

MENON

©online

Journal Of Educational Research

A National and International Interdisciplinary Forum for
Scholars, Academics, Researchers and Educators from a wide
range of fields related to Educational Studies

Ἐχεις μοι
εἰπεῖν, ᾧ
Σώκρατες, ἄρα
διδάκτον ἢ
ἀρετή; ἢ οὐ
διδάκτον ἀλλ'
ἀσκητόν; ἢ οὔτε
ἀσκητόν οὔτε
μαθητόν, ἀλλὰ
φύσει
παράγινεταί
τοῖς ἀνθρώποις
ἢ ἀλλοτρίῳ
τρόπῳ

Florina, July 2013

Issue 2a

About MENON

The scope of the MEJER is broad, both in terms of topics covered and disciplinary perspective, since the journal attempts to make connections between fields, theories, research methods, and scholarly discourses, and welcomes contributions on humanities, social sciences and sciences related to educational issues. It publishes original empirical and theoretical papers as well as reviews. Topical collections of articles appropriate to MEJER regularly appear as special issues (thematic issues).

This open access journal welcomes papers in English, as well in German and French. All submitted manuscripts undergo a peer-review process. Based on initial screening by the editorial board, each paper is anonymized and reviewed by at least two referees. Referees are reputed within their academic or professional setting, and come from Greece and other European countries. In case one of the reports is negative, the editor decides on its publication.

Manuscripts must be submitted as electronic files (by e-mail attachment in Microsoft Word format) to: mejer@uowm.gr or via the [Submission Webform](#).

Submission of a manuscript implies that it must not be under consideration for publication by other journal or has not been published before.

Editor

Charalampos Lemonidis

University Of Western Macedonia, Greece

Editorial Board

- **Anastasia Alevriadou**
University Of Western Macedonia, Greece
- **Eleni Griva**
University Of Western Macedonia, Greece
- **Sofia Iliadou-Tahou**
University Of Western Macedonia, Greece
- **Efthalia Konstantinidou**
University Of Western Macedonia, Greece
- **Vasiliki Papadopoulou**
University Of Western Macedonia, Greece

MENON © is published at University of Western Macedonia – Faculty Of Education

The reproduction of any issue is prohibited as long as the source is acknowledged. Readers may print or save any issue of MENON as long as there are no alterations made in those issues.

Copyright remains with the authors, who are responsible for getting permission to reproduce any images or figures they submit and for providing the necessary credits.

Scientific Board

- Barbin Evelyne, University of Nantes, France
- D' Amore Bruno, University of Bologna, Italy
- Fritzen Lena, Linnaeus University Kalmar Vaxjo, Sweden
- Gagatsis Athanasios, University of Cyprus, Cyprus
- Gutzwiller Eveline, Paedagogische Hochschule von Lucerne, Switzerland
- Harnett Penelope, University of the West of England, United Kingdom
- Hippel Aiga, University of Munich, Germany
- Hourdakis Antonios, University of Crete, Greece
- Iliofotou-Menon Maria, University of Cyprus, Cyprus
- Katsillis Ioannis, University of Patras, Greece
- Kokkinos Georgios, University of Aegean, Greece
- Korfiatis Konstantinos, University of Cyprus, Cyprus
- Koutselini Mary, University of Cyprus, Cyprus
- Kyriakidis Leonidas, University of Cyprus, Cyprus
- Lang Lena, University of Malmo, Sweden
- Latzko Brigitte, University of Leipzig, Germany
- Mikropoulos Anastasios, University of Ioannina, Greece
- Mpouzakis Sifis, University of Patras, Greece
- Panteliadu Susana, University of Thessaly, Greece
- Paraskevopoulos Stefanos, University of Thessaly, Greece
- Piluri Aleksandra, Fan S. Noli University, Albania
- Psaltou -Joyce Angeliki, Aristotle University of Thessaloniki, Greece
- Scaltsa Matoula, Aristotle University of Thessaloniki, Greece
- Tselfes Vassilis, National and Kapodistrian University of Athens, Greece
- Tsiplakou Stavroula, Open University of Cyprus, Cyprus
- Vassel Nevel, Birmingham City University, United Kingdom
- Vosniadou Stella, National and Kapodistrian University of Athens, Greece
- Leslie, University of Leeds, United Kingdom

List of Reviewers

The Editor and the Editorial Board of the **MENON: Journal Of Educational Research** thank the following colleagues for their support in reviewing manuscripts for the current issue.

