.

However, a 1976 conference held in Leuven, Belgium, can be considered a turning point in terms of translation studies. “The self-reflective nature of the conference led to the redefinition of the study of translation as an independent discipline, emphasizing its many points of contact with cultural, political, and literary areas of study that bring into relevance the role of cross-cultural influence through translation, histories of textual manipulation, as well as of intertextual influences and intersemiotic factors, in addition to traditional linguistics” (Vassallo, 2015). Then, later on, the discussion was focused on the nature of the process of translation, a discussion that was left aside, leaving room in the 1990s for a new one that looked at the translation process in a broader perspective, named “a cultural turn in translation studies,” “a term that was rapidly adopted and that opened up new vistas for exploration, vistas that were always present but not fully perceived” (Vassallo, 2015). However, this new way of conceiving the translation process paved a new path in this field, bringing the linguistic and cultural relations between the original text and the translated one to the forefront for the translator, by not leaving aside the way and how translators are influenced by a particular text.

3. Methodology

The study uses a qualitative method approach in order to investigate the techniques and linguistic features, associated with the translation of the literary text being investigated. The study analyses issues of literary translation by emphasizing the accuracy and truthfulness of the language of the translated work versus the language of the original work during translation. The investigation of techniques and linguistic approach has been assessed by employing a theoretical perspective.

3.1. Data sampling and collection

The primary data of this study are passages from the translation of “I promessi sposi” of the author A. Manzoni, translated by F. Leka. Through the dual approach between two passages or linguistic texts, we have been able to highlight the natural features of each idiom (Italian and Albanian), in all areas of study, but in particular, at the syntactic level.

The research design used in this article is presented below:

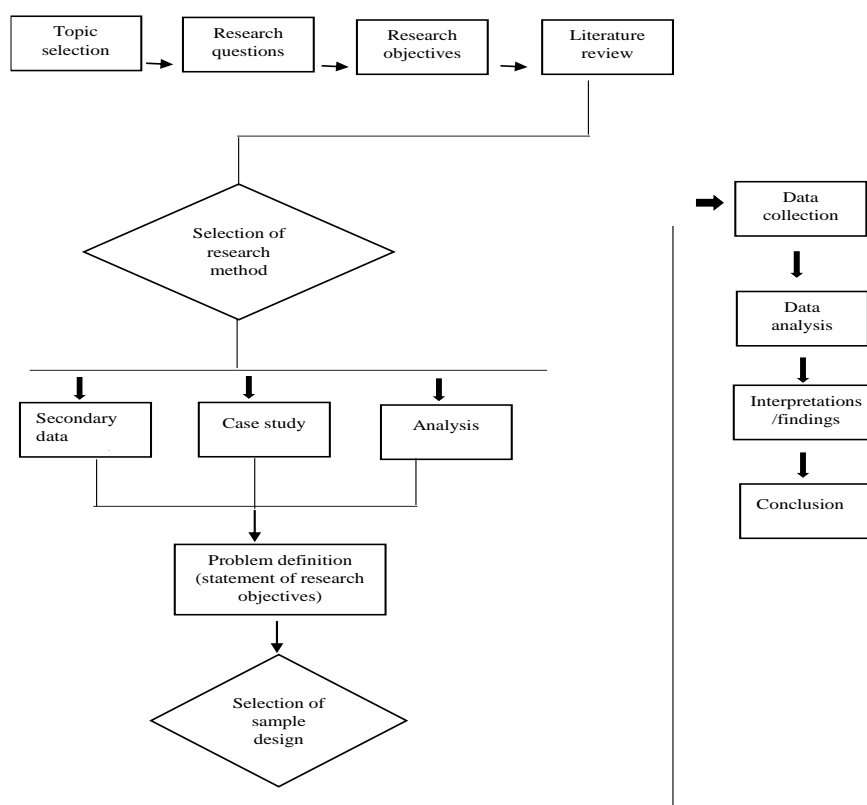


Figure 1. Research design of the study

4. Results and Discussion

Starting even from the introduction it must be emphasized that the act of translating a literary work from the source language - Italian (SL), into the target language - Albanian (TL) (Symbols LE and LD, must be understood as *Transmitting language*, transmitter and *Target language*, receiver. In today’s literature, in some countries, they use the term syntagm: *starting text* and *arriving text* or *destination text*) in our case, it was made by a native Albanian speaker, moreover by a specialist in the field of

translation and a linguist who is a promoter of the Albanian literary standard. This can be observed clearly from the natural features of each idiom which stand out, in all levels of study, but in particular, at the syntactic level, where other language features converge in the areas of morphology, semantics, lexicon, phraseology; order, the functional relationships of the constituent units of the sentence, phrase, sayings, paragraph and the text itself.

