

## **LAYERS OF SYNONYMY IN THOMAS HARDY’S “*TESS OF THE D’URBERVILLES*” AND THEIR TRANSLATION INTO ALBANIAN**

*Leonard Rapi, (MA)*

University of Gjirokastrë, Gjirokastrë, Albania

---

### **Abstract**

The synonymic system of Thomas Hardy’s *Tess of the d’Urbervilles* consists of two basic lexical layers, namely, dialectal and connotational. The connotational layer of synonymic lexical items can be further divided into layers such as literary and lexical items distinguished on the basis of their intensity of expression. Literary lexical items are of two kinds, archaic/old-fashioned and poetic. While indispensable as means of expression, their translation into another language presents huge challenges. In this article we will focus first on their identification and classification according to the above schema. Next we will compare them with their Albanian translations. Our purpose is to find out what translation procedures have been used and the type and degree of equivalence between them.

---

**Keywords:** Synonymic lexical items, denotation, connotation, degree of equivalence

### **Introduction**

Synonymic lexical items constitute one the most important linguistic expressive means. Their principal function in language is to represent the particular aspects of people, objects and phenomena. Their use in literary texts is a perfect example of the utilization of semantic phenomena for stylistic effects. Because they exist in synonymic groups, they give the writer the opportunity to select among them the ones which he/she thinks as fit in terms of what they denote as well as connote.

In this article we will focus on the translation of the different layers of synonymic lexical items as they appear in Thomas Hardy’s novel “*Tess of the d’Urbervilles*”. We will first try to classify them according to Ullman’s criteria (Ullman, 1962) Then we will compare

them with their Albanian translations in order to see the type and degree of equivalence between them.

### **Synonymic Lexical Items in Literary Texts**

The evocative capabilities of the synonymic lexical items are exploited, first of all, for the linguistic depiction of characters. Apart from other expressive means, dialectal lexical items are often used with the aim of creating distinct individuals in terms of their local and social-cultural profile. This is achieved by authorial comments as well as the characters' speech. In this way, the characters are placed in a certain geographical setting. For example, the people in this novel are said to come from the Wessex area, an imaginary place, which in reality corresponds to Dorset, an area in the southwest of England. Consequently, the characters' speech displays a number of features of the dialect spoken there. Dialectal lexical units are one of the aspects of that dialect. They are often found in characters coming from the lower strata of the society as well as uneducated people. Tess's parents are a typical example of this as they are very often heard speaking in the dialect. About Tess, herself, it is said that, at home she, too, used the dialect, but tried to avoid it as much as she could when she was outside. Having a very good knowledge of the traits of this dialect and wanting to make these people as real as possible, Thomas Hardy tried to represent the dialectal forms even graphologically. Being aware that the reader would have difficulty in understanding them, apart from contextual clues, he often glosses those forms himself.

Another distinct feature of the expressive meaning of the synonymic lexical items is the degree of formality they manifest due to the fact that they pertain to different language registers. Some of them demonstrate a low level of formality because they belong to colloquial style and its substrata. Others display a higher degree of formality because they are characteristic of written styles etc. However, they are all of put to use as expressive means for the delineation of characters especially from a social-cultural point of view. For example, a number of lexical units found in the speech of people of a low social status are marked as informal in the dictionary. Unlike them, people from higher social strata, such as Alec d'Erbevile tend to use different, more refined words. This is also the case for people like Angel Clare, whose wide knowledge of philosophy, history, literature and religion is also manifested in the vast vocabulary he uses.

However, the most important semantic aspect of the synonymic lexical items that serves to create varied stylistic effects is the connotative aspect. This includes all the various shades of meanings that make up the semantic structure of a certain lexical items apart from its denotative meaning. It has to do with the emotive-emotional aspect deriving from the

expressive meaning of the lexical unit. The emotive side is related to the already conventionalized shades of meaning which, when used in discourse, convey positive, negative or neutral evaluations. The emotional aspect has to do with the speaker's attitude towards the referent of the lexical unit. Their use for marking the various aspects of reality is a function of almost all lexical units that carries such meanings. However, lexical units may vary in the degree of intensity with which they carry out the process of representing the different aspects of the outer world, as in the case of near and contextual synonyms. The distinction, though, is often converted into expressive means, especially when a single lexical unit is too weak to do it.