- Sofia Avgitidou
- Dora Chostelidou
- Konstantinos Dinas
- Miranda Doratsi
- Eleni Gavra
- Triantafyllia Kadoglou
- Stavros Kamaroudis
- Evagelia Kalerante
- Konstantinos Kasvikis
- Charalampos Lemonidis
- Nikolaos Mousoulidis
- Ioannis Mpetsas
- Eygenia Panitsidou
- Psaltou - Joucey Aggeliki
- Aggeliki Sakellariou
- Daniela Stoica
- Vasiliki Tsitoura
- Efthimios Valkanos
- Ifigeneia Vamvakidou

Design & Edit: Elias Indos

Contents

Vasilika POJANI Benita STAVRE	A contrastive insight into some English problematic sounds for the Albanian students of EFL	5-12
Alma Karasaliu	A critical approach to the translation of Swift's "Gulliver's Travels" into Albanian language	13-21
Edlira Xega	Contextualization of intercultural aspects displayed in English textbooks in the Albanian classes, Korca city	22-34
Georges Stavrianos Iphigénie Vamvakidou Paraskevi Golia	DEFINITIONS ET SIGNIFICATIONS DU QUOTIDIEN EN HISTORIOGRAPHIE	35-41
Pekis Anastasios	Exploring the kindergarten teachers' views about the infants' assessment in preschool education	42-56
Alexandra Prentza	From teaching English to adults to teaching children: the changes that a teacher has to make	57-68
Lindita Kaçani Pavlo Cicko	How to improve the approach to foreign language grammar teaching	69-79
Vasiliki Karra	Ideology and Gender in Angela Carter's 'The Passion of New Eve'	80-89
Fabiola Kadi	La poésie engagée dans la religion, sa réception et ses relations avec le lecteur contemporain	90-98
Konstantinos Nikolantonakis Laurent Vivier	Positions numeration in any base for future Elementary school teachers in France and Greece: one discussion via Registers and Praxis	99-114
Sofia Gkouvousi	Public housing estates in Greece. Services and housing projects	115-121
Efthalia Konstantinidou Georgios Iordanidis	Studying educational leadership for social justice as identity: Towards a critical-reflexive discourse analysis of academic research texts	122-134
Dr. Eleni G. Gavra Eleni Matraki	The Greek Presence in Transylvania through the Historical Monuments	135-145

A critical approach to the translation of Swift's "Gulliver's Travels" into Albanian language

Alma Karasaliu
Department of Foreign Languages,
Fan S. Noli University, Korçë
almakarasaliu3@gmail.com

Abstract

Stylistic devices have always been writers' best 'tools' not only for the degree of expressiveness they enable, but also for their effectiveness in transmitting implied messages to the reader. Jonathan Swift is one of those writers whose 'simple and clear style', the combination of puns, parody and irony are artfully used to imply messages, with the view of enhancing self-consciousness. This paper presents the conveyance of the stylistic elements and devices employed by Jonathan Swift in his "Gulliver's Travels", into the target language by the translator, Halit Selfo. Likewise, the study will focus on the techniques utilized by the translator during the process of translation with the view of creating impressive and relevant effects on and target language readership. The contrasting will be carried out by analyzing genuine instances where relevant techniques have been used with a view of transmitting the intended message from the source language to the target language readership. In the end, it will be pointed out that transposition, adaption and contextualization are some of the main devices the translator has employed conveying, in general, a message very similar to the one in the source language.