Che i due descritti di sopra stessero ivi ad aspettar qualcheduno, era cosa troppo evidente; ma quel che piu dispiacque a don Abbondio, fu *il dover accorgersi, per certi atti che l'aspettato era lui.* (p.4, text in original language, Italian)

Që ata të dy kishin qëndruar aty për të pritur dikë, ishte një gjë që dukej sheshit; por ajo që nuk i pëlqeu far Abondit qe se i prituri ishte ai vetë. (Translation in Albanian Language)

[That they had both stood there to wait for someone was one thing it seemed, but what Abond did not like was that the host was himself]³.

L'uomo che vuole offendere, e che teme ogni momento d'essere offeso cerca naturalmente *alleati* e compagni. Quindi era, in que' tempi, portata al massimo punto *la tendenza* degl'individui a tenersi collegati in *classi*, a formarne delle nuove, e a procurare ognuno la maggior potenza di quella a cui *apparteneva*. (p. 9, original language, Italian)

Njeriu që do të ushtrojë dhunë ose që ka frikë orë e çast *se mund ta pësojë dhunën*, kërkon në mënyrë të natyrshme *besëlidhës* dhe shokë. Prandaj në ato kohëra kishte arritur kulmin pritja e personave të veçantë për t'u mbajtur të lidhur në *shtresa*, për të formuar të reja dhe për t'ia shtuar sa më tepër fuqinë asaj shtrese *ku bënte pjesë*. (p.25, translation in the Albanian Language)

[The man who wants to offend, and who fears every moment of being offended naturally seeks allies and companions. Therefore, in those times, the tendency of individuals to keep connected in classes, to form new ones, and to each procure greater power than that to which they belonged, was brought to the maximum point].

The literary meaning of the verb "offendere" is "insult" among all explanations in Italian-Albanian dictionaries. The translator here has chosen the harshest - "violate" used in the phrases "exercise violence", "suffer violence" (when he could use offend"). As a linguist, F. Leka avoids the term "ally" by putting the word "trustworthy person" in the text, when "ally" is found in the Dictionary of the Albanian Language as a word. Even the "strata" is used, and it has a greater impact than the word "class" (social). Likewise, the word "apparteneva" is translated with a verbal expression and not with words.

Appena Ludovico ebbe potuto *raccoglierei* *suoi pensieri*, *chiamato un frate confessore*, lo pregò che *cercasse della vedova di Cristoforo*, le chiedesse in suo nome perdono d'essere stato lui la cagione, quantunque ben certo *involontaria*, di quella desolazione, e, *nello stesso tempo*, *l'assicurasse* ch'egli *prende* *la famiglia sopra di se* (p. 41, original language, Italian).

Ludoviku, sapo e mblodhi veten, thirri një atë rrëfyes, iu lut që të kërkonte të vejën e Kristoforit, t'i kërkonte të falurnë emër të tij që, megjithëse *padashur*, ishte bërë shkak u atij kobi, dhe *njëkohësisht ta siguronte se po merrte përsipër familjen* (p.69, translation into Albanian).

[As soon as Ludovico had been able to collect his thoughts, called a friar confessor, he begged him to seek out Christopher's widow, to ask her forgiveness in his name for having been the cause, albeit certainly involuntary, of that desolation, and, at the same time assures her that he was taking over the family].

The translator selects some words that are most to his liking, rather than adhering to the original text, such as: *frate confesore- frat rrëfyes- friar confessor; ebbe potuto raccogliere i suoi pensieri- mblodhi mendimet e veta* - had been able to collect his thoughts; *di se- mbi vete-* (his thoughts).

From the above examples, attempts were made to arrive at the axiom sayings of the experts in semiotics that, to translate means to understand the internal system of a language and the structure of a certain text in that language, and to construct a dual textual system that, with a certain description, can cause similar consequences to the reader, both semantically and syntactically, as well as stylistically (Eco, 2006, p.17). Moreover, in the examples given above, it is pointed out that the translator can also

³Albanian examples are immediately followed by rough English literal translation in square brackets, which reflects their propositional content.

