



Research Article

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Analyzing the Albanian Translations of Ernest Hemingway's "The Old Man and the Sea" Ismail Kadare and Vedat Kokona: A Comparative Study

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Abstract

Translation, or more precisely translation studies, constitutes a very important topic nowadays and on which different theories continue to be thrown depending on the way of treatment and the importance given to the special aspects related to the translation process. Despite ongoing discussions, importance is attached to the fact that the translation should create an effect on the readers of the translated text as close as possible to that of the readers of the source text. This study aims to provide a detailed analysis based on the two versions translated into Albanian of the work *The Old Man and the Sea* by Hemingway, namely by Ismail Kadare in 1963 and by Vedat Kokona in 1997. The methodology of this study analyzes the features and characteristics of the aspects especially the two translated versions of the original work, emphasizing the similarities as well as the changes that the translation methodology has undergone over the years. By comparing the two different periods, this study brings to light the possible transformations that take place in the translation process, as well as in this way determine the course that the translation took until a few years ago. This study allows us to observe if those features continue to be part of the translation process even today. This research consists of two linguistic corpora, one in English and one in Albanian, which makes possible the realization of this work. Due to the nature of this work, the corpus in English is the work in the original language "The Old Man and the Sea" by Ernest Hemingway, as well as the Albanian language corpus, which constitutes the two versions of the translation of the work in the original language as well as scientific literature rich and contemporary in the service of elaborating this paper.

Keywords: translation studies, translation process, theories, special aspects, translated text

1. Introduction

When we talk about the history of translation, we come to think of theories that arose in different periods. Each period is characterized by specific changes in translation theory. These changes are of

course different from one country to another. Researchers claim that writings on translation date back to Roman times. Eric Jakobson (Eric Jakobson) says that translation is a Roman invention. He points out that Cicero, Marcus Tullius, and Quintus Horatius Flaccus (1st century BC) were the first theorists who distinguished between literal translation and literal meaningful translation, (Lefevere, 2003). Another period that marks a turning point in the development of translation is related to Saint Jerome (Saint Jeromy) about whom it is said "His approach to translating the Bible into Latin would influence the later translations of the scriptures" (Munday, 2001).

2. Literature Review

Over the years, translation has been defined in different ways. According to Manfred, translation can be considered "both a process and a product" (Manfred, 2008). In support of this translation, Bell suggests that a division be made between translation as a process, translation as a product, and translation in general, i.e. what comes as a result of the union of these last two. According to him, "translation includes several types of texts, starting from literary ones to technical ones" (Bell, 1991). Shuttlesworth and Cowie emphasize that "today translation also includes other forms such as audiovisual" (Shuttlesworth.M and Cowie. M, 1997).

On the other hand, according to Halliday, "translation is a process that makes it possible to create a connection between two languages and the readers of these two languages" (Halliday, 1989).

Hatim and Munday (2004) point out that "translation can be analyzed from two perspectives: as a process which refers to the passage of a message from one language to another and as a product which refers to the translated text" (Hatim, Basil and Munday, Jeremy., 2004).

In 1963, the French theorist Mounin defined translation as "a series of actions from which the starting point and the final product are indicators of a certain culture" (Mounin, 1963).

According to Bassnett "In translation the emphasis is always placed on the reader and that the translator must bring the original text into the translation language in such a way that it is a version as similar as possible to the original (Bassnett-McGuire, 1980).

Nowadays, research in the field of translation has begun to take another path, which is more automatic. The invention of the Internet together with new technological developments in the field of communication have increased cultural exchanges between nations. This led translators to search for ways to cope with these changes and use practical techniques that enabled them to translate more and lose less. They also needed to enter the world of cinematic translations, which gave birth to audio-visual translation. (Hatim, 2004). Between the years 1950-1960, according to Steiner, there was a debate regarding literal, free translation and faithful translation. (Steiner, 1975). After a few years, Ulrych and Bollettieri Bosinelli emphasized that the links between translation and linguistics were strengthened, especially as a result of developments in the field of linguistics. Translation was defined as "language which is a social phenomenon that develops within a specific cultural context" (Ulrych, M., Bollettieri Bosinelli, R.M., 1999).

