

A TRANSLATION ANALYSIS OF COMPLEX SENTENCES FROM ENGLISH INTO ALBANIAN IN THEODORE DREISER'S NOVEL "THE GENIUS"

GENTJANA TARAJ

Department of Foreign Languages, University of Vlora-Albania

Email: gtare@univlora.edu.al

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SUMMARY

Literary translation is probably the most well-known and widely debated form of translation, which constitutes almost 60% of the literary publication in Albania. In comparison to other kinds of translators, literary translators tend to uncover what lies under the surface which often requires going beyond the boundaries of the language in order to produce an equivalent text in the target culture. This requires expert and competent translators. This paper looks at the translation techniques used in the translation of complex sentences in the novel *The Genius* written by the American writer Theodore Dreiser. Furthermore, an attempt has been made to introduce some suggestions for a better translation. The paper will be concluded with the idea that literary translators have to adopt sentences and their clauses from the source language to make reference to the original context and colour of the text, thus leading to more accurate and communicative translations.

Key words: literary translation, methods of translation, literary translator, complex sentences, language and culture

INTRODUCTION

Human beings are social creatures by nature which makes it indispensable for them to live in a community and actively interact with the other members of it. As a means of communication, language plays an essential role in this process, making it possible and easier for people to communicate. People use language not only to convey their experience and ideas in various fields such as basic sciences, human sciences, religion and technology, but also in art which helps them reveal their feelings about life and the world they are actually living in or wish to live, either in spoken or in written forms such as literature. In all the times there has been a pressing need in using language as a means of communicating experiences, feelings and making them known for the rest of the world. This holds true not only for the members of the same community, but also for the members of

different communities who wish their social-cultural knowledge be known by others.

The age of information explosion brought about the expansion of human communication throughout the world, increasing the role of translation and translators as mediators in the process. A large amount of information in the form of books and scientific articles has been first published in the well developed and industrialized countries and then translated into the less developed countries giving a great contribution to their progress. In particular translated literature has played an important role in the intercultural exchange, feeding the secondary literatures with new forms of writings and styles (Ivan Etmar Zohar, 2008:136) as the result of which the national culture and identity has further developed. A well-known example of this concern with foreign literature impact on the native culture is the nineteenth century classics

translated into the albanian language during the communist's era.

Although English has become an international language not everything can be read in English. Sometimes people find themselves facing a communication gap which has fortunately been resolved through translation. Translation makes possible the transmetion of the messages and ideas from the source text into the target text, thus facilitating target readers' understanding of original texts. In fact, not all texts require only some knowledge on the source language in order to translate them. As far as literature is concerned familiarity with the source and target languages is not enough for a good translation. A good translator must be able to transfer the message from the source text into the target text without the readers realizing it as a translation. This is a very difficult process since translators face difficulties because of the differences in cultures and languages. Sentences, their length and types represent a serious challenge in translation. Translator's concerne with sentences and their characteristics will be the focus of our attention in this study.

Literary translation

Literary translation represents a distinct type of translation not only because of its unique challenges, but also because it represents an opportunity to discover the imaginary world of the original writer and make it available for the readers of another culture. In practice, literary translation problems depend on translation's purpose and the source text embedment in the source culture. The more source-text-oriented a translation is, the more difficult it is to achieve it. The deeper a text is embedded in the source culture, the more difficult it is to work on it. In this respect the task of the literary translator is more or less the same as that of the original writer. Somehow translators use the target language features to create a credible and engaging literary reality which belongs to characters unknown to the target reader but who are eager to discover it in their own language.

Conventionally, it is believed in Albania that knowledge on the source and target language is enough to translate literature. This goes against what translation theory suggests. In order to perform their job successfully translators should meet three requirements, namely: familiarity with the source language, familiarity with the target language, and familiarity with the subject matter. These three requirements help translators uncover the meaning of the text in the source language behind its forms and then produce that meaning in the target language by using the TL forms and structures. What the translator attempts to do is the reproduction of the same meaning and message even though the form and code are changed. In other words, the translators' final goal is to reproduce the same ideas, thoughts, and messages in the target language.