"cut" words, syntagmatic groups and segments, which do not damage the reader's message in relation to the original, as it is observed in the third sample provided above.

Every act of comparison requires two sides, and in the case of our research, it requires two languages: the one being compared and the other serving as a comparison; Albanian and the language or languages that will be approached with it when translating. Also, it must be taken into account the definition of indicators or study levels of the planes from which the comparison will start, such as in the grammatical structure, for example, word formation, inflection; or in the syntactic one: from the sentence, the parts of the speech, the order, the grammatical means of connection; from a phrase or saying, from a paragraph or a linguistic text, where many aspects of linguistic research are involved.

"Sentite quattro parole di quella predica di Renzo, colui un reo buon uomo, proprio quel che ci voleva. Trovandolo poi nuovo affatto del paese, aveva tentato il colpo maestro di condurlo caldo caldo alle carceri, come alla locanda più sicura della città; ma gli andò fallito, come avete visto. (p.179, original language, Italian).

"Pasi kishte dëgjuar ca fjalë nga predikimi i Rencit, ia kishte vënë syrin menjëherë, meqë iu duk se gjeti një fajtor leshko, që i duhej në atë rast. Pastaj, kur pa se ishte i ardhur rishtas në atë vend, ishte përpjekur t'i jepje një goditje të mirëduke e çuar drejt e në burg, si në bujtinën më të sigurt të qytetit; por siç e patë, i shkoi munda huq. (p. 255, translation in Albanian language).

[After hearing a few words from Renzo sermon, he immediately set his eyes on it, as it seemed to him that he had found a hairy culprit, who he needed in that case. Then, when he saw that he was a newcomer to that place, he had tried to give him a good kick by taking him straight to the prison, as in the safest inn of the city; but as you saw, he was defeated].

In the field of translation, Albanian translators try to transform not only verbal forms: from complex to simple, such as: sentite – kishte degjuar - (after) having heard; trovandolo poi - kur pa se ...; when he saw; aveva tentato il colpo maestro - ishte përpjekur t'i jepje një goditje të mirëduke e çuar drejt e në burg - he had tried to give him a good kick by taking him straight to the prison; ma gliandò fallito – por i shkoi munda huq- but as you saw, he was defeated. The sentence segment *come avete visto* takes another word order position, complicating even more the translation. Even the syntagm "quattro parole", is translated into 'ca fjalë' - "some words", which is not of the nature of Albanian language.

To be more understandable, but also to simplify in some way the complex structures of the original phrases, the translator is often forced to restructure them and generate two or more constituent units from the same sentence/period; and the translator accomplishes this by transforming a segment, usually at the beginning of the statement, into a rhetorical interrogative sentence, as in the following example, from chapter XVII of the work, where from the unique unit "phrase", in Albanian it is brought in three sequences, even by "losing" a lexeme, such as "dobbiamo informato" - "duhet ta dijë" - "should know" (the reader ... that man). All this does not lead us to what is called "free translation", but well-known and competent translators, such as the linguist F. Leka, also have, as writers, their own style with the target language, just as writers have the great author's style.

Perchè la così pronta e discreta cortesia di costui verso uno sconosciuto non faccia troppo meravigliare il lettore, dobbiamo informarlo che quell'uomo, pregato spesso d'un simile servizio da contrabbandieri e da banditi, era avezzo a farlo; non tanto per amore del poco e incerto guadagno che gliene poteva venire, quanto per non farsi de'nemici in quelle classi." (p. 205-206, original language, Italian)

"Si shpjegohet tërë ajo njerëzi e gatishmëri e tij ndaj një të panjohuri? Të mos çuditet shumë lexuesi. Duhet ta dijë se ai burrë, që e lutnin shpesh t'u bënte një shërbim të tillë cuba e kontrobandistë, ishte mësuar tashmë me atë punë, që e bënte jo nga dëshira për ndonjë fitim të paktë e të pasigurt, por për të mos krijuar armiq në ato shtresa." (p. 291-292, translation in Albanian language)

[How do you explain that all these people are courteous towards a stranger? *Because all that politeness and readiness, does not make the reader very surprised.* They must know that that man who often is begged for a such a service by the smugglers and bandits, was used to doing such a job, which he did not because of pleasure for a little earning, but not to have enemies from that class of society]

Our translator has generated a question sentence, non-existent in the original source language because the kindness and willingness shown to a stranger is spoken of in the context above; in addition, the beginning of the phrase with ... *Because all that politeness and readiness, does not make the reader very wondered* it cannot be followed by the compound predicate (dobbiamo + informarlo); therefore, Leka also liked to distort the phrase, obtaining a question sentence and adding the passive verb of third person 'shpjegohet' - "it is explained" because the whole phrase could not be understood without being used in the context, which is, without being acquainted with Renzi's courtesy to the sailor, a passage provided previously.