3. Methodology

The methodology used in this study focuses on the comparative analysis of the novel "The Old Man and the Sea" by the American writer Ernest Hemingway into the versions of the Albanian translation from the two Albanian writers Ismail Kadare and Vedat Kokona which enables us to study the symbolism, structural, stylistic and lexical changes between these two versions. This study intends to give us the opportunity to observe if those features continue to be part of the translation process even today. This study discovers that both authors have different styles and this happens because in some areas of Albania dialect changes and it affects the translation.

4. Comparative Analysis

4.1 Novel: *The Old Man and the Sea*

The Old Man and the Sea is a story about the strength and dignity of the human spirit. With his symbolism, he deals with the great question of how far a person should go, how far he should dare. For Hemingway, writes Fenton in his book on the beginnings of Hemingway's creativity *The Apprenticeship of Ernest Hemingway: The Early Years*, one has no reason to retire without trying even if it will fail because otherwise success cannot be achieved (Fenton, 1954).

Violence and death are almost permanent themes in Hemingway's life and works as he faced them in the two world wars as well as in the Spanish Civil War. In the work *The Old Man and the Sea*, several themes are touched upon and among them we can mention Challenge and Failure. From the first paragraph, Santiago appears as the person who fights not to fail. Failure is shown in all the days that he had not caught even a single fish. However, he refuses to fail at all costs: he decides to fish as far as the others have never gone because there he can find the biggest fish. The duel with the big fish, even though he knew the battle was almost lost, is indicative of his desire to succeed (Stephens, 1968).

When the first shark approaches Marlin, the author expresses this about the old man's condition: "he was full of determination but he had little hope." (Hemingway, 1952). While at the moment when the others start and approach, the author describes it like this: "He hit the shark without hope but with determination" (page 38). With these two sentences we understand that the old man at every moment found something that made him continue forward. He faces all challenges with the same determination. He is ready to give his life, to face the sharks just to bring the fish to the shore. The famous expression taken from the book "a man can be destroyed, but not defeated" (page 22) is a kind of indicator of pride. Thus, even if you can once, it does not mean that you should give up and not realize your wishes and dreams. Often it is precisely pride that does not allow us to give up and this theme is one of the most important in the work "The Old Man and the Sea".

4.2 *The Old Man and the Sea* according to Ismail Kadare

"The old man and the sea", as we mentioned above, is a story about the strength and dignity of the human spirit. With its symbolism, it deals with the big question of how far a person should go, how far he should dare. For Hemingway, it's better to come back defeated after you've tried the game, after you've shown that you have the courage to do it, than to fail without trying. The old man of the sea shows that he achieved what no one else had done and it doesn't matter that he didn't bring the fish meat to eat. This was not a test to bring something to eat, but to bring a test of courage and pride. It is an event bordering on the impossible, from which the fisherman has returned victorious. In this sense, the narrative had an attractive force for a writer like Ismail Kadare, who more than once in his work goes to the limit of the impossible, even to the very limit between life and death.

Following this line of thinking, we are convinced that the writer's ties to translation are deeper than they appear. He regularly translates, explains, interprets, or exchanges. Creativity is not a reflection of reality, but a reinterpretation of it, since it cannot be judged how faithful it is to history, but how it reveals an artistic message to us where we see and hear, but understand little. We need the translator to make it possible to realize a translation through which we "touch" the author's message. In this sense, the writer is always a translator for us, from ordinary discourse to artistic language and vice versa.

4.3 *The Old Man and the Sea* according to Vedat Kokona

"The Old Man and the Sea" was translated from the original by Vedat Kokona. In a general view, we can say that he has remained faithful to the original, conveying the strong message that this work

carries and all the themes and symbols contained therein. In the following chapters we have made a translation comparison and we see that between Kadare's version and Kokona's there are differences both between them and with the original. The differences are visible in the structure and in the choice of words, but of course the message is conveyed the same in both works. In many instances Kokona is close to the original both in form and content. For example, we have this sentence: "Bad luck to your mother" which comes to Albanian from Kokona in this form: "Ters i shkoi tët ëme", (Heminguei E. , 1997). With this translation he tries to transmit to the reader all the anger that has gripped the old man who is in the middle of the sea, alone and in trouble. In many moments we notice that Kokona uses words that seem to completely convey what the character feels. In the first pages of the novel, we come across this sentence: "It made the boy sad to see the old man..." (Hemingway E. , 1952) if we look at Kadare's version, he translates it like this: "The boy felt sorry when he saw the old man..." (Heminguei E. , 1997).

This sentence conveys a bit of the son's pity for the old man. While Kokona translates it like this: "Djali pikëllohej kur shihte plakun" (Heminguei E. , 1997). We notice that Kokona uses a more "strong" verb that shows that in fact what the boy felt was not a pity that you can feel for anyone but a deep sorrow that he experiences only for loved ones, as the old man was for Manolini.

4.4 Symbolism

Determination is what we notice in every line of this work. Hemingway conveys the message that in fact the real victory is not the final result but all the efforts and challenges that must be passed to get there, Brenner emphasizes in his book *The Old Man and the Sea: Story of a Common Man* (Brenner, 1991). Even though the old man returns to coast without his "trophy", he still feels somewhat victorious.

Unity is another theme of this work. We find it in Hemingway's efforts to connect Santiago with the environment around him: with fish, birds, turtles, he eats turtle eggs to be strong, drinks fish oil, etc. So there is a strong connection between him and nature. There is also a union between opposites: the sea is both gentle and harsh with the old man, Marlin is both his friend and his enemy. Success and failure come together when Santiago catches the fish but manages to bring it to the shore only as a skeleton. **Heroism** is a theme present in the work "The Old Man and the Sea". Santiago can be considered the hero who fought to the end, never giving up. It begins precisely with the old man's decision to fish in hitherto unknown waters. Then the fierce and continuous fight with the fish until you manage to catch it. At the end, the even stronger fight with sharks is described in order to preserve the "trophy": Marlin.

Manhood is a theme almost similar to the heroism we mentioned above. According to Hemingway, based on the work, to have manliness means to be honest, unbending in the face of difficulties, to suffer without complaining about it and not to give up at any moment. We find all these qualities in Santiago. Manhood is also expressed through Marlin, whom Hemingway describes as "fantastic," "noble," "quiet," and many other adjectives, (page 84).

The sea is a symbol present in this work. It symbolizes what Santiago was all about, his entire universe. It is precisely the sea where Santiago faces the greatest challenge of his life. The sea also represents the woman: capricious, emotional and we find this in the phrase: "if she did wild or evil things it was because she could not stop her nature" (page 85).

Marlin symbolizes the challenge and difficulties of life. He is the opponent of the old man and at the same time brings out the strongest side of the latter. Sharks symbolize the obstacles that a person encounters in life, those obstacles that often make you stop or have great difficulties in reaching your goal. *DiMaggio the Great* is a symbol of power and determination. Santiago considers him untouchable and successful. He symbolizes the great will of man and therefore the old man thinks of him especially in very difficult moments because through his image he gets strength.

Lions symbolize youth and manhood. Santiago dreams of lions and at the end of the work they symbolize faith in the afterlife, (page 84).

The mast of the ship symbolizes the cross because it is on the ship, where the mast is, that Santiago goes through the greatest suffering. He suffers in the middle of the sea for three days in a row with great pain in the palms of his hands and in his back, (page 85).

Manolini, Santiago's friend, is a symbol of hope and friendship. Although his parents no longer allow him to fish with the old man who no longer had the former "success", he still believed in his mentor. He never abandons Santiago, especially emotionally. He tries to take care of him and believes that the day will come when the old man will eat fish again like before, (page 86).

The fish that Santiago loses during the fight with the sharks is a symbol of those who lose faith in themselves when life is tough. Just as the old man is vulnerable when he loses his weapon, so are people when they lose their faith, (page 87).

4.5 Structural, stylistic and lexical changes between these two versions

In the illustrative examples selected from the original version as well as the two translated versions, it can be noted that in many cases the two translators have presented the work in different ways.

There are cases where Kadare has remained relatively faithful to the source structurally, while Kokona has introduced a different structure or inverted word order or vice versa. In the examples mentioned below, we also find cases where a sentence with several coordinated parts is translated as a sentence with several subordinate parts and there are different reasons why those changes occurred, among them they may be structural, semantic or stylistic. As a result, this first part of this chapter will focus on the structure of the sentence and how it was translated into the Albanian language in two versions, the changes or the commonalities that I notice between these two translations.

In the Albanian language, the order of adjectives in a sentence depends on grammatical or stylistic factors. Word order is determined by structural reasons in cases where the main clause lacks a subject. While in the cases where this order is determined by stylistic reasons, it is in the case when we want to emphasize the main sentence, (Newmark, 1982). As for the order of the parts in the sentence in the English language, in most cases it is like this: S-V-O (Subject-Predicate-Object). This relatively rigid order occurs because the English language is an analytical language, and as such, the functions and syntactic connections of the parts of the sentence are expressed by means of their order in the sentence, (Radford, 2004). To illustrate this, we will bring some examples from the books *The Old Man and the Sea* translated by Ismail Kadare and *The Old Man and the Sea* translated by Vedat Kokona. Through these examples we will see how the order of words in sentences changes from one version to another.

Example 1:

Ernest Hemingway: *The Old Man and the Sea*-He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. (Hemingway, E, 1952)

Ismail Kadare Version-Ai ishte një plak që peshkonte i vetëm me barkë mbi Gulf Stream dhe që kish tetëdhjetë e katër ditë pa kapur asnjë peshk. (Heminguei, E, 1963)

Vedat Kokona Version- Ishte një plak që gjuante peshk fill i vetëm në varkën e tij në Golfstrim. Kishte shkuar tetëdhjetë e katër ditë pa kapur asnjë peshk. (Heminguei, E, 1997)

In the first example, we notice that Kadare has kept almost the same order as the original version, except for the fact that he has not repeated the main clause in the coordinated part of the sentence, which he first expressed with the personal pronoun, while in the second part he removed it completely. If we look at Kokona's version, we first notice that he has divided the phrase into two different sentences and in the first sentence he has reversed the subject-predicate order as it is in the English version by placing the verb at the beginning of the sentence. In the second sentence, he does not translate the subject at all, given that in the Albanian language it is the verb that also serves as a kind of person indicator, so had gone is the third person singular. In the English language, this is

impossible, as there is no change in all persons when we use the Past Perfect Tense.

Example 2:

Ernest Hemingway: The Old Man and the Sea - He was holding his glass and thinking of many years ago. (Hemingway, E, 1952)

Ismail Kadare Version - Ai mbante në dorë gotën dhe mendonte për vitet e shkuara

Vedat Kokona Version - Mbante në dorë gotën e birrës dhe sillte ndër mend kohën e shkuar.

In the second example, both Kadare and Kokona keep the same order as the original version. The only difference is the fact that Kokona ignores the use of the subject and leaves it implied, just as we explained above the fact that in the Albanian language, the verb is indicative of the present tense, while in the English language, this is not always possible, except in some cases.

Example 3:

Ernest Hemingway: The Old Man and the Sea - The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection of the tropic sea were on his cheeks. (Hemingway, E, 1952)

Ismail Kadare Version - Plaku ishte thatanik dhe i rraskapitur, me rrudha të thella në qafë. Në faqe kishte njolla ngjyrë kafe kanceri të parrezikshme të lëkurës, shkaktuar nga pasqyrimi i diellit mbi detin tropical

Vedat Kokona Version - Plaku ishte thatanik dhe i drobitur, me qafën plot me rrudha të thella dhe faqet plot me njolla të murme, që i qenë shkaktuar nga rrezet e diellit që pasqyrohen nga faqja e detit të tropiku.

In the third example, the translations differ greatly since Hemingway wrote two sentences, Kadare keeps almost the same structure while Kokona merges both sentences into a single sentence. Another example of a case where the subject is completely missing is this:

Example 4:

Ernest Hemingway: The Old Man and the Sea - Five and you nearly were killed when I bought the fish in too green and he nearly tore the boat into pieces (Hemingway, E, 1952)

Ismail Kadare Version - Pesë, dhe gati sa s'vdiqe kur unë hodha në barkë një peshk pothuaj të gjallë, që desh copëtoi çdo gjë.

Vedat Kokona Version - Pesë, dhe mend vdiqe kur nxora nga deti dhe hodha në varkë një peshk të gjallë që edhe për pak do t'i bente copë-copë të gjitha. (Heminguei, E, 1997)

In Kadare's version, the subject is used only in one case, the first person singular, while the subject in the second person singular, i.e. you, is missing in the coordinated part of the sentence. The personal pronoun *he* isn't translated and it is implied by the verb in third person singular. In both cases, it is the verb that serves as an indicator to understand each subject. As for the order of the words in the sentence, it is preserved as in the original version, without any kind of change. In the second translated version, the main word is absent in any coordinated or subordinate part and it is implied by the verb. The structure of the sentence in the Albanian language leaves room for such absences, which in the English language is almost impossible since in this case, a sentence cannot lack a subject. The pronouns *I*, *you*, *he* aren't translated from Kokona. As for the order of the words in the sentence, it remains unchanged in this version as well. Although the sentence structure in the Albanian language may allow a change of order, in these illustrative examples, the translators have chosen to remain faithful to the structure of the original text.

5. Lexical Changes

In this part, an analysis will be made, a translation comparison on the selection of words, the translation of proper nouns as well as on anglicisms. In the first part, the focus will be on the word

selection that each of the translators has made. The question that arises is whether the message conveyed in both versions is the same despite the different choice of words?

In the second part, the focus will be on the translation of proper nouns. We will notice how each of the translators has chosen to bring it into Albanian, are there any obvious changes or are they negligible.

In the third part, anglicisms are dealt with, which are present in both versions, from where we will see if the authors have tried to bring the "untranslatable" words through an explanation or have chosen to bring them without any change.

5.1 Part one - a translation comparison on the selection of words

A series of techniques, adapted from work in linguistics, are presented as an aid to the translator in determining the meaning of various linguistic objects or phenomena. The technique for determining referential and emotional meaning focuses on analyzing word structure and differentiating similar words in related lexical fields. These include hierarchical structuring, which differentiates word series according to their level, and componential analysis techniques. In general, Munday points out that componential analysis techniques have been proposed as a way to clarify ambiguities, clarify ambiguous passages, and identify cultural differences. They can serve as a point of comparison between different languages and cultures. (Munday J. , 2001) Below are some examples taken from the original book as well as its two translated versions:

5.2 Lexical changes in regard to selection of words

Example 1:

Ernest Hemingway: The Old Man and the Sea - Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong. (Hemingway, E, 1952)

Ismail Kadare Version - Të faleminderit. Më gëzon me këtë që thua. Shpresoj se nuk do të zë ndonjë peshk aq të madh, sepse kjo do të provonte të kundërtën.

Vedat Kokona Version - Të faleminderit. Gëzohem që ke një mendim të tillë për mua. Besoj se ska peshk aq të madh sa të provojë se ne e kemi gabim.

In the first example, we notice that there is no major confusion regarding the choice of words. Most of the words are the same and differ only in form, such as the use of the plural by Kadare *big fishes* and the singular by Kokona *big fish* which, in this respect, remains faithful to the original. We also use synonyms when Kadare translates it not going outside the framework of the original when *hope* translates as *I hope*, while Kokona translates it as *I believe*. "...will prove us wrong" is translated without any change by Kokona, while Kadare chooses other words to translate it.

Example 2:

Ernest Hemingway: The Old Man and the Sea - He had no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. (Hemingway, E, 1952)

Ismail Kadare Version - Ai nuk shihte më në ëndërr, as fortuna, as gra, as ngjarje të mëdha, as peshk të mëdhenj, as përlëshje, as gara mundjesh, as gruan e tij.

Vedat Kokona Version - Në ëndërr ai tani nuk shihte as stuhi, as gra, as ngjarje të mëdha, as peshk të madh, as përlëshje, as mundje, as edhe të shoqen. (Heminguei E. , 1997)

In the second example we also see some changes in form, in the number of nouns. Something else we notice is that Kadare chooses to translate *contests of strength* without making any changes, while Kokona simplifies it by translating it as *wrestling* without adding the word *contest*. While the name *wife* Kokona chooses to translate it as *të shoqen* and not *gruan* as Kadare has done.