Keywords: *translation process, devices, content, form*

1. Introduction

Nowadays, translation and interpretation are gaining a lot of importance in every field of study. It is important to be mentioned the fact that even though we tend to transmit the content much more than the form, practice has revealed that the later, often plays an important role in acquiring the former one. Messages differ primarily in the degree to which content or form is the dominant consideration. Of course, the content of a message can never be completely abstracted from the form, and form is nothing apart from content; but in some cases the importance of the message far exceeds considerations of form. (Nida, 2000) Jonathan Swift is often criticized for being mentally insane by his contemporaries, for the issues he wrote about and the ambiguous language he used. Anyway, as it is later revealed by German researchers (Christopher Fox, 2003), almost all his writings were satires. Being a satirist, Swift's favorite stylistic devices were parody, satire, puns, strange word order, etc which he artfully employed in raising the self-consciousness and critical thinking of his reader. Accepting a translator's main purpose to be the conveyance of both: the direct message and the intended one, and taking into consideration the author's style, it is undisputable the fact that all the former mentioned devices should be taken into consideration during the translation process. In this context, we are going to evaluate the extent possible Halit Selfo, the translator of the book has conveyed contextual equivalence and to what extent he has achieved to adopt the cultural differences of the two countries and those of two different epochs, during the translation process. It is important to be mentioned that the process of analysis is based on the relationship between translation theory and practice, which are bind by the

level of grammatical and lexical naturalness, and is a touchstone at every level of a text, from paragraph to word, from title to punctuation.

2. Two different approaches to translation

With reference to different theories about the process of translation there can be noted two different approaches. The first has the tendency to overestimate the role of linguistic structures in the translation process, meanwhile the communicative one is based on attempting to render the exact contextual meaning of the original, in such a way that both content and language are readily acceptable and comprehensible for him. (Newmark, 1988) Meanwhile, in his book "A Linguistic Theory of Translation" published in 1965, Catford distinguishes between 'literal' and 'free' translation. Despite these different points of view, they agree on the fact that the effect created by the translated text should be as close as possible to that in the original one, identifying the origins of the principle of equivalent effect (Newmark, 1988) or the principle of functional equivalence. Nida establishes four priorities as guiding principles in translating and bases for judgment, namely contextual consistency; dynamic equivalence over formal correspondence; the aural form of language over the written form; forms that are used by and are acceptable to the audience for which a translation is intended over forms that may be traditionally more prestigious. (Nida and Taber, 1969). Besides, the question of equivalence, as agreed by many translation theorists, is a decisive factor in disclosing the nature of translation and a criterion by which the quality of translation is judged. (Inga Arffman, 2007) Basically, the diversity of translation theories is attributed to the varied views on equivalence.

Translation theorists like Nida and Newmark have paid much attention to this issue in the literature of translation theory and practice. On the one hand, according to Nida, translation strategies and devices differ when applied to terms of technical nature from those of structural and comparative nature, in relation to the accuracy and effect in the target language. A dynamic equivalence, as defined by Nida, is to reproduce "in the receptor language the closest natural equivalence of the source-language message..."(Nida and Taber, 1969). Newmark, on the other hand, is of the opinion that the translator should alternate the semantic method, which differs from 'faithful translation' only in the fact that it takes less account of the aesthetic value of the text in the source language, with the communicative one, which attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership in the target language and should combine functional faithfulness with accuracy. (Newmark, 1988) Likewise, he distinguishes between two different methods of translation: communicative, which is generally used while translating informative texts, and semantic method, which attempts at conveying the exact situational-contextual meaning. Nowadays, researchers agree on the fact that a combination of both strategies is the best method of translation.

3. Strategies and devices used during the translation of "Gulliver's Travels" into Albanian

At its simplest level, Gulliver's Travels is the story of Lemuel Gulliver and his voyages around the world. Prefaced by two letters attesting to the truth of the tales, the adventures are told by Gulliver after his return home from his final journey. Gulliver's

Travels is divided into four Parts, each about a different place and strange characters. It is a satire on humankind and society during the 18th century, in England.