The reader encounters the group "pronoun + noun" (that man), which above is about the sailor; also, for a moment, the translator, instead of *per non farsi de'nemici* – not to have any enemies – writes - *not to make enemies*, while the whole syntagm would lead us to the phraseology which is so common for Albanian 'not to make enemies' (*bën armik, mos bëj armiq, u bë armik* - compare. becomes an enemy, do not make enemies, became an enemy, etc.)

On the other hand, it would be structurally free for the phrase to start as follows, segmenting the phrase throughout the whole sentence, as Albanian researcher Mahir Domi explains (1984), that "parcelization is one of the main tools of the broken style; this way of organizing the statement can be found in some cases even in the spoken language, with the value of something added, detached from what has been said before, but nowadays, it has become in the literary language a syntactic and stylistic tool which is increasingly being used".

The process of translation becomes a cause, in different discourse situations, because during the transformation that takes place from language to language, we become acquainted with the phenomenon of numerous construction forms, such as the one we brought above or other examples as follows:

[Because his courtesy and readiness towards a stranger, which makes the reader wonder, comes because it should be known that the man, who was often asked to do such a service to them] etc.

"Per una di queste stradicciole, *tornava* bel bello dalla passeggiata verso casa, *sulla sera del giorno 7 novembre dell'anno 1628* don Abbondio, curato d'una delle *terre accenate di sopra*" (p. 2) (Original language, Italian).

"Nëpër njërën nga këto rrugica, *aty nga mbrëmia e ditës 7 nëntor 1628, po kthente qejf qejf* nga shëtija në shtëpi don Abondi, famullitari i njërës nga ata fshatrat *që përmendëm më sipër*" (p. 16). (Translation into Albanian)

["In one of these alleys, on the evening of November 7, 1628, Don Abondi, the parish priest of one of the villages mentioned above, was having a good time walking home".]

In elaborations like these, first of all, one has to look at the exact or quite approximate semantic matches between words or inseparable verbal clusters, within the syntactic measures, which must be taken into consideration; thus, if we detach an extended sentence, which we have chosen in the first chapter, we must notice first of all what word order of the different part of speech the translator has used or any other translator with experience in this field, such as Ferdinand Leka, has preferred to use. It must be observed also that he has been careful in the semantic meaning of the denoting words and auxiliary ones like:

Per una di queste stradicciole - nëpër njërën nga këto (prej këtyre) grimcave: for one of these particles – it would convey another meaning in Albanian "për njërën nga këto- for one of those..."

Tornava bel bello - *po kthente qejfqejf*, it would have another meaning if translator Leka would remain faithful ad litteram to the original 'all the forms with this adjectival root have as a basis the meaning beautiful- belo – bukur; we can just consider the unacceptable use in the Albanian language the syntagma "*po kthehej bukur-bukur*" nga shëtija. - he was turning peacefully from the walk!

The question of order in these cases regards the position of the second sentence components: in the position before or after the predicate verb; the original brings the underlined segment after the verb, while our translator puts it before it; even the manner circumstantial 'bel-bello / qejf qejf' could be freely positioned in the sentence, but the Albanian speaker did not position it differently from the structure of the creative author, in Italian. When closing the phrase (with one predicate) in Italian, the translator has preferred to use the elaborated verb instead of adjectival gerund, obtaining also a predicate unit (see the translation in Albanian):

terre accenate di sopra - që përmendëm, më sipër - [that we mentioned above]

The last two issues relate to what U. Eco (2006, p. 17) teaches us, how an apparent lack of loyalty (not translated literally) ultimately turns out to be an act of loyalty. This is a bit like repeating St. Jerome, the defenders of translators, that in translation one should not *verbum e verbo sed sensum exprimere de sensu* (but on the contrary, we will see how even this assertion can bring a lot of ambiguity).

