SYNONYMIC COLLOCATIONS IN THOMAS HARDY'S 'TESS OF THE D'URBERVILLES' AND THEIR TRANSLATION INTO ALBANIAN

LEONARD RAPI

Eqrem Çabej University, Gjirokaštër, Albania

ABSTRACT

The aim of this paper is to investigate synonymic collocations in Thomas Hardy's "Tess of the d'Urbervilles" and their translation into Albanian. Synonymic collocations are first investigated as to their semantic structure and the stylistic function they fulfill in the source text. Then, their Albanian equivalents are analyzed with the aim of comparing them with the expressions in the original in order to see how their semantic structure and their stylistic effects are reconstructed in the translated text.

UDC CLASSIFICATION & KEYWORDS

■ 81-4 ■ Synonymic collocations ■ Semantic structure ■ Stylistic functions ■ Denotation ■ Connotation

INTRODUCTION

This paper aims to investigate synonymic collocations as a feature of Thomas Hardy's style in his novel "Tess of the d'Urbervilles" and the way they are translated into Albanian. Synonymic collocations will first be analyzed in terms of their formal structure, semantic relationship between their constituents and the stylistic functions they fulfill in the source text. Next, their Albanian translations will be analyzed to see how the formal, semantic and stylistic dimensions of the original expressions have been recreated in the translated text. By analyzing gains and losses in this translation process, we intend to throw some light on the translatability of synonymic collocations and how the problem of their translation has been dealt with.

Theoretical discussion

Synonyms have been defined in various ways but a typical definition is that of synonyms as phonologically different words which have the same or similar meanings (Saeed, 2004, p.65). They usually exist in synonymic groups sharing a common semantic component. However, they differ from each other mainly in their connotation, which is the affective or emotional association that they create.

The main function that synonyms fulfill in language is 'the representation of experience in different aspects, shades and variations' (Antrushina et al., 2001, p.186). This is realized not only by employing their meaning potential but also their connotation. For Lloshi (2001, p.136), an elaborate system of synonyms and synonymic manners that is used to recognize the finest nuances of meaning and for a more accurate description is characteristic of a developed literary language. The same thought is shared by Thomai (2002, p.143) who states that "through synonyms, language expresses the finest nuances of thoughts; it becomes more agile, gives strength to discourse and makes it more vivid".

Synonyms are used in two basic ways. The first is by selecting in a synonymic paradigm a specific lexical item which is thought to be well suited for a specific artistic function because it provides the right denotation and connotation. The second is by juxtaposing two or more of

them in the same immediate context forming thus what Ullman (1962, p.153) calls "synonymic collocations".

Discussing this semantic-stylistic phenomenon, Ullman (1962, p.153) says that synonymic collocations in English go back to the Middle Ages when a foreign word was accompanied by a synonymous word of Anglo-Saxon origin to explain what it meant. Over time it became a widespread phenomenon especially in literature found in various writers such as Chaucer, Shakespeare and others. Some examples that Ullman (p. 153) offers to illustrate his point are: "freedom and liberty, lord and master, pray and beseech". Lloshi (2001, p.136), too, recognizes the presence of synonymic collocations in Albanian authors from medieval to modern ones such as Pietër Bogdani, Naim Frashëri etc.

The stylistic function that synonymic collocations fulfill in literary texts is that of intensification and clarification of thoughts, ideas, feelings and emotions. Lloshi (2001, p.136) argues that because these synonymic collocations have common semantic components, placing them on the same syntagmatic plan makes their semantic components more salient and heightens the intensity of their expression. According to Ullman (1966, p.154), a direct consequence of the use of such synonymic collocations is that of enhancing the meaning of their constituents and making it more explicit. Because of this, he notes, synonymic collocations have often been employed as an outlet to strong feelings or emotions. A classic example comes from Hamlet's famous soliloquy:

O, that this too too solid flash would melt. Thaw, and resolve itself into a dew! (Act 1, scene 2).

Methodology

Our research corpus consists of Thomas Hardy's novel "Tess of the d'Urbervilles" and its translation into Albanian "Tesi i d'Erbervilleve" by the Albanian translator Bujar Doko. We have recorded 60 instances of synonymic collocations along with their translations as they occur in the source text and the translated text. They may be divided into two groups; synonymic collocations that contain two lexical items and synonymic collocations that contain three items. There are 45 instances of synonymic collocations that contain two lexical items and 15 that contain three lexical items. Due to the length and difficulties of the process, we cannot claim we have identified every single case of synonymic collocations. We do believe, however, that the data we have found are representative enough to justify the status of synonymic collocations as a feature of Hardy's linguistic style and to draw some valid conclusions about our research objectives set out in the introduction to this paper. Next table presents a list of the synonymic collocations consisting of two and three lexical items.

Semantic relationship between constituents

Synonymic collocations with two lexical items
The degree of synonymic relationship between the lexical items constituting the synonymic collocations seems to vary from synonymy proper to partial synonymy to what is called

¹ Our translation.

Table 1: Synonymic Collocations with two Lexical Items

1 ...still and stark...(28)	16 ...despised and disliked....(84)	31 ...tossed and turned....(150)
2 ...scratched and scraped...(29)	17 ...dust and ashes....(84)	32 ...so humble, so insignificant... (157)
3 ...to be seen and coveted....(39)	18 ...flashes and flickerings....(85)	33 ...the aged and lichen....(157)
4 ...the acme and summit...(39)	19 ...stranger and alien....(91)	34 ...decayed and disappeared...(170)
5 ...cursed and swore....(53)	20 ...wearing and wasting....(93)	35 ...amazed and enraptured....(198)
6 ...hate and detest....(53)	21 ...tender and puny....(94)	36 ...manners and habits(210)
7 ...altering and improving....(55)	22 ...economizing and stinting....(118)	37 ...speech and phrases... (210)
8 ...owner and mistress....(55)	23 ...typical and unvarying....(120)	38 ...temerarious and risky....(217)
9 ...wrinkling and twitching her face....(56)	24 ...foibles or vices....(120)	39 ...all my faults and blunders...(217)
10 ...restless and uneasy.... (63)	25 ...easy and effortless(124)	40 ...they'll squint and glane...(267)
11 ...staggerings and serpentine courses....(65)	26 ...rich and prosperous...(128)	41 ...rough and brutal... (288)
12 ...loathe and hate....(78)	27 ...dejected, disheartened....(128)	42 ...twisted and spun...(299)
13 ...crushing! killing....(81)	28 ...developed and matured.(131)	43 ...the sauciest and most caustic...(302)
14 ...strange and unwonted....(82)	29 ...struck and whizzed...(132)	44 ...less starched and ironed than...(311)
15 ...teave and slave...(83)	30 ...enmity and malice...(149)	45 ...bitter and black...(319)

Source: Author

Table 2: Synonymic Collocations with three Lexical Items

46 ...clear, bracing, ethereal...(105)
47 ...exhausted, aged and attenuated...(107)
48 ...nebulous, preoccupied, vague...(116)
49 ...stultified, shocked, paralyzed...(118)
50 ...argument, persuasion, entreaty...(118)
51 ...dim, flattened, constrained...(125)
52 ...comfortably, placidly, even merrily...(131)
53 ...novel, fresh and interesting...(132)
54 ...spectral, half-compounded, aqueous...(133)
55 ...distracting, infatuating, maddening...(153)
56 ...heterodoxy, faults and weaknesses...(157)
57 ...unwarped, uncontroverted, untrammelled...(162)
58 ...black, sinister and forbidding ...(238)
59 ill with thinking, eaten out with thinking, withered by thinking...(250)
60 ...had suffered, died and wasted away...(352)

Source: own estimations

contextual synonymy. In some of them the degree of semantic overlap is much greater than in others. This is also reflected in the W.N.D.S which places them in the same synonymic group on the basis of a given semantic component: "acme – summit, hate – detest, owner – mistress, restless – uneasy, loathe – hate, despised – disliked, flashes – flickerings, stranger – alien, economizing – stinting, foibles – vices, rich – prosperous, twisted – spun". The main distinction lies in their linguistic origin; according to O.A.L.D, some of them are of Anglo-Saxon origin (hate, owner, loathe, dislike, stint, twist, spin), others are of Latin, French (summit, detest, mistress, despise, alien, economize, prosperous) or Greek (acme) origin.

In other instances there is a more partial synonymic relationship between their constituents; while they share certain semantic components, they differ in other ways. For example "alter" and "improve" might be considered synonymous in that both in a way suggest the idea of change. However, a positive result at the end of the process is stronger in the latter in contrast to the former where the idea of change dominates. Another example would be "develop" and "mature". The second specifically points to growth rather than change in general which seems to be the main function of "develop". This seems to be the case with other instances such as "see – covet, wear – waste, tossed

– turned, rough – brutal, tender – puny, easy – effortless, temerarious – risky".

The rest of them could be considered as contextual synonyms meaning that in isolation they would not qualify as synonymous items. However, they are felt to be semantically close because of the presence, even though to a small degree, of common semantic components and the fact that they refer to the same entity. This is especially true of the synonymic collocations consisting of items such as: "wrinkle – twitch, staggerings – serpentine courses, crushing – killing, despise – dislike, - typical – unvarying, humble – insignificant, aged – lichen, saucy – caustic, manners – habits, speech – phrases, struck – whizzed".

Synonymic collocations with three lexical items

While the semantic relationship in synonymic collocations containing two items ranges from close to contextual synonymy, synonymic collocations with three items seem largely a case of contextual synonymy. This is due to three factors:

1. Use in the same immediate context.
2. Presence of some common, semantic component.
3. Referring to the same entity.

For example, the items "exhausted, aged, attenuated" share little else apart from the semantic component of losing strength or weakening. However, use in the same context and referring to the same object, in this case a river, brings them closer semantically to each other. Even the adjective "aged" seems to have been used in the sense of being weak as a result of the aging process. The same can be said about "stultified, shocked, paralyzed". O.A.L.D defines the adjective "stultified" as "not being able to think of new ideas". "Shocked" suggests strong surprise as a result of something unpleasant. The word "paralyzed" suggests inability to react to something. What these definitions indicate is that the three lexical items, each in their own way, share the idea of the inability to say, think, do or react as a result of pressure from or under the influence of something unpleasant or undesirable that might have happened. Or let us take "distracting – infatuating – maddening". O.A.L.D offers these definitions respectively:

- a. Taking somebody's attention away from what they are doing,
- b. having very strong feelings of love or attraction so that you cannot think clearly,

c. to make a person or animal very angry or crazy.

Referring to Angel Clare to describe the effect his feelings for Tess have on him, these lexical items come close semantically if they are taken to suggest a particular state of mind when somebody is in no position to think sensibly due to the overwhelming influence of certain factors. A similar analysis could be made for other synonymic collocations such as: "argument – persuasion – entreaty, dim – flattened – constrained, novel – fresh – interesting".

Stylistic function of synonymic collocations

As mentioned above, the stylistic function that synonymic collocations fulfill in literary texts is that of intensification of thoughts, ideas or serving as an outlet for strong feelings and emotions. This is especially the case with those synonymic collocations in which there is a greater degree of semantic similarity. For example, Tess says to Alec: "I hate and detest you" (53). This is a forceful expression of the way she feels about Alec d'Urberville for what he did to her. The impact would, of course, not be the same if only "hate" or "detest" was used. Or Hardy describes Tess's newborn baby as "tender and puny" (93) to emphasize the fragility of its health and that its death was something to be expected. To forcefully convey Tess's sense of alienation from the people of her village he says that she lives "as a stranger and an alien here, though it was no strange land that she was in." Other synonymic collocations have been used to similar effect: "loathe – hate, foibles – vices, rich – prosperous, temerarious – risky". The effect is further enhanced by the use of alliterative words like "scratched – scraped, wearing – wasting, crushing – killing, dejected – disheartened, toss – turn".

In section 2 above, we pointed out that synonyms are primarily used to capture fine nuances and shades of meaning. This is realized through their basic meaning as well as their connotation. This linguistic mechanism is also at work when synonyms are juxtaposed next to each other. The effect of this juxtaposition is that the entity, to which they refer, is seen through different angles with a view to depicting it in more than one dimension. Because they differ in their connotation, each of the synonymous items adds something of its own making up for what the other does not have, contributing in this way to the creation of a fuller, more striking image. Examples of this phenomenon are "develop – mature, alter – improve, wrinkle – twitch, restless – uneasy, saucy – caustic" etc.

Synonymic collocations with three lexical items add yet another dimension to the use of synonyms for stylistic effects. They seem to operate not only through the meaning potential of their constituents, but also through their order of appearance. Thus, in some of the synonymic collocations the lexical items have been placed according to the degree of their intensity of emotion. The first item is the one in which this intensity is on its lowest level in comparison with the other two. The second is superior to the first, whereas the third is the item in which the intensity of feeling and emotion reaches its highest point. This leads to a gradual, cumulative artistic effect. For instance, "ill, eaten out, withered by thinking" describe Angel Clare's physical and mental consumption as a result of his strenuous effort to think of a solution to his dilemma to forgive Tess or not. Beginning with the most stylistically neutral item "ill", it increases in impact to "eaten out" to culminate in "withered by thinking". "Stultified, shocked, paralyzed" reflect the way Angel's father feels when he finds out that his son, contrary to his expectations, has chosen to follow a career as a farmer instead of that of a clergyman. Placing these adjectives next to each other on the same syntagmatic plan intends to

convey the overwhelming effect Angel's decision has on his father and the total disappointment and grief of the latter. The attempt to make someone change his/her mind about something is the semantic component underlying "argument, persuasion, entreaty". The underlying distinctive feature is the modality of the action to achieve such a result. Thus, "argument" suggests cold reasoning, "persuasion" the attempt to persuade, "entreaty" comes into play when everything else has failed. In this way, this synonymic collocation reflects the stages the talk between Angel Clare and Mr. Clare goes through. These three words encompass the whole talk between the two men suggesting at the same time that this has been a futile attempt on the part of old Mr. Clare to persuade his son to switch to the career he thinks Angel is destined for.

Translation of synonymic collocations into Albanian

The tables (next page) present a list of the synonymic collocations along with their Albanian translations.

Translation of formal features

The most striking feature of the Albanian translations is the fact that most of them, 46 out of 60, contain the same number of constituents as their English correspondents. This is obviously an indication of the translator's effort to stay close to the original. There are also cases when particular constituents of the English synonymic collocations have been translated as single phrases or clauses. This is evident in 3, 6, 11, 16, 22, 40, 55, 59. Below we present some examples to illustrate this point.

3. to be seen | and | coveted

ta shihet | e | ta kqyrte atë ditë me lakmi

The word "coveted" has been translated by "ta kqyrte atë ditë me lakmi" (Literally: to look at her that day with desire. What has happened here is that "coveted" has not been translated by a particular Albanian equivalent, as in many other cases, but by its dictionary definition.

16....despised | and | disliked...

...kishte ndjerë | përbuzje | e | neveritje... (had had a feeling of contempt and disgust)

While the English original employs verbs "despised, disliked", the Albanian translation has a "had felt + verbal noun" structure.

Like 3 above, but this time probably for lack of a better term for "stinting", the translator has chosen to make up for it by translating its meaning.

22....economizing | and | stinting ...

...po kursejmë | dhe | po lemë veten në të keq...(we are depriving ourselves ...)

There are a few cases when the whole synonymic collocation has been translated as a single word or phrase. A typical example is 28. The expression 'the season developed and matured' has been rendered into Albanian as 'Po vinte vera', which in English means 'Summer was coming'. Also 17, 'dust and ashes' has been translated by one word 'i vdekur' (dead). Other examples can be seen in 2, 9, 17, 23, 28, 45.

In some instances of synonymic collocations consisting of three lexical items, the number of the constituents in the Albanian translations has been reduced to two. For example "comfortably, placidly, even merrily" has been translated with two adjectives "të qetë e pothuajse të gëzuar" (in peace and almost merry). Also, "novel, fresh and interesting" is rendered by "të freskët dhe origjinale" (fresh and original). The same phenomenon occurs in 54 and 57.

Table 3: Synonymic Collocations consisting of two Lexical Items

1	...still and stark...(28)	...i palëvizur dhe i ngurosur...(44)
2	...scratched and scraped...(29)	...nuk i kishin fshirë ende pllackat e gjakut...(44)
3	...to be seen and coveted...(39)	...ta shihte e ta kqyrte ate ditë me lakmi...(58)
4	...the acme and summit... (	not translated
5	...cursed and swore...(53)	...i gërthiti dhe e shau...(76)
6	...hate and detest...(53)	...unë s'ju shoh dot me sy. Ju urej. (76)
7	...altering and improving...(55)	...me ndryshime dhe përmirësime...(78)
8	...owner and mistress...(55)	...pronarja dhe nikoqirja...(79)
9	...wrinkling and twitching her face...(56)	...duke rudhur turirin...(80)
10	...restless and uneasy...(f. 63)	...u shqetësua...(88)
11	...staggerings and serpentine courses...(65)	...u merreshin këmbët dhe ecnin me zigzake.(90)
12	...loathe and hate...(78)	...përbuzja dhe urreja...(110)
13	...crushing! killing...(81)	...Janë mizore! Vrasëse...(114)
14	...strange and unwonted...(82)	...të çuditshme, hijerëndë (115)
15	...leave and slave...(83)	...lodhem e mendohej...(116)
16	...despised and disliked...(84)	...kishte ndjerë përbuzje e neveritje...(117)
17	...dust and ashes...(84)	...i vdekur...(117)
18	...flashes and flickerings...(85)	...shfaqet e lehta...(119)
19	...stranger and alien...(91)	...të huaj, të ardhur... (125)
20	...wearing and wasting...(93)	...çfilitur dhe vërosur...(128)
21	...tender and puny...(94)	...e dobët dhe e brishtë...(130)
22	...economizing and stinting...(118)	...po kursejmë dhe po lemë veten në të keq...(157)
23	...typical and unvarying...(120)	...si tip i pandryshueshëm...(159)
24	...foibles or vices...(120)	...të metat ose veset...(160)
25	...easy and effortless...(124)	...më e lehtë. ...më e vogël...(164)
26	...rich and prosperous...(128)	not translated
27	...dejected, disheartened...(128)	...bregosej dhe pikëllohej...(169)
28	...developed and matured. ... (131)	...Po vinte vera...(173)
29	...struck and whizzed...(132)	...posa binte zija e sahatit...(175)
30	...enmity or malice...(149)	...as për armiqësi, as për shpirtligësi (195)
31	...tossed and turned...(150)	...silleshin e vërtiteshin...(197)
32	...so humble, so insignificant... (157)	...të thjeshtë dhe pa stoli... (197)
33	...the aged and lichenized...(157)	...e vjetra dhe plot myshk... (208)
34	...decayed and disappeared...(170)	...ra nga vakti dhe u shua...(223)
35	...amazed and enraptured...(198)	...e mahniste dhe e magjepste...(255)
36	...manners and habits...(210)	...zakonet dhe të sjellat... (269)
37	...speech and phrases... (210)	...fjalët dhe frazat ... (269)
38	...temerarious and risky...(217)	...punë me rrezik...(277)
39	...all my faults and blunders...(217)	...gjithë gabimet dhe fajet e mija...(278)
40	...they'll squint and glance...(267)	...do t'i shkelin syrin njëri-tjetrit, do të më shikojnë shtrembër...(331)
41	...rough and brutal... (288)	...të vrazhdë e mizorë ... (356)
42	...twisted and spun...(299)	...e sillte dhe e vërtiste përqark... (370)
43	...the sauciest and most caustic...(302)	...më guximtarja dhe më shpottësja...(374)
44	...less starched and ironed than...(311)	...aq i spitulluar dhe i krekosur...(386)
45	...bitter and black...(319)	...merrni në qafë njerëz si unë...(398)

Source: Author

Table 4: Synonymic Collocations consisting of three Lexical Items

46	...clear, bracing, ethereal...(105)	...më i pastër, më i lehtë, më i shëndetshëm... (141)
47	...exhausted, aged, and attenuated...(107)	...i drobitur, i plakur, gjysmë i shterruar...(143)
48	...nebulous, preoccupied, vague...(116)	...e vagët, e hutuar, e papërcaktuar...(155)
49	...stultified, shocked, paralyzed...(118)	Not translated
50	...argument, persuasion, entreaty...(118)	...argumente, këshilla, lutje...(157)
51	...dim, flattened, constrained...(125)	...të paqartë, të turbullt e të mbytur...(165)
52	...comfortably, placidly, even merrily...(131)	...të qetë e pothuajse të gëzuar...(173)
53	...novel, fresh and interesting...(132)	...të freskët dhe origjinale...(174)
54	...spectral, half-compounded, aqueous...(133)	...të muget fantastike...(175)
55	...distracting, infatuating, maddening...(153)	...do të mbetej i mahnitur, do të dashurohej, gati do të luate mendsh ... (201)
56	...heterodoxy, faults and weaknesses...(157)	not translated
57	...unwarped, uncontorted, untrammelled...(162)	...të pagjymtuar dhe të pa ndrydhur...(213)
58	...black, sinister and forbidding...(238)	...e zezë, e mbrapshtë, e neveritshme...(302)
59	...ill with thinking, eaten out with thinking, withered by thinking... (250)	...ato e sëmurën, e tretën, zhdukën tërë butësinë...(316)
60	...had suffered, died and wasted away...(352)	Not translated

Source: Author

There are 5 instances of synonymic collocations that have not been translated into Albanian because the entire paragraphs where they occur in the original have been left out. We cannot offer an explanation for this, but we think it may have been for two possible reasons. One is the difficulty of the translation. "Tess of the d'Urbervilles" is quite difficult to read and to understand even for native speakers of English. Scarce resources like dictionaries at his disposal and deadlines may have made the translator skip a few ambiguous passages. Another reason could have been ideological censorship. God and other religious issues that occur in these paragraphs used to be considered taboo in a country ruled by an atheistic regime. This, too, may have lead to the omission of such passages.

Translation of denotative meaning

A number of synonymic collocations have been translated by their direct equivalents in Albanian. What is more important, the synonymic relationship between their constituents seems to have been preserved, which means that synonymous items have been translated with synonymous items. Examples are 1, 7, 8, 12, 14, 15, 19, 20, 21, 24, 27, 30, 33, 35, 36, 39, 41, 43, 47, 50, 51, 55. There are 22 instances that constitute more than two thirds of the total. This fact may suggest that synonymic collocations are not by themselves untranslatable and that the Albanian synonymic system is rich enough to provide apt alternatives for their translation.

In our opinion, there are no considerable losses as far as the denotative aspect of the synonymic collocations is concerned. There are, though, a few cases of misinterpretation, which have resulted in a somewhat faulty translation. So, for example, whereas in the original we read "...the blood-pool...., though scratched and scraped over by...", in the Albanian translation we have "...nuk i kishin fshirë ende pllackat e gjakut...". Back translated this would be "they had not yet wiped the blood-pools". Other

examples are 5 and 14. In 5 'cursed' has been translated as 'i gërthiti' which means "yelled at her". It sounds a bit strange because Albanian has already a specific word for "curse" in the sense it is used in the original. It is not obvious why the translator has chosen this one instead. The word 'unwonted' in 14 is defined by O.A.L.D as "not usual or expected". This sense is not matched in the Albanian translation which means something totally different (imposing, solemn). Again, we cannot offer a reliable explanation as to the translator's choice apart from our feeling that, being a rare word, 'unwonted' was not an entry in the small English – Albanian dictionary that the translator may have had at his disposal back in the 60s when "Tess of the d'Urbervilles" was translated into Albanian.

Translation of connotative meaning

A very important issue in the translation of synonymic collocations is the translation of their connotative aspect. This is because, as we mentioned in the section on their stylistic function, their connotation plays a major role in the realization of their artistic function. The choice of lexical items which carry particular connotations and their use with other synonymous items aims to produce certain effects on the reader. The translator's responsibility in this case is to be sensitive to these fine nuances of meaning, to appropriately interpret them and, eventually, to find ways and means to transmit them to the target reader with the aim of producing the same or similar effects on the target reader as on the source reader.

In terms of their connotative meaning, the Albanian translations, as we see them, appear to exhibit some particular patterns. Although fewer in number, there are those in which there is a relatively high degree of equivalence with their English counterparts. Not only their denotation, but also their connotative aspect has been preserved. Examples of this pattern would be hate and detest, loathe and hate, stranger and alien, foibles or vices, dejected, disheartened, faults and blunders, rough and brutal.

However, the same cannot be said about other translations where there is an obvious discrepancy between their connotative aspect and the connotative aspect of the English expressions. This discrepancy seems to go in both directions. It ranges from cases when the connotative aspect is altogether lost or is weaker than in the original to cases when the Albanian lexical items employed for the translation of the synonymic collocations seem to be more intense in the degree of what they connote. We believe that the shifts that have taken place in the translation of some of the synonymic collocations such as, translation through other grammatical structures as well as the reduction in the number of constituents have unavoidably lead to differences in connotation. For example, "The season developed and matured" has been translated with "Po vinte vera" (Literally: Summer was coming). The synonymic collocation in the source text is a personification intended, among other things, to convey the passing of time in a poetic manner. It can be seen that this particular effect is altogether lost in the translation. The metaphorical effect appears to be missing even in the translation of "dust and ashes". Its translation, "i vdekur" (dead), falls short of what the biblical expression manages to evoke. Another example is the expression "wrinkling and twitching her face". This has been rendered as "...duke rudhur turirin.." (Literally: wrinkling her face). This, too, appears problematic for two reasons. In English there are two lexical items which, while denoting facial expressions, nonetheless, constitute two separate actions. The Albanian translation has been limited to the translation

of "wrinkling", whereas "twitching" has not been translated. Also the Albanian word for "face" carries a negative connotation and its use seems unmotivated. Instead of it, the translator could have used the stylistically neutral Albanian word "fytirë".

There are 5 instances of alliterations in our data. As they are words that begin with the same sounds, their phonetic similarity along with their semantic similarity is employed to make them more emphatic and memorable. In the Albanian translation, though, while their meaning has been preserved, their alliterative effect has not. "still and stark" (i palëvizur dhe i ngurosur), "crushing, killing" (mizore, vrasëse), "wearing and wasting" (çfilitur dhe vrrerosur) etc.

On the other hand, there are instances in which the English synonymic collocations have been translated into Albanian with lexical items that possess a greater degree of emotional intensity. This is more evident in particular constituents. A case in point is "insignificant" in "humble and insignificant" (32). Referring to the dairy-house, it is employed to reinforce the contrast between the way Angel Clare felt about it when he first arrived there and now that he is in love with Tess. While in the beginning he regarded it as an object of no value, now the dairy-house feels dear to him. It has been translated into Albanian as "e thjeshtë e pa stoli" (simple and with no decorations). In our opinion, these two expressions differ in the connotation of their constituents. The adjective "insignificant" highlights the idea that something cannot be considered important because it is not big or valuable enough. However, it is fairly general; it does not specify a particular quality or dimension in terms of which it is considered insignificant. In contrast, the Albanian word "pa stoli" is more specific as it emphasizes the lack of decoration or, in other words, simplicity or plainness in terms of physical appearance. The English – Albanian dictionary (Qesku, 2000, 528) translates "insignificant" as "i parëndësishëm, i pavlerë, i kotë". We believe that "i parëndësishëm" would be a better match for both the denotation and connotation of the English word "insignificant". The same thing occurs in the translation of "po e lëmë veten në të keq", which is how "stinting" (22) has been translated. O.A.L.D defines "stint" as a verb as; "to provide or use only a small amount of something". The Albanian translation, in contrast, adds to the above a certain feeling of suffering as a result of the process of stinting, which might be implied but, nevertheless, is not so explicit in the original. Interestingly, the word "decayed" (34) has been translated as "ra nga vakti". This same Albanian expression has been employed elsewhere to translate the phraseological unit "gone to seed" (p. 24) meaning in the context of the novel that those who have "gone to seed" have now lost their economic power and social status that they used to have in the past. It may be seen that although this expression manages to convey the meaning of "decayed", it is a bit exaggerated. It is not clear why the translator has opted for this expression instead of "u kalbën", the direct Albanian equivalent of the verb "decayed". We think it would be a better choice because of a very similar semantic structure. Both are used to show the destruction of something due to the influence of natural factors. Figuratively, they are applied to entities such as societies, institutions, or systems to imply the process of their gradual destruction, which is the case in the context of this novel (O.A.L.D; Qesku, 2000, p. 255).

Conclusion

In this paper we tried to analyze synonymic collocations in Thomas Hardy's "Tess of the d'Urbervilles" and their translation into Albanian. We first analyzed their formal-

semantic structure and stylistic function. Apart from classic synonymic collocations that consist of two lexical items, we found several instances with three lexical items. The synonymic relationship between the constituents of the synonymic collocations is variable, ranging from close to partial to contextual synonymy. In terms of their stylistic function, their denotative and connotative meaning as well as their juxtaposition in the context of the sentence heightens the emotion and makes the phrase more emphatic and memorable.

Next, we analyzed and compared the Albanian translations with their English equivalents to determine the extent to which their formal structure, semantic structure as well as their stylistic function were reconstructed in the translated text. We found that there is a greater degree of equivalence in their formal features and their denotative meaning and less so in their connotative meaning. The majority of the Albanian synonymic collocations contained the same number of constituent elements as their counterparts in the original. In addition, the denotative meaning of each of the constituents has been conveyed either through single direct Albanian equivalents or in some cases it has been paraphrased. Apart from a few instances, we believe the Albanian versions are accurate translations of the original expressions.

There is, however, a notable discrepancy, when it comes to the translation of their connotative meaning. There are few instances in which we could say there is a high degree of connotative overlap between the English lexical items and the Albanian ones. Most of the English synonymic collocations have been rendered by means of items where the connotation of the original expressions is either lost or is weakened considerably. Another striking feature is that when sometimes the Albanian translations sound more forceful than the original expressions.

The question that arises naturally in these cases is to what extent this connotative mismatch affects the way the foreign reader perceives and appreciates the effects created by synonymic collocations. Our impression, based on our reading and analysis of the data is that the true impact would still be hard to gauge. The process of their translation, like that of other linguistic components, involves a great deal of inconsistency. What is lost in one place is gained in another and the way a reader perceives what s/he reads cannot depend on particular details but on their combined effect along the whole novel.

Translated by the great Albanian translator, Bujar Doko, "Tess of the d'Urbervilles" has been published twice in Albania. The first time was in 1968 and the second in 2002. The first time it was intended to be read for its criticism of the British society. The second time it was read for its moving story told masterfully by Thomas Hardy. Both times, though, it was received very well by the Albanian reader, something that might suggest that the emotionality of the original has to a large degree been transmitted to the translated text.

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