Example 3:

Ernest Hemingway: *The Old Man and the Sea*-When they reached the old man's shack the boy took the rolls of line in the basket and the harpoon and gaff and the old man carried the most with the furled sail on his shoulder. (Hemingway, E, 1952)

Ismail Kadare Version-Kur arritën kasollen e plakut, djali mori lëmshet me fill, futur në një shportë, dhe kanxhën me fuzhinjën.

Vedat Kokona Version - Kur erdhën në kasollen e plakut djali mori shportën me lëmshet e tojës, kamaqen dhe kallamin me grep në majë, kurse plaku vuri në sup direkun me pëlhurën e mbështjellë rreth tij.

In the third example, we notice that the translators have used different words to convey the same thing in the Albanian language. In the subordinate clause, we notice that they have used two synonyms to translate *reached*. The word *line* is translated as *tojë* from Kokona and *fill* from Kadare. Kokona has chosen to use a more specific word related to fishing, while Kadare has translated it with a more general word. The word *tojë*, according to the Dictionary of the Albanian Modern Language, is a long thread with a hook at the end, tied to the reed used to catch fish. (Qesku, 2005)

In this example we see that Kadare has chosen to shorten the sentence and use more specific words related to fishing, while Kokona has brought it to a very close version to the original by using more general words, in contrast to what they did with the parts we mentioned above. The word *harpoon*, in Pavli Qesku's dictionary, is translated as *fuzhinje*, (Qesku, 2005). This word is explained in this way in the Dictionary of Today's Albanian Language: "mjet peshkimi në trajtën e një sfurku me bisht të gjatë e me gremç në majë." ("a fishing tool in the form of a fork with a long tail and a pike on the tip.") It is in this way that Kokona is translated as "kallam me grep në majë" ("a reed with a hook on the tip").

5.3 Part two - translation of proper nouns

Proper nouns, which are defined by Richards as "the names of a particular person, place, or thing" and are written "with a capital letter," play an essential role in a literary work. They can refer to the position, social status and nationality of the characters and really demand attention when translated into a foreign language. (Richards, 1985)

According to the dictionary of the Albanian language, the name is a variable word that indicates spirits, objects, their constituent parts, natural phenomena, abstract concepts, etc. and according to the lexical meaning, the two divisions of names are: a) general and proper names b) concrete and abstract nouns. Proper nouns indicate a person, an animal or a special thing, distinguished from other things of the same type. (Mimoza Gjokutaj, Shezai Rrokaj, Eneida Pema,, 2017) When it comes to the translation of proper nouns, the translator can choose to keep them as they are or to translate them. This choice is determined by the fact that what the translator will convey in the translation language and what the original text suggests. Considering some of the examples that we have chosen to present below, we note that the translator decided to translate them and the reason is that they do not carry any special meaning apart from the name. These names do not contain any hidden meaning in themselves. By translating them, the translator has managed to easily translate from English to Albanian, making it possible for the Albanian reader to get the same idea of the pronunciation of the names, as the English reader gets.

When we talk about proper names with semantic load, in cases where the connotations and nationality of the names are important, then Newmark proposes as a strategy to first translate the content of the name and then naturalize the translation. Moreover, according to him, regarding toponyms, we can say that the main strategy is that of orthographic adaptation for conventional toponyms and the use of the official name for toponyms that already exist in the translation language. (Heminguei, E, 1963). Below we will give some illustrative examples of how the proper names in *Old Man and Sea* of Kadare and Kokona have been translated into Albanian.

5.4 Lexical changes in regard to proper nouns

Example 1:

Ernest Hemingway: *The Old Man and the Sea* - He was an old man who fished alone in a skiff in the Gulf Stream.. (Hemingway E. , 1952,)

Ismail Kadare Version -Ai ishte një plak që peshkonte i vetëm mbi Gulf Strim.

Vedat Kokona Version - Ishte një plak që gjuante peshk fill i vetëm në varkën e tij në Golfstrim.

In the first example, we note that Kadare translates the first part of the name without making any changes, while in the second part he adheres to the phonetic form of the Albanian language. Kokona chooses to merge the whole name bringing it into one. He brings it into a suitable phonetic form for the Albanian language. In this way, he departs from the original version more than Kadare.

Example 2:

Ernest Hemingway: *The Old Man and the Sea* - ..to the fish house where they waited for the ice truck to carry them to the market in Havana (Hemingway, E, 1952)

Ismail Kadare Version - ...në depon e peshkut, ku ata prisnin autofrigoriferë që do t'i çonin në breg të Havanës

Vedat Kokona Version - ...në depon e peshkut, ku prisnin kamionin e frigoriferit për t'i shpënë në pazarin e Havanës

In the second example, the noun is inflected in Albanian in both cases. The translators have adapted to the grammatical rules of the Albanian language, which are different from those of the English language.

Example 3:

Ernest Hemingway: *The Old Man and the Sea* - "Santiago," the boy said. (Hemingway E. , 1952,)

Ismail Kadare Version -Santjago, tha djali.

Vedat Kokona Version -Santiago, -tha djali

In the third example we notice a very small difference. Kadare replaces the vowel *i* with a consonant, while Kokona has decided not to change it and as a result the name has not undergone any change: **Santiago-Santjago-Santiago**.

5.5 Part three – Anglicism

Foreign words have entered the Albanian language over time until today with their specific features in two main parts of the lexicon: in the general lexicon and in the terminological one. In the Macmillan dictionary anglicisms are defined as follows: "It is a word from a language that is used in another language without being changed." (Halsey, 1986)

There are cases when a term is missing in a certain language and it is borrowed from another language without undergoing any kind of change. They are called "loan words". These words are defined as "words that are used in cases where the term is missing in the translation language, eg: computer, mouse, football, etc., and these words are also used to introduce a local color." (Halsey, 1986).

Below will be treated some examples taken from the book "The Old Man and the Sea" as well as its two translated versions:

Example 1:

Ernest Hemingway: *The Old Man and the Sea* - Go and play baseball. (Hemingway, E, 1952)

Ismail Kadare Version - Shko të luash bejsboll.

Vedat Kokona Version - Shko dhe luaj bejzboll.

In the first example, we are dealing with a word that does not exist in the Albanian language, since **baseball** is a type of sport that is not practiced in our culture. This word is also a kind of cultural indicator as it does not belong to all countries and is special. We notice that both translators have translated it in the same way, that is, leaving it as it is with a small change in the phonetic structure. Such words are untranslatable and the translator is somehow "forced" to do so.

Example 2:

Ernest Hemingway: The Old Man and the Sea - At least he carried lists of horses at all times in his pocket and frequently spoke the names of horses on the telephone (Hemingway, E, 1952)

Ismail Kadare Version - Gjithmonë xhepat i kishte të mbushur me programet e kuajve dhe shpeshherë i thoshte emrat e kuajve në telefon.

Vedat Kokona Version - Mbante gjithmonë në xhep programet e vrapimeve me kuaj dhe i thërriste emrat e kuajve me telefon.

In the second example, we note that word **list** is translated in both cases as **program**, a word which is used in this form in the English language as well, so from the phonetic form they have no difference. This word, according to the Dictionary of the Today's Albanian Language, is defined as "the totality of the tasks and works foreseen to be completed; a plan that foresees work or activity; brief summary etc. So, in a way, the translators have gone a little out of the direct meaning of the word **list**.

Example 3:

Ernest Hemingway: The Old Man and the Sea - He was a great manager. (Hemingway, E, 1952)

Ismail Kadare Version - Ai ishte një trajner i madh.

Vedat Kokona Version - Ish një trajner i madh.

In the third example we also have the same situation as above when another borrowed word is used. In the dictionary, we find the word **coach** (trajner) defined as follows: "Prepared and experienced athlete, whose task is to train a football, basketball, etc. team and prepare it for matches. Kadare and Kokona have chosen a word that is specific to talk about a sports leader, not just a **manager**, which is a person who can also run a business.