It has already been explained by the theory of translation that the postulate given in the title of the book of the great semiotist, U. Eco, is not relevant according to a proven scheme in practice and long experience since St. Jerome of Illyria and the copyist friars of Hellenic classicism:

paraphrasing



definition

explanation

say almost the same thing.

reformulation



synonymy

In their natural and especially structural comparison, these two languages are similar, however, the consent of the translators should be taken into account, which is obvious in the choice of synonyms, why not, also in the syntactic order of the definite components, such as, for example the determiner. In the longest phrase of the introductory passage, it has been observed that there is an interesting phenomenon of placing the subject performing the action, between two defining segments:

“L’oste, vendendo che il gioco andava in lungo s’era accostato a Renzi; e pregando, con buona grazia, quegli altri che lo lasciassero atare, l’andava scotendo per un braccio, e cercava di farli intendere e di persuaderlo che andasse a dormire.” (p.175) (text in original)

[The guesthouse, when he saw that the game was running long, he approached Renz, and begged the people to leave him alone, he pulled him by the arm and tried to persuade him to go and sleep.]

The basic line of syntactic connections in this phrase, is what we have outlined below; the three units-sentences, which are also joined by syntactic abruption of the subject-keyword "Guesthouse", by making use of the parataxis, can be transformed into their trend, transforming the sentence from a phrase with straight construction (led by the leading unit), to a phrase with indirect construction, where the subordinate sentence leads ... *kur pa që loja po tirej gjatë*, Bujtinari - when he saw that the game was running long, the Guesthouse

Bujtinari, kur pa që loja po tirej gjatë, iu afrua Rencit, e duke iu lutur me njerëzi që ta linin të qetë, e tërhiqte për krahu e përpiqej ta bindte që të shkonte e të flinte. (p. 250) (text translated into Albanian)

[The guesthouse, when he saw that the game was running long, he approached Renz, and begged the people to leave him alone, he pulled him by the arm and tried to persuade him to go and sleep.]

In this way the components of the phrase will also have a free placement, a transformation that is also possible in Italian, the language of the writer:

The structural freedom of word order/ position is evidenced in many languages i.e., among which are both the Italian and the Albanian language. This gives the chance to translators to act freely in choosing the position of the words.

4.1 For the structure

Again on the basis of comparison, the focus of our analysis are syntactic units, from syntagms, predicative units, phrases (sentences), sayings, paragraphs and linguistic text, which, in addition to syntagms as building blocks units, are also communicative means of language, as well.

The differences with the phrasal structures come to the fore, especially in the display of active and passive forms of the verbs, which the translator had to adapt to the Albanian language, as in the following construction, where the passive verb group “d'essere inseguito o scoperto” (of being chased or discovered), is translated into Albanian with the verb form “*e ndiqnin apo e zbulonin*” - “He was chased or discovered”.

“La paura d'essere inseguito o scoperto, che aveva tanto amareggiato il viaggio *in pieno giorno*, non gli dava ormai più fastidio; ma quante cose rendevan questo molto più noioso!” (p.200, original, Italian)

“Frika se *mos e ndiqnin apo e zbulonin*, që ia kishte helmuar aq keq tërë udhëtimin *nën dritën e diellit*, tani nuk e shqetësonte më; por sa e sa gjëra të tjera ia bënëin rrugën më të mërzitshme!” (p. 284, Translation in Albanian language)

[“The fear of being chased or discovered, which had accompanied him in his whole journey in the sunlight, no longer bothered him; but how many other things made his journey more boring!”]

Without dwelling on the presence of the definite conjunction “se”, nor on the participle of doubt “not”, on the presence of the name “street”, nor on the change of the phrase “in pieno giorno”, which could be translated “tërë ditën e ditës” all day long”, and in the Albanian Gheg version also “*gjithë ditën e lume*” the whole day”), etc., we see that in the translation, it has been preserved what in the core of the phrase, and that is called syntactic abruption.