A very important discussion in literary translation is focused lately on identifying the linguistic unit for which the equivalent must be sought for. Based on the linguistic form, the discussion is focused on whether equivalence is to be pursued at the level of words, clauses, phrases, sentences, paragraphs, or the entire text. Such an attempt has led to the concept of Translation Unit which is one of the key concept in translation theory. In the field of translation theory, trasnlation unit may be a single word, a phrase, a clause, a sentence, or even a larger unit like a paragraph. Since sentence is regarded as a meaningful unit that conveys the message completely, for the purpose of this study it will be the unit of translation.

Syntax which regulates the order of words in the sentence is perhaps the least flexible of all the constrains under which translators must work. This is because the syntax regulates the sequence in which the information is given and the rhythm under which that information is exposed. If the translation occur between languages that do not differ much from each other the translator can easily reproduce the same effect, but if the languages are different then translators resort to different devices to achieve the same analogous effect. (Lefever:1992:79).

Realism and attention to details are the main characteristic of Dreiser's style, which pose certain problems to translator. The Genius, for example, stylistically is marked by the use of free indirect discourse and complex sentences as a narrative technique. With this narrative style, Dreiser focus his attempts at revealing the character's thoughts and feelings through the use of complex sentences that go hand in hand with the psychological processes the main characters go through since the emphasis is on the internal events and the character's inner thought at a particular moment. Therefore, challenging from the translation point of view is handling the extensive use of free indirect discourse and the large amount of details. The following quote illustrates this point:

"She could not have understood if she could have seen into Eugene's mind at this time how her home town, her father's single farm, the blue waters of the little lake near her door, the shadows of the tall trees on her lawn were somehow compounded for him not only with classic beauty itself, but with her own charm."

"Ajo nuk do ta kish kuptuar në atë kohë, po të kish pasur mundësi të shihte brenda mendjes së Juxhinit, i cili mendonte se qyteti i saj i vogël i lindjes, ferma e veçuar e të jatit, ujët e kaltër të liqenit të vogël pranë shtëpisë, hijet e pemëve te lëndina, përmblihdnin në sytë e tij jo vetëm bukurinë e tyre dhe, në këtë mënyrë, bëhej dhe më tërheqëse."

Here we have a descriptive sentence by the narrator who expresses the character's consciousness through a conditional clause and an adverbial clause of manner. The adverbial clause of manner starts with a very long subject, which represents the most important concept in Eugene's subjectivity toward life, "woman's charm." In other words, there are two main ideas included in this complex sentence: Angela's incapacity to understand Eugene and Eugene attitude toward life. The questions rise: How has the translator cope with the information? How is the information represented in translation?

These are two questions that we asked throughout the study.

As can be easily seen from translation the information in albanian is not as clear as it is in the original text. In an attempt to clear the situation by including the relative pronoun "i cili," and the unnecessary adverbial phrases of time "në këtë mënyrë," the translator has achieved the opposite effect. Other features like the verb "conmpounded" which is used metaphorically in the original text and seems to be equivalent in meaning with the verb "connected, or related," are not understood by the translator who has provided us with a translation that does not conform to albanian language grammar and semantics " përmblihdnin në sytë e tij jo vetëm bukurinë e tyre dhe, në këtë mënyrë, bëhej dhe më tërheqëse."-it is not obvious to what refers the last part of the sentence, as it is not clear the function of the conjunction "and," or the expression "përmblihdnin në sytë e tij" which makes no sense in the albanian language.

In addition, the translation of the adverbial clause of manner as a relative clause in albanian has brought about a change in narrator's perspective. According to the original the initial beauty of "her home town, her father's single farm, the blue waters of the little lake near her door, the shadows of the tall trees on her lawn" reminds Eugene the classical beauty and the charm of his girlfriend while in translation that meaning is lost since it is the beauty of "her home town, her father's single farm, the blue waters of the little lake near her door, the shadows of the tall trees on her lawn" the only thing that matters.