In analyzing the strategies and devices used by the translator Halit Selfo in translating "Gulliver's Travels" into Albanian language, the procedures presented by Vinay and Darbelnet will be taken into consideration. (Vinay and Darbelnet, 1958) They introduce seven main strategies:

- A calque is a loan translation of a particular kind: a complete syntactic unit is borrowed, but its individual elements are translated literally. The result may be a calque, which preserves the syntactic structure of the source language, while introducing a new mode of expression. Ex: 'money laundry' which is used as 'larje parash' in Albanian
- Borrowing is usually used to translate unknown concepts. It is considered to be the simplest translation procedure of all. Ex: the borrowing of the term 'tequila' from Mexico
- Literal translation, otherwise known as word-for-word translation is used when the translator does not need to make any changes other than those that are obviously required by the grammar of the target language itself. Ex: 'Who are you?' in Albanian is 'Kush jeni ju?'
- Transposition is the strategy in which the translator replaces one word-class by another, without changing the meaning of the message. Ex: She announced her arrival. or She announced the she had arrived.
- Modulation means a variation in the message due to a change in the point of view. It is justified when a literal or transposed translation results in a form which is grammatically correct but not quite natural, going against the feeling of the target language.
- Equivalence is a strategy used when two texts may account for the same situation by means of very different stylistic and structural devices. Ex: If an Albanian bangs his finger by mistake: he will say O! , but if an English does it, he will say Ouch!
- Adaptation is used in cases where the situation to which the message refers does not exist at all in the target language and must thus be created by reference to a new situation, which is judged to be equivalent. For example the way Albanian people greet each other is very different to that of English people so the translator has to adapt the situations in order to make it understandable for the reader in the target language.

3.1 Combinations of transposition and adaptation

Being very useful and expressive, the translator very often combines transposition and adaption while transmitting the intended message from the source language into the target one. If observed carefully, in the following example, it will be noticed that Halit Selfo, the translator, uses transposition, combined with adaptation in order to intensify the transmission of the message intended for the word group "*Applied myself close to my Studies: But the Charge of maintaining ...*" (Gulliver's Travels, p.15) with the respective one "... dhe mesova me zell. Po pas ca kohe, familja ime, që ishte holle nga gjendja, nuk i përballoi dot harxhet ..." (Udhëtimet e Guliverit, p.15) thus, creating equivalent effects in

the target language readership. In this context, we note that at the end of the preceding passage, the translator has made graphical changes, by ending the sentence in a period instead of the colon used by the writer in the source language. This change, realized in accordance with the rules and punctuation of Albanian language, is mainly employed in order not to lose the attention of the reader with long phrases, the general meaning of which is difficult to remember. However, this creates an alternation in conveying the semantic integrity of the translated text. With the aim of transmitting contextual equivalence, the translator structures almost the entire phrase, making changes not only to the word order, but also to the order of the subordinate clauses themselves. Also, to establish the continuity of the message expressed by the author and interrupted by the translator by the period, he felt obliged to add the group of words "after some time" and shortly thereafter the phrase 'name + pronoun' "*familjen time*" (Udhëtimet e Guliverit, p.15). Furthermore, in this context, the translator has seen as appropriate adding the word group "*issued by the College.*" (Gulliver's Travels, p.15) *The phrase "Being too great for a Narrow Fortune"*(Gulliver's Travels, p.15) is transposed and adapted to "*nuk i perballoi dot harxhet*"(Udhëtimet e Guliverit, p.15) thus, creating the effect of a simplicity, which even though helps to clarify the meaning of the paragraph, in a way, makes the translated text resemble to a tedious, repeated speech.

3.2 Equivalence

Based on contextual synonymy, the translator alternates the word group "*krijesa të vockëla*" (Udhëtimet e Guliverit, p.17) with that "*insekte në trajtë njeriu*" (Udhëtimet e Guliverit, p.17) and further more, with the single words "*kocomicë*" (Udhëtimet e Guliverit, p.18) and "*spurdhiqë*" (Udhëtimet e Guliverit, p.18), while translating the noun "Lilliputians" Likewise, he not only maintains untouched the semantic equivalence, but also conveys the real tone of the writer, making present the existence of continuous parodic and ironic elements. It is worth mentioning that, on behalf of transmitting linguistic equivalence, adaption and speech actualization, the translator expands and concretizes the personal pronoun 'they' (Gulliver's Travels, p.18) with the phrase "*insekte në trajtë njeriu*" (Udhëtimet e Guliverit, p.18) and continues with the adaption and actualization of the word "*people*" with the respective "*kocomicë*", (Udhëtimet e Guliverit, p.18) which carries a greater expressiveness. Moreover, making use of adaption and contextualization, he conveys the following group of words "adverb + noun + noun", "*about two inches*" (Gulliver's Travels, p.18), with the respective "*një çikë kokën*" (Udhëtimet e Guliverit, p.18), composed of "adverb + noun". Po në këtë kuadër, it is important to notice the syntactical changes like that on the following line: "*it seems that upon the first moment I was discovered sleeping ...*" which has been transformed from the passive voice into the respective, less formal, active one: "*siç duket sapo më panë ata spurdhiqë tek po flija ...*" aiming at transmitting a more natural version, on accordance with the Albanian linguistic rules and peculiarities