As regards Manzoni, it is said that he has a periodic style (Nencioni, 2012, p. 175) thus, in his novel there are many structures of long phrases, built with para-tactical combinations and hypotaxy, an affiliation of the style of this author, which has been so well preserved by our translator, although in such cases it has been observed that he has freely used the strategy to “fragment” the phrase: from one unit he wanted to obtain -three such units:

“Quando finalmente quel martello ebbe battuto undici tocchi,/ ch'era l'ora disegnata da Renzo per levarsi,/ *s'alzò mezzo Intrizzito*,/ si misse inginocchioni,/ disse, e con più fervore del solito, le divozioni della mattina,/ si rizzò, si stirò in lungo e in largo,/ scosse la vita e le spalle,/ come per mettere insieme tutte le membra,/ che ognuno pareva che facesse da sè,/ *soffrì in una mano, poi nell'altra*,/ se le stropicciò,/ l'apri l'uscio della capanna;/ e, *per la prima cosa, diede un'occhiata in qua e in là, per veder/ se c'era nessuno.*” (p. 204, original text in Italian)

“*Më në fund*, /kur çekani i sahatit i dha njëmbëdhjetë goditjet,/ që shënonin orën e caktuar nga Renci për t'u zgjuar, *ky u ngrit gjysmë i ngrirë nga të ftohtët*,/ ra në gjunjë,/ i tha lutjet e mëngjesit më me zell se zakonisht,/ u ngrit në këmbë,/ u shpi gjatë e gjerë duke lëvizur mesin e shpatullat,/ sikur donte t'i bashkonte gjymtyrët,/ që i dukej/ se punonin secila për hesap të vet. *Pastaj u fryu duarve*,/ i fërkoj mirë/e hapi derën e kasollës. Gjëja e parë/ që bëri/ *shikoi andej e e këtej/se mos kishte njerëz atyprari.*” (p. 289-290, translated text in Albanian)

[Finally, / when the clock struck the eleven strokes, / which marked the hour set by Renz to wake up, he got up half-frozen from the cold, / fell to his knees, / said the morning prayers more eagerly than usual, / he rose to his feet, / he stretched long and wide, moving between waist and his shoulders, / as if he wanted to join his limbs, / which seemed to him / that each worked on their own. Then he blew to his hands, / rubbed them well / opened the door of the hut. The first thing he did / looked around here and there / to see that there were no people there.]

First, it must be asserted that the translator transforms the phrase from its indirect construction into a direct construction (Finally... followed by syntactic abruption of two subordinate units); second, it extracts from it two segments that bring out syntactic organizations separately (after *che facesse da sè*

.... për hesap të vet - on its own account); third, the scheme belongs to the Italian phrase construction, with a perfect symmetry.

4.2 From the phrase to the text

In the Grammar of Albanian language (Academy of Sciences, 1996, p. 64), it is underlined that now we can talk about larger syntactic units than the sentence, it is more or less known the existence of the semantic-structural unit consisting of independent sentences or different periods, which has a related content, usually organized by grammatical means.

In today's linguistics, as far as the semantic approach is concerned, it is a question of the connection between the phrase and the text (Telve, 2013, p. 23), because in transphrastic units, the segments-sentences have continuity and inseparable connection, to the extent that the phrase must be analyzed beyond its division by words, which reminds us of the *phenomenon of parcelization*, explained above according to Albanian linguist M.Domi. Texts or ministexts, in narrative techniques, appear to us in an anaphoric and cataphorical way, a presentation which comes and is distinguished through lexical correlation or even in the mass of syntagms, where we also include phraseological units, from one language to the other, which are built up by being based in cultural and psychological differences of regional peoples or communities. The main referent of the text chosen is "that Christopher", a name that appears once at the beginning and at the last line; in other cases, it has been replaced by pronouns, reformulations, short pronoun forms, within each:

Il padre Cristoforo camminava, con una consolazione che non aveva mai più provato, dopo quel giorno terribile, ad espiare il quale tutta *la sua* vita doveva esser consacrata. Il silenzio ch'era imposto a novizi, l'osservava, senza avvedersene, assorto com'era, nel pensiero delle fatiche, delle privazioni e dell'umiliazioni che avrebbe sofferte per iscontare *il suo* fallo...Un *suo* fratello ed amico, che *lo* conosceva bene, l'aveva volta paragonato a quelle parole troppo spressive nella loro forma naturale, che al e ben educati, pronunziano, quando la passio trabocca, smozzicate, con qualche lettera mutata; parole che, in quel travisamente, fanno però ricordare della loro energia primitiva. Se una poverella sconosciuta, nel tristo caso di Lucia, avesse chiesto l'aiuto del *padre Cristoforo*, egli sarebbe corso immediatamente...(p. 46, text in original language, Italian)