### **The Translation of Synonymic Lexical Items**

The aim of this article is to analyse the synonymic lexical items in Thomas Hardy's "Tess of the d'Urberville" in terms of their semantic content and the stylistic function that they fulfil. Then, they are compared with their translated equivalents in order to determine the degree of semantic-stylistic equivalence between them. The identification, classification and description of the synonymic lexical items is based on the criteria set out by Stephen Ullman. We believe, however, that such a high degree of elaboration presents difficulty in the process of classification as there is no full guarantee that a given lexical unit should be placed in one category or another due to certain semantic traits it might have which make it suitable for more than one category. For this reason, for the purposes of our study we have deliberately somewhat simplified and broadened Ullman's categories which we are presenting below. This classification will serve us as a guide in the further analysis of the lexical synonymic items:

1. Dialectal Lexical Synonymic Items
2. Connotative Lexical Synonymic Items
  - a. Literary lexical synonymic Items
    1. Archaic/Obsolete Lexical Synonymic Items
    2. Poetic Lexical Synonymic Items
  - b. Lexical Synonymic Items according to the Degree of Intensity

## Dialectal Lexical Synonymic Items

**Table 1.** Dialectal Lexical Synonymic Items

1.	...he's got his <b>market-nitch</b> ...(p.9)	...sot ai ka pirë e është bërë tapë...(p. 19)
2.	Y'll be <b>fess</b> enough,... (p. 15)	...ti do të çuditesh...(p. 27)
3.	...no doubt a <b>mampus</b> of volk ...(p.16)	...njerëzit që janë të një sërë...(p. 27)
4.	...'an to kiss and <b>coll</b> ee...(41)	...të të puthte e të të përkëdhelte... (p. 61)
5.	...a poor <b>lammicken</b> feller like myself can. (p.47)	...një varfanjaku të mjerë si unë. (p. 67)
6.	...I've got to <b>teave</b> and slave, ...(p. 83)	...sa lodhem e mundohem unë... (p. 116)
7.	...you would be <b>hontish</b> wi'him...(p. 84)	...ti do ta merrje inat atë...(p. 118)
8.	I should be as dry as a <b>kex</b> wi'travelling so far. (p.110)	...do të isha tharë si peksimet. (p. 147)
9.	...and he so <b>leery</b> and tired... (p. 113)...	...u lodh u këput për vdekje...(p. 151)
10.	...one of the the most rebellest <b>rosums</b> ...(p.130)	...një rebel kokëfortë që se ka shokun...(p. 172)
Source: Author		

As the table indicates, there are 10 instances of dialectal synonymic items in our data. Their description comes from the explanatory notes at the end of the 2004 edition of “Tess of the d’Urberville“ (Hardy, 2004) as well as from Ralf W.V.Elliot’s study “*Thomas Hardy’s English*” (Elliot, 1984). The most striking feature of their translation is the fact that apart from numbers 2, 6, and 9, all the rest have not been translated into Albanian. For example, *fess* has been described as an adjective which in the Wessex dialect means *proud and conceited*. The Albanian translation is *do të çuditesh* (you’ll be surprised), which does not seem to bear any obvious relationship with the original. The adjective *lammicken* is explained as *unsteady or crippled*, whereas in Albanian it has been translated as *një varfanjaku të mjerë si unë* (a poor miserable man like me). This form of translation captures only part of the phrase, in which *lammicken* occurs. In the meantime, *miserable* has been added, which does not occur in the original.

*Hontish* meaning *hostile* is another dialectal form. The phrase that contains this word has been translated as *ti do ta merrje inat* (you’d hate him). The adjective *leery* is of Germanic origin and has the meaning *empty*. Along with the other adjective *tired*, they have been used in the meaning *tired and with an empty stomach*. This has been translated in Albanian with a synonymic couple *u lodh e u këput* (he was tired and exhausted), which translates a part of the original phrase, but misses the dialectal lexical item. The lexical item *rosum* has not been translated either. According to Elliot (1984, p. 66), this word denotes an odd or eccentric person with a weird, unusual conduct. In the source text it has been used with the adjective *rebel* in the superlative degree. The phrase is uttered by farmer Crick to describe Angel Clare. In Albanian, it has been translated as *një rebel kokëfortë* (a stubborn rebel). It is clear that the translation explicates the first part of the phrase but fails to do the same with the dialectal lexical item.

Instances 4 and 8 seem to be closer to the original although for different reasons. Instance 4 seems to be the only case where there is equivalence of meaning. However, it should be noted that this equivalence lies in the basic meaning of the expression. The dialectal element *coll* has been translated as *përkëdhelte*, which in Albanian is stylistically neutral. In the case of instance 8, the grammatical structure has been preserved, meaning that the Albanian translation is a comparison too. But the expressions differ as to the component to which the referents have been compared. In English *kex* means *dry, hollow stalk of hemlock* (Hardy 2004, p.423) whereas in Albanian the word *paksimadh* means *bread baked twice to make it dry and long lasting* (Newmark 1999, p. 623).

### **Translation of Dialectal Synonymic Lexical Items**

Lexical items utilized for their dialectal connotations constitute essential elements of the language of literary texts because they are used for artistic individualization and the creation of the atmosphere of the area where characters live. Their translation, however, presents serious challenges as it creates a number of problems. Being specific elements, exclusive to a given language, it is practically impossible to find their equivalents in other languages without some partial or total loss of their meaning or connotations that they might carry.

The most common procedure for their translation is paraphrasing, which means that it is not the word itself which is rendered into the other language but its paraphrased meaning. On the basis of our data, we believe that, with respect to the translation of the dialectal synonymic lexical items, this translation procedure has not been opted for by the translator. Instead, the translator has focused more on the translation of the context where these lexical items occur, thus leaving them out of the translated text. In this way, we have to do with what is called translation by elimination. Occasionally, the translator inserts supporting words aiming at strengthening the effect of the existing context so that the lack of the dialectal items is not felt.

In our opinion, there may be two possible explanations for this situation. The first has to do with the reasoning behind the translation through elimination, which we mentioned above. Probably, the translator has deemed it fit not to translate the dialectal items believing that the translated text will not lose much even without them. Or, may be, he was not totally sure about their meaning and, not wanting to risk misinterpreting them, he left them out altogether. We tend to accept the second because this novel was translated at a time when Albania was an isolated country and translators had to work in difficult conditions where they lacked all kinds of resources such as synonymic dictionaries, encyclopedias etc. It is

important to note that without those Thomas Hardy's language would be too difficult to decode.

### Synonymic Archaic/Obsolete Lexical Items

**Table 2.** Synonymic Archaic-Obsolete Lexical Items

1.	...with a group of country <b>hovdens</b> ... (p. 11)	...me një turmë fshatarkash... (p.21)
2.	...as it is the <b>wont</b> of cottagers to do ... (p. 46)	...duke ndjekur zakonin e fshatarëve... (p. 66)
3.	...the handsome, horse young <b>buck</b> ... (p. 48)	...po ai kokorosh elegant ... (p. 69)
4.	...he saw certain <b>brimstone</b> flames around him...	...sepse i bëhej sikur shihte flakët e ferrit ... (p. 149)
5.	... as a student of <b>kine</b> . ... (p. 120)	... duke u marrë me blegtori... (p. 158)
6.	...without any eye to <b>cramming</b> ... (p. 121)	... pa carë kokën të fitonte njohuritë ... (p. 160)
7.	... she <b>paltered</b> ... