



Albanian Optative Translation Analysis of "Palace of dreams" from Ismail Kadare in German

Dr. Saliu ÇULLHAJ

German Department University of Tirana, Faculty of Foreign Languages, Tirana, Albania

ABSTRACT

The paper "Translation analysis of "Palace of dreams" from Ismail Kadare in German" revisits the concepts of translation model, translation analysis, and translation strategy from an integrated perspective. Translation modeling is reconsidered in terms of a paradigm shift and a distinction between a process-oriented (descriptive) model and an action-oriented (prescriptive) model. Following the discourse and communication translation model, we put forward a "model – analysis – strategy" concept and a "features – difficulties – solutions" concept to reformulate a translation strategy as a flexible, variable and, to a certain extent, individual (but not unique) algorithm. We also introduce the notion of a discursive profile framed on existing discourse-related data in translation.

Keywords: Ismail Kadare, palace of dreams, optative translation analysis.

1. INTRODUCTION

The translator uses the equivalence method in relative terms, as is to be expected, since such a translation is always the safest and at the same time where the least of the content is lost, such as in the following examples:

I mbyllisytënjëcopëherë **përtëpushuar**, pastaj i hapipërsëri. (faqe 139)

VorseinenAugenflimmertees, so dassersieschloss, **um** sie **auszuruhen**.(Seite 146)

TeMinistria e Financave Mark-Alemitiuduk se rojatishinshtuar,
pors'patiguximintëkthentekokën **përtëvështruar**mëmirë. (faqe 149)

Mark-Alemhatte den Eindruck, dassvordemFinanzministeriummehrWachpostenstandenalssonst,
abererwagtenicht, sichumzudrehen, **um nachzuschauen**.(Seite 157)

(.....), teporta e sëcilëstrokitninendefunksionarëtëlartë **përtëkërkuar**mbrojtje, karrierëapomëshirë.
(faqe 53)

(.....) undnochimmerklopfenhoheFunktionäreängstlichbeihir an, **um**Schutz,
FörderungihrerKarriereoderGnade **zuerbitten**. (Seite 54)

Pasi e gjerbipërherëtëfundit e ëmaiapërmbysisizakonishtkupëndheLokja u afrua **përtëlexuar**nëtëfatin. (faqe 110)

Nachdem letzten Schluckstülpte die Mutter, wie die es gerne tat, das Tässchen um, und Lokekam um aus dem Kaffeesatz zulesen. (Seite 116)

2. CULTURAL TRANSLATION

Cultural translation is a concept used in cultural studies to denote the process of transformation, linguistic or otherwise, in a given culture. The concept uses linguistic translation as a tool or metaphor in analyzing the nature of transformation and interchange in cultures. Some examples as follows:

A nuk rrinte atypërtë bërë sigjithëtjetër e përtëmostërhequr vëmendjen e askujt? (faqe 29)

Und schließlich war er nur hier, weil er nicht auffallen wollte. (Seite 30)

I shënojnë një fletë përtëpyetur mbikëqyrësin, pastaj një copë herë urrektënxirrton donjë kuptim ngadyëndrratë dërguar angabrigjet e detit Azov. (faqe 78)

Ermachtete seine Notiz, weil er nachher den Aufseher fragen wollte. (Seite 81)

S'kishte psetë ngutej dhemund të ectegjeratje, përtëmos u mbyllur parakohenësallën e neveritshmetë punës. (faqe 94)

Ermachte einen Umweg dort vorbei, weil er nicht gleich an seinen Arbeitsplatz in dem unfreundlichen Saal zurückkehren wollte. (Seite 98)

Ecja e princit drejtendëskukujtonte se babai e kishte thirrur vërtet, hyrjanëshatorredhe vrasja e tij me sëpatë, me gjakftohësiprejezireve përtëmos pasur luftë për pushtet..... (faqe 140)

Und schliesslich die kaltblütige Ermordung des Prinzen mit dem Beil, alser das Zelt betrat, in dem ihn angeblich der Vater erwartete, weil die Wesire einen Thronstreit vermeiden wollten. (Seite 148)

Skopos theory (German: *Skopostheorie*) is a concept from the field of translation studies.

It provides an insight into the nature of translation as a purposeful activity, which is directly applicable to every translation project. It was established by the German linguists Hans Vermeer and Katharina Reiß and comprises the idea that translating and interpreting should primarily take into account the function of the target text, as in the following examples:

Me hapatë ngadaltë, përtëmos bërë zhurmë, aiiuafuatryezësëtij, mbitëcilënnjohudosjenqë e kishte dorëzuar atë mëngjes. (faqe 125)

Auf Zehenspitzen ging er zu ihm an den Tisch. Dort lag, wie er feststellte, das Dossier, das er an diesem Morgen abgeben hatte. (Seite 132)

Atojanë me mijëra përtëmosthënë dhjetë ramijëra. (faqe 131)

Es sind Tausende, Zehntausende sogar. (Seite 138)

Dora e tij bëri vetëm një shenjë në ajër, si përtëtre guar rrugën ngaduhetë lëvizte letrë përtëmbërritur aty kuduhej. (faqe 12)

Seine Hand bewegte sich nur durch die Luft, um dem Schreiber seine Bestimmung zu weisen. (Seite 13)

Ai kishte shpresë se, kurtëuleshin përtëngrënë darkë, biseda do të ndryshonte. (faqe 57)

Er stand zu befürchten, dass man das ganze Abendessen von nichts anderem reden würde. (Seite 58-59)

And cases of a free translation, where you could argue either if the translation is the right one or not:

Kurrapsodëttëmbërrinjë do t'juftojtëgjithëve **përt'idëgjuar**, -tha. (faqe 66)

”Ich lade euch alle zu den Rhapsodenein“, sagte er. (Seite 68)

Ëndrrat e kohësëparëtërobërisë, - tha arkivisti, duke treguar muret, ose, siç i quajmë dhendryshe „ ëndrrat e robërisësëparë“, **përt'idalluar** nga ato të mëvonëshmet, domethënë të robërisësëthellë. (faqe 133)

Hiersind die Träume aus der Anfangsphase der Knechtschaft“, sagte der Archivar, „ auch, Träume des frühen Jochs „ genannt. Die Träume aus der späteren Phase der massiven Bedrückung sind **deutlich anders beschaffen**. (Seite 140-141)

Sytë e tij **përt'usiguruar** redhenjëherë, vështruan mbeturinat e fletës së shkruar mbipërgjumjen e prushit plak. (faqe 16)

Unglaublich schaute Mark-Alem zu den verkohlten Papierresten auf der greisen, schläfrigen Glut hinüber. (Seite 16)

Ai i vështroi të gjithë me rradhë, **sipërtëkuptuar** se sakishinarritur tek ata fjalët e tij. (faqe 58)

Erschaute sich **beifallheischend** in der Runde um. (Seite 60)

3. CONCLUSIONS

As the world shrinks and interest in multiculturalism grows, so too does the fascination with literature from around the globe. Unfortunately, the rate and level of literary translation has not kept pace with demand. The vast majority of literary translators are untrained and ill-equipped to master the many requirements of the genre, which, in the words of Susan Bernofsky, a prominent translator of German and director of Literary Translation at Columbia University, includes no less than the ability to *write* good literature: “When we translate literature, we are writing literature and the text of the translation must adhere to the highest standards of literary quality of all times.

REFERENCES

- Brinkman, H. (1962). *Die deutsche Sprache – Gestalt und Leistung*. Dyseldorf.
- Duden. (1997). *Etymologie, Herkunftswörterbuch der deutschen Sprache*. Band 7. Mannheim.
- Gile, D. (2009). *Basic concepts and models for interpreter and translator training*. (rev. ed.). John Benjamins. Amsterdam. Philadelphia.
- Kadare, I. (1995). *Palast der Träume*. translated in German from von Joachim Röhm. Hamburg.
- Kadare, I. (1998). *Pallati i ëndrrave*. Tiranë.
- Nord, C. (2005). *Text analysis in translation: theory, methodology and didactic application of a model for translation-oriented text analysis*. (2nd ed.), Rodopi. Amsterdam. New York.
- Robinson, D. (2003). *Becoming a translator: an introduction to the theory and practice of translation*. (2nd ed.). Routledge. London-New York.