Equivalence is still evident in the case when the translator alternates the indefinite pronoun "one" (Gulliver's Travels, p.77) with another nominative, synonymous with the first one "*filania*" (Udhëtimet e Guliverit, p. 71) and then with that "*akcila*" (Udhëtimet e Guliverit, p. 71). Also, in the same confrontation of contextual and situational actualization, it is important to emphasize the fact that the translator, feeling the expressive values of the elements of the expression "*too large a nose*" (Gulliver's Travels,

p.77) detached from each other, analyzes and restructures them, by employing emotional values expressed through comparative degree "*e kishte hundën si patërshan*" (Udhëtimet e Guliverit, p. 71). This way, the expression is conveyed more natural, always in accordance with the connotative meaning of such expressions in Albanian. Another device the translator, Halit Selfo, employs is the transmission of the superlative degree of the adjective "*very much tired*" (Gulliver's Travels, p.77) with two other adjectives "*i lodhur e i këputur*" (Udhëtimet e Guliverit, p. 71) which bear a synonymic semantic value.

3.3 Devices employed in translating phrases and clauses

Another artfully employed device by the translator, Halit Selfo, is the transmission of the clause "*These people are most excellent Mathematicians*" (Gulliver's Travels, p.21) with the phraseological unit "*ai popull e ndan qimen më katërsh në matematikë*" (Udhëtimet e Guliverit, p. 21). On the other hand, with the view of conveying semantic equivalence the phrase "*arrived to a great perfection in Mechanics*" (Gulliver's Travels, p.21) is conveyed in a plain and simpler form with the noun phrase "preposition + noun" "*në mekanikë*" (Udhëtimet e Guliverit, p. 21). Anyway, it is clearly noticed that the former expressions lack connotations. In this context, the following phraseological unit "*I was heartily ashamed*" (Gulliver's Travels, p.49) is adopted and transmitted really naturally and intensively with the following group "*përbrenda më hante turpi*" (Udhëtimet e Guliverit, p. 46). Not only does the translator conserve the original tone of the phrase, but the former expression is very expressive in the target language readership. In the same context, the clause "*I had little to say in return, farther than the common Answer...*" (Gulliver's Travels, p.21) is conveyed adapted, by syntactically restructuring all the constituent elements of the sentence and with the expression "*Dhe unë i thashë vetëm këto fjalë bajate*" (Udhëtimet e Guliverit, p. 46). Despite including negative emotional connotations, the introduction of the word group "*fjalë bajate*", does not convey the intended effect, due to the fact that the aim of the writer is not expressing his disappointment with the kind of the words he selected to use, but identifying the inability of the protagonist to oppose 'His Majesty'.

As already stressed, the translator almost always combines various devices in order to achieve the highest level of conveyance. Likewise, the word group "the fairest in the World" is adapted, transposed and actualized with the active clause, which incorporates the exquisite use of comparison, "*u vetëtinte lëkura si farfuri*". Also, by employing adaption and contextual transposition, the translator conveys the phrase "noun + preposition + noun + adverb" "*a Person of Learning there*" (Gulliver's Travels, p.77) with a simple phrase "noun + adverb" "*një dijetari vendas*". (Udhëtimet e Guliverit, p. 71) The maturity and the ability on the translator in terms of adaptation, concretization and contextualization can be seen in his translation of the phrase "*Who Was a Friend of Mine*" (Gulliver's Travels, p.77) with a phraseological unit into Albanian language "*me të cilin e kisha mjalt' e qumësht*" (Udhëtimet e Guliverit, p. 71) Even though, the former is not a figurative expression, the later affects the reader in the target language, through its artistic expressiveness.