In conclusion, this example serves as a warning to translators against the greatest challenges of syntax in literary texts. Understanding the construction of the period in the source language helps translators decide on the right strategy that makes sentence reproduction possible in the target language. However, translators must know that any change in sentence type or length affects its illocutionary effect. For this reason the translator of "The Genius" should have paid a particular attention to the following linguistic issues: for example it would be wrong to

translate the idiomatic expression "could have seen into Eugene's mind," word for word since "shihthe brenda mendjes" makes no sense in albanian, there is a deletion and addition of information which has altered the meaning of the original and the sentence's length making the translation suffer from the incoherence and unintelligibility.

Research questions

This study aims at finding an answer to the following questions:

1. What kinds of translation procedures are used to translate complex sentences in the novel "The Genius" by Theodore Dreiser?
2. Does the translator show consistency in the translation method throughout the book?

Methodology

Theodore Dreiser, one of the main representatives of American naturalism of the XIX century, is known as a writer that stands ahead of his own time. *The Genius*, Dreiser's autobiographical novel, was first published in 1915. It explores the conflicts between traditional and modern views of sexual morality and it is the second successful novel of Dreiser translated into the Albanian language. Although the translation was published 41 years ago the novel is still wanted by the young generation, which makes its translation a success. In the novel "The Genius" written by Theodore Dreiser and translated by Mahmud Bobradi we find many complex sentences, which constitute the main concern of this study.

Conducting this research, an attempt has been made to investigate the methods and the problematic nature of translating complex sentences from English into the Albanian language in literature. This paper is a contrastive study of the pairs of sentences in source and target language with the only purpose of highlighting the different techniques the translator has adopted in translation.

Firstly, based on a comparative-contrasting approach several sentences from the source text and their corresponding translation in Albanian

are traced with the only purpose of discovering the translation procedures and method applied for each of them and the sentence effect. Secondly, we recognize the fact that this research has its own limits since it is based only on the data extracted just from one novel. Lastly, we have placed this research within the framework of translation methods introduced by Newmark (1988: 45-47) and consider translation as product-oriented:

- *Word-for-word translation*. SL word order is preserved and the words are translated by their most common meanings, out of context.
- *Literal translation*. SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are translated out of context.
- *Faithful translation* attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- *Semantic translation* differs from 'faithful translation' only in as far as it takes more account of the aesthetic value of the SL text.
- *Adaptation* is the freest form of translation. It is used mainly for plays and poetry; the themes, characters, plots are preserved the SL culture is converted to the TL culture. The text is rewritten.
- *Free translation* produces the TL text without the style, form, or content of the original.
- *Idiomatic translation*. Although it reproduces the 'message' of the original the nuances of meaning are distorted by preferring colloquialisms and idioms where these do not exist in the original.
- *Communicative translation* attempts to render the exact contextual meaning of the original so that both content and language are readily acceptable to the readership.

Data analysis

Complex sentences are more difficult to translate than simple or compound sentences. This is because the periods may consist of one or more independent and dependent clauses which need to be considered as a whole in order to reveal its meaning. Generally, syntactical similarities between Indo-European languages allow

translators to reproduce the same illocutionary effect by using the same devices as the original (Levefere, 1992:78). This decision making process which increases translators' responsibility to confront the challenges of syntax without altering the aesthetic values of the original, at times forces them to alter the syntax of the original for the sake of original text's ideas, thoughts, and messages preservation in the target language.

As stated before, this study intends to describe the translation methods applied in transferring the English complex structural sentences in the novel of Theodore Dreiser's *"The Genius"* into Albanian complex structural sentences in its translation *"Gjeniu."* At the end of the research

we found out that there is some variation in English complex sentence translated into Albanian complex sentences. The results show that English complex sentences are generally translated by the same sentence type in Albanian. In addition, we found that there are three types of translation methods applied in translating English complex sentences: word-for-word translation, literal translation and semantic translation.