Atë Kristofori ecte me në ngushëllim, që nuk e kishte provuar më asnjëherë pas asaj ditës së tmerrshme, që do t'i kushtonte tërë jetën për ta larë. Heshtjen, që u kërkohet rishtarëve, e mbante pa pikë vështirësie, meqë mendonte përuljet që do të vuante thellë pësimet, mungesat dhe përuljet që do të vuante për të larë fajin e vet....Një sivëlla dhe mik i tij që e njihte mirë, e kishte krahasuar një herë me ato fjalët tepër shprehëse në trajtën e tyre të natyrshme, të cilat edhe njerëzit e edukuar, u vjen shpirti në fyt, nuk përmbahen pa i shqiptuar, duke ua ndryshuar vetëm ndonjë tingull o fjalë, që të maskuara në atë mënyrë, të kujtojnë energjinë e tyre primitive. Nëse një varfanjake e panjohur, në rastin fatkeq të Luçisë, do të kërkonte ndihmën e *atë Kristoforit*, ai do t'i ishte giendur pranë menjëherë...(p. 74-75, text translated into Albanian)

[Father Christopher walked in such a consolation, which he had never experienced before, after that horrible day, which would cost him his whole life to recover. The silence, which was required of the novices, he could keep it without having any difficulty, as he thought of the humility that he would deeply suffer from, would be the sufferings, absences and humility that he would go through in order to wash away his guilt A fellow and friend who knew him well, and had once compared him with very expressive words which come out in their natural form, which even educated people want to express and have these words in their mouth ready to come out and do not refrain themselves from uttering these words, change only some sound or word, which are disguised in that way and somehow recall their primitive energy. If an unknown poor woman, as in the unfortunate case of Lucia, had sought the help of father Christopher, he would have been near her immediately...]

On top of that, we also get to see words or expressions that have been added, that are missing and that has been transformed, as is done here in the sections above.

The structure of the cataphorical text is a construction opposite to the first: the referent or referents come to its conclusion, while the substitutes are put in front, as in the text below: with reformulations, but also with verbal person forms:

Cataphorical text

“Una vostra parrocchiana, che avrete pianta per ismarrita, è ritrovata, è qui vicino in casa di questo mio caro amico; e voi anderete ora con lui, e con una donna che il isgnor di cui è andato a cercare, anderete, dico, a prendere *quella vostra creatura, Lucia Mondella*, e l’accompagnere qui”. (p. 268, text in original language, Italian)

“Një vajzë e famullisë suaj, që e keni qarë si të humbur, është gjetur dhe është këtu afër, në shtëpinë e këtij mikut tim të dashur. Ju tani do të shkoni bashkë me të dhe me një grua që shkoi ta marrë zotëri famulltari i këtushëm. Pra, do të shkoni ta merrni atë vajzë të shkretë, *Luçia Mondela*, e ta shoqëroni deri këtu.” (p. 377-378) (In Albanian translation)

[“A girl from your parish, whom you mourned as missing, has been found and is nearby, in the house of this dear friend of mine. You will now go with him and with a woman who the parishioner here went to pick up. So, you will go and take that desolate girl, Lucia Mondela, and accompany her here.”]

For the act of translation, at the linguistic level, researchers can pursue different levels of language, from semantics, stylistic nuances, stylistic acquisitions, order transformations, syntactic reduction, and the linguistic expression itself which passes through the text, from the source language to the target language. We support the idea that doing a great job in translation, one must know not only the different styles of the language, but also it is required basic knowledge not only of grammar, lexicon, semantics and especially, syntax and theory of discourse but also of cognitive sciences, where the most important thing is the individual and social psychology.

5. Conclusions

With this brief introduction, it must be said that human languages rely heavily on their natural identity, where syntactic component indicators occupy the first place, based on means of different discourse: from sentence, phrase, statements and text.

In this comparative overview, it was noticed that the Albanian experienced translator, who has mostly translated into Albanian from Latin and Neo-Latin language is an example and model to follow as for the competence and performance that his books show to date.

In the act of translation, not only indicators of one language translated to another language are observed, but also the process must be seen as the transfer of cultures from one people to another, even the psychological issues of the people of the respective language.

The axiom of the act of translation, equal to saying almost the same thing, has the “freedoms” and the “deviations” that are put into practice thanks to the philological preparation and general linguistic culture of the translator.

In the translation samples under consideration, in regard to the issues that were researched, we think that we must learn from professor Ferdinand Leka, not only the young translators but also scholars who want to exercise the translation process in different disciplinary levels of linguistics.

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