3.4 Additions and deviation

The following paragraph has been revised too: Relying on the analysis, adaptation, thorough restructuring of the clauses and their elements, the translator omits a part of the material present in the original text "... , and my Complexion made up of several Colours altogether disagreeable. Although I must beg leave to say for myself, that I am as fair as most of my Sex and Country, and very little Sunburnt by all my Travels." (Gulliver's Travels, p.77) and introduces us to a shorter text, which bears the same emotional exponents "... , dhe sado që jam leshverdhë, ndonëse më kanë thënë se e kam cipën qelibar, atij i dukej me plot njolla të shplara , dhe e vështirë ." (Udhëtimet e Guliverit, p. 71) A case in point is even the adaptation and actualization of the collective word "complexities" (Gulliver's Travels, p.77) with the metonymical word "leshverdhe" (Udhëtimet e Guliverit, p. 71). A part of the text in question, more precisely, "that I am as fair as the most of my Sex and Country" is avoided from the process of translation.

In addition to analysis and translation criticism of the examples taken from the satire of Jonathan Swift, it should be noted, from the linguistic point of view, that in conveying the tense situations used while describing the qualities of the human race by 'His Majesty', the author uses the spectrum of determinants with negative emotional overtones and intentionally allocates them. According to the writer, irrationality, greed, and the evil nature of human beings is 'the disorder'. The purpose of such manipulation is the artfully avoidance of the peak point, as part of Swift's most favorite stylistic device, which is achieved by using determinants with negative emotional overtones and by intentionally allocating them. Being aware of the importance the elements in the following extract possess and in compliance with the constant norm requirements in the language of translation, the translator literally transmits "a Heap of conspiracies, Rebellion, Murders, Massacres, ... or Ambition" (Gulliver's Travels, p.110) as 'plot përbetime, kryengritje, therrje, revolucione, ... nuk u ngopet syri kurrë' (Udhëtimet e Guliverit, p. 100) What is also evident is the adjustment and transposition of the nouns "Murders" and "Massacres" with a single word, synonymous to them "slaughter", which despite reaching the equivalence within the context, reduces the force of expressiveness intended by the author. Their separate conveyance would have been another way of transmission i.e. "murder" and "massacre".

In this context, we see that the king's surprise and the reaction is conveyed, by means of linguistic equivalence, from the phrase "He Was perfectly Astonished with the historical Account I gave him of our Affairs during the last Century, ..." (Gulliver's Travels, p.110) through contextual transposition into the sentence "Sa u habit katallani me ato pak fjalë që i thashë për historinë e shekullit të fundit!" (Udhëtimet e Guliverit, p. 100) We note that as regarding the original version, the part in question is a subordinated noun clause while the message in the target language is transformed, by making use of syntactic devices, into an exclamatory sentence. The presence of such very important punctuation mark as exclamation is a means of providing the meaning of the sentence further intensity, on the context of speech actualization. In the second sentence, we want to point out a deviation from the original version, expressed by the personal pronoun of the third person singular "it", which is conveyed in the phrase "pronoun + noun" "that time". Taking into consideration the fact that the personal pronoun "it" implies much more "the speech", there is a discrepancy in the message of the sentence conveyed. This is very misleading for the target language readership, who, in stead of something related to "the

speech", expects something related to "the time". Also, if we compare the grammatical structure of the expressions in question, it is worth mentioning the equivalence achieved through linguistic actualization and contextualization while replacing linguistic aspects i.e. active voice is replaced by passive voice, in order to achieve naturalness and simplicity for the conveyed message.