The data of this research are complex sentences with a total of 30 data collected in random. The result of the research shows that complex sentences extracted from the novel *The Genius* are translated as follows:

Nr.Sentenc	W.for.W	Literal	Semantic	Change. Sent.Type	Mistrans
30	30%	55%	15%	20%	40%

From the data displayed above we conclude that the method used by the translator in most of the sentence belongs to literal translation since the transference of the meaning and the linguistic units which form the sentence are firstly done by finding out the equivalence for each word and then adopting their position within the sentence according to the target language grammar. We concluded that it is part of translator style that everything written in the source text is directly translated into the target text without any changes not only in its form and structure but also in the order arrangement of sentence elements. 30% of the translations above belongs to word-for-word translation type since the transference of the meaning and the position of the sentence constituents are the same as those in the source text. Only 15% of the complex sentences are translated by using the semantic method of translation where the aesthetic values are considered of primary importance.

Furthermore, in his attempt to produce in translation the same effects on his readers as the original work on its readers, the translator has minimized and sacrificed the form of the original

literary text. It is very important to state that apart from the methods mentioned above the translator has applied other translation strategies such as the addition of information, deletion of information and structural adjustment. The former is the dominant strategy used in dependent clauses in the novel. The last result of this research shows that from 30 data analyzed, only 60% of it belongs to accurate translation and 40% belongs to inaccurate translation.

CONCLUSION

It goes without saying that translation plays a crucial role in human communication. Translators who are considered as bridges that connect different cultures has enabled and facilitated human communication by transferring the ideas and messages from the source language (SL) into the target language (TL). Due to translation everything written and created in different epochs has become part of people's culture inheritance. The necessity in many countries like Albania for more translation of scientific, social-cultural texts and imaginative writings requires nowadays expert and competent translators who

must be familiar with the native language and culture as well as with the language and culture they translate from.

Translators have at their disposal various strategies for rendering the meaning and the form of the original texts intact in target language. According to the sentence type and sentence length as well as the nature of target language translators try to render the literary text without altering its meaning and form. The more the translator knows about the subject matter and the language involved in translation the better the message is preserved avoiding thus mistranslation as a result of the translator's failure to acknowledge them. A loss in meaning accompanied by a confusion and lack of readability causes TL readers' decrease of interest and consequently, makes the translation ineffective.

Dresier's use of details throughout the novel is a feature of his writing that has put the translator into difficulties. In many of the sentences used in this analysis, the translator has longed and simplified the original for the sake of clarity. However, such an attempt has at times affected and sacrificed the quality of style. Most of the time dependent clauses are preserved as they are in original, but here and there we noticed a change in their type and length as the result of which some stylistic peculiarities that were hard to preserve are lost. However, following the distinctive syntax of the original too closely would at times compromise the comprehensibility of translation and yield undesirable results. For example: in translation, these two sentences are compressed into one to produce an acceptable albanian text with flow. The uses of commas, dashes, colon in Albanian do not have a one-to-one relationship with English but they were normalized in the Albanian translation so as not to violate the norms of the target language:

"it was bad business-running with other women-no doubt of it. It always ended in something like this-a terrible storm in which he has to sit by and hear himself called brutal names to which there was no legitimate answer."

"Po, pa dyshim, të shkoje me gra të tjera ishte një punë që të fuste në njëmijë ngatërresa: përfundimi ishte gjithmonë një skenë e ngjashme me këtë-një shamatë e tmerrshme, gjatë së cilës ishte i detyruar të rrije dhe të dëgjoje sharjet më të rënda, pa pasur as të drejtën të kundërshtojë."

Finally, although theoretically a text which is embedded in its culture may be both possible and impossible to translate in other languages practically every translation is possible. It is true that dealing with translations that have a feel and nuance embedded more in literary meaning than in language differences is a great challenge, but using the right techniques and translation methods every problem is easily overcome. The degree of closeness to source text at sentence level and the extent to which their structure might be changed depend on the purpose of translation, text type and target language norm. In conclusion, it is up to translator to decide which translation method to use as far as the translation purpose and message of the original text are preserved. If the choices of translator are governed by his purpose to present the beauty of style without sacrificing the meaning then translation is possible and a good one.

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