5.6 Stylistic View

In this part, some examples of stylistic opposition will be treated, that is, from the illustrative examples that will be treated below, we will notice which of the translators has remained more faithful to the style of the author of the original work or the cases where there is no difference between them because, conditioned by the context, they have to act like that. To make a comparison of the styles of the two translators, we must first mention some of the characteristics of Ernest Hemingway's style. It is noted that his style is almost the same in all the works written by him. This style is characterized by short, simple sentences, but with a deep meaning. The Old Man and the Sea can be considered a simple but very powerful work. It may seem simple since there is only one main character who fights endlessly to be "victorious", but in fact, we have a great symbolism of a man who fights every day of his life to make it. Another characteristic that can be mentioned in relation to Hemingway's style is the use of words with multiple meanings as well as the repetition of words. So, to make a generalization we can say that he writes simply, briefly, and at the same time conveys very strong messages. If we make a general comparison of the translation styles of Kadare and Kokona, we can say that Kokona is more oriented towards conversational discourse, so the words he chooses are simple and very close to everyday language, especially in this work which in general their is such a language. If we talk about Kadare's style, we can say that his style is slightly different from Kokona's, in terms of being more formal, however, the Old Man and the Sea "forces" him to use a slightly different style from time to time. carelessly conversational so that the effect is conveyed to the

readers as effectively as possible.

6. Conclusion

The paper with the theme "Comparative analysis of the versions of the Albanian translation of the novel 'The Old Man and the Sea' by the American writer Ernest Hemingway managed to fulfill the goal of carrying out a detailed analysis of the well-known work 'The Old Man and the Sea' by Ernest Hemingway in 1952 between the versions of translated into Albanian, namely by Ismail Kadare in 1963 and by Vedat Kokona in 1997. Through the analytical-comparative approach of two translations from two different periods, this study brought to light the possible transformations that the translation process has undergone as well as the course that the translation took until a few years ago giving us the opportunity to observe if certain features continue to be part of the translation process even today.

Nowadays, research in the field of translation has begun to take another path, which is more automatic. The invention of the Internet together with new technological developments in the field of communication have increased cultural exchanges between nations. This led translators to search for ways to cope with these changes and use practical techniques that enabled them to translate more and lose less. They also had to enter the world of cinematographic translations, which brought about the birth of audio-visual translation. To close this introductory part of this chapter, we thought of bringing a timeline of translators and translators in years drawn up by Marie Lebert in her work *History of Translation and Translators*, which begins with the works and translators from the 2nd century BC, Terence, ends in 2016 with the Italian novelist, literary critic, translator, and professor Umberto Eco.

After studying the many examples cited and many more unquoted for space effect, we come to the conclusion that Kadare stays true to the order of words in the original text sentence, while Kokona often shows inversion of the order of the limbs.

In the analysis on the selection of words, the translation of proper nouns as well as anglicisms, we started with the term fishing line, where Kadare translates thread, while Kokona tone, as well as other methods, consists of direct translation. When it comes to translating proper nouns, the translator can choose to keep them as they are or translate them. This choice is determined by what the translator will convey in the target language and what the original text suggests. Considering the examples that we have presented as part of the analysis of the study, we notice that the translator has decided to translate them and the reason is that they do not carry any special meaning apart from the name. There are cases when the translation is as in the original, but there are also cases when the name is inflected according to the cases of the Albanian language or even adapted to the phonetics of the Albanian language, such as: Gulf Stream (Hemingway) - Gul stream (Kadare) - Golf stream (Kokona) As for anglicisms, after considering some illustrative examples from the original book and the two translated versions, we come to some general conclusions about how each of the translators has chosen to bring these original language terms into the translation language and when the term is missing in Albanian language, both translators choose the only alternative. This alternative is the non-translation of words as a result of what in English is called a "linguistic gap", i.e. the absence of the term in the language of translation, and thus they choose to preserve the term in the form of the original and the only adaptation is from the phonological side: e.g. baseball (Hemingway)-baseball(Kadare)-baseball(Kokona). Based on the analysis carried out in this study, we come to the conclusion that if we evaluate the translation styles of Kadare and Kokona, we can say that Kokona is more oriented towards conversational discourse, so the words he chooses are simple and very close to everyday language, especially in this work which generally has such a language. If we talk about Kadare's style, we can say that his style is slightly different from Kokona's. However, *The Old Man and the Sea* "forces" him to occasionally use a slightly careless conversational style so that the effect is conveyed to the readers in the best possible way.

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