3.5 The use of modulation as a translation device

The translator varies and further more alternates the personal pronoun "it" (Gulliver's Travels, p.113) with respective analog word group "një shkencë e këtillë" (Udhëtimet e Guliverit, p. 103) while, by making use of modulation, employing antonymic translation, the phrase in the source language "would be little esteemed" (Gulliver's Travels, p.113) is conveyed as "there would be no more honor". So, the adjective "esteemed" is adapted, simplified, actualized and converted into the name "nder". The translator also, avoids the conveyance of the conjunctive phrase "as to", which slightly fads the close relationship between 'Gulliver' and the reader. What is more, in order to create a semantic pyramid with hierarchical relationships whose climax would be lead, always according to the translator, by the other metaphysical entities, restructures the order of the concepts, "And as to Ideas, Entities, Abstractions and Transcendentals, ..." (Gulliver's Travels, p.113) and transmits it "Po nuk ua futa dot në kokë abstrakcionet, idetë, kategoritë dhe entitetet e tjera metafizike." (Udhëtimet e Guliverit, p. 103) interfering thus, in Swift's favourite stylistic device which, as already mentioned, is the creation of the impact on the reader through randomness. In this context, we wish to reiterate the phenomenon of persistent deviations of phrases or words, on behalf of the process of concretization and actualization, such as avoidance of the word group "adjective + noun" and simplifying it, from the semantic point of view, by adding the particle "po" in the phrase "Po nuk ua futa dot në kokë..." (Udhëtimet e Guliverit, p. 103) as a variant of the original expression "I could never drive ... Into Their Heads." (Gulliver's Travels, p.113)

In the example above, it is worth stressing that the goal of the translator to ensure fluidity of thought, actualization and concretization within the discourse has led to an escort not the equivalent of the expression "Të lumtë o vogëlushi im, o Grildrig i shkretë; ..." (Udhëtimet e Guliverit, p. 103) compared to the original version "my little Friend Grildrig; ... " (Gulliver's Travels, p.113) A possible variant which would incorporate not only the equivalent situations from a linguistic and semantic point of view but also the contextual naturalness would be " Miku im i vogël Grildrig; ..." Also note the presence of the use of the name "Grildrig" by the translator, which has been used as a means of reaching the right level of emphasis.

3.6 Changes in punctuation

Taking into consideration the stylistic effect punctuation has in Swift's writings for the implied messages it enables and for the degree of emphasis it conveys, (Fox, 2003) the analysis is further focused on prominent examples. During the process of translation, the translator uses a wide range of punctuation marks, respectively a period, as a sign of closure of the thought present in the analyzed samples in the following, previously mentioned, analysis "..., dhe mësova me zell. " (Udhëtimet e Guliverit, p.15) instead of the colon used by the author in the original work" ... and Applied myself close to my

Studies: ... "(Gulliver's Travels, p.18), but also in many other cases throughout the work where the use of punctuation marks varies depending on the content. In the following example, "..., they discharged no more Arrows: ..." (Gulliver's Travels, p.18), the colon used by the author has been transformed into a comma "..., i prenë të shtënat ,..." (Udhëtimet e Guliverit, p. 15), in the version given by the translator.

The translator, in general, keeps intact the semi colon and uses it in almost all cases used by the author. However, within the text in the target language, we find cases in which a semicolon used by the author is substituted with a period by the translator, this in full compliance with the rules and norms about punctuation in Albanian language. The following phrase "... with whom I Continued four years; ..." (Gulliver's Travels, p.15) is conveyed by the phrase "te i cili punova katër vjet si praktikant." (Udhëtimet e Guliverit, p. 15) In the following case, the semi colon used by the author, is replaced with a period by the translator depending on the consistency of thinking reflected in the text. Furthermore, the word group "... Quality and Condition of Life, ..." (Gulliver's Travels p. 49) is conveyed "... sipas oxhakut e jetës që kalon ; ..." (Udhëtimet e Guliverit, p. 46) The exclamation is a punctuation mark which the author has used in a sentence to express emphasis and to give importance to what is expressed. For example, the sentence in the source language "He was perfectly astonished with the historical Account ... could produce ." (Gulliver's Travels p. 110) is ended in a period but the translator has ended it in an exclamation mark "... the history of the last century!" (Udhëtimet e Guliverit, p. 100), in order to emphasize the oncoming content. Emphasis is also used by the translator during the conveyance of the following expressions of 'foreign' origin as "lusus nature" (Gulliver's Travels p. 82), which in Albanian are presented as "lodër e natyrës" (Udhëtimet e Guliverit, p. 80). It is noticed with the names of two of England's most powerful parties "uig apo tori" (Udhëtimet e Guliverit, p. 82) and while conveying the identifier "splacknuck-ët" (Udhëtimet e Guliverit, p. 79). In the first case, the translator, in our opinion, uses the emphasis to make evident the irony intended by Swift, whereas in the second case it is used to highlight even more the despise the king felt towards Gulliver, who looked very little before them.

A very important aspect that should be taken into consideration during the assessment and opinions about how the text in the target language is transmitted or to what extent has the translator achieved to convey the semantic equivalence and actualization in translating the satire is the fact that the book has been translated before the implementation of spelling rules in Albanian language, which has influenced a lot on the presentation of words, in terms of punctuation and spelling.

4. Conclusion

Jonathan Swift is a famous satirist whose favourite stylistic devices are parody, irony and puns. Swift's simple style is often tricky for translators because he, almost always implies much more compared to what he writes. Translation itself, on the other hand, is a complicated process. Despite various discrepancies, different theories agree on the fact that in order to achieve a translation of the highest level possible, attention should be paid to the semantic equivalence. The analysis on the strategies used by the translator of the book, in Albanian is carried out being based on the translation procedures presented by Vinay and Darbelnet. During the conveyance of "Gulliver's Travels" from the source language into the target language, the translator has employed various devices, as well

as their combination, in order to create on the Albanian reader, an atmosphere and impact similar to that of the original one. As mentioned above, transposition, adjustment, adapting, linguistic and cultural equivalence are the main devices employed. Also, Halit Selfo has significantly made use of the punctuation marks, for their effectiveness in emphasizing.

References

- Arffman, I. (2007). "The problem of EQUIVALENCE in translating texts in international reading literacy studies; A text analytic study of three English and Finnish texts used in the PISA 2000 reading texts" Printed by University Printing House, Jyväskylä
- Catford, J.C. (1965). *A Linguistic Theory of Translation*, London: Oxford University Press
- Defoe, D. (1991) *An Essay upon Projects; John Lennard, But I Digress: The Exploitation of Paratheses in English Printed Verse*; Oxford: Clarendon Press
- Fox, C. (2003). *The Cambridge Companion to Jonathan Swift*, by Christopher Fox, Cambridge University Press
- Halewood, W. H. and Levich, M. (1965). "Houyhnhnm Est Animal Rationale." *Journal of the History of Ideas*, XXVI, 273-278
- Howard Erskine-Hill, (1993). *Jonathan Swift: Gulliver's Travels*, Cambridge: Cambridge University Press
- Hunter, J. Paul. (1990). "Gulliver's Travels and the Novel." *The Genres of Gulliver's Travels*. Ed. Frederik N. Smith. Newark: U of Delaware P
- Lund, R. (1988). "Parody in *Gulliver's Travels*," in Eduard J. Reilly (ed.) *Approaches to Teaching Swift's "Gulliver's Travels,"* New York: Modern Language Association
- Newmark, P. (1988) "A Textbook of Translation", Prentice Hall, London
- Nida, E. A and Taber, C. (1969). "Theory and Practice of Translating", Brill, Leiden
- Quintana, R. (1965). *The Mind And Art of Jonathan Swift* by Ricardo Quintana, Gloucester, Mass. Peter Smith
- Rawson, C. (1983). *The Character of Swift's Satire: A Revised Focus*. Ed. Newark: U of Delaware P.
- William, H. and Levich, M. (1965). "Houyhnhnm Est Animal Rationale." *Journal of the History of Ideas*, XXVI 273-278

Brief biography

Alma Karasaliu (MSc. University of Tirana, Albania) is a Lecturer of Lexicology, Phonetics and Text Analysis at the *Department of Foreign Languages of Fan S. Noli* University of Korça. Her research interests and publications focus on translation studies, and on historical and cultural issues in the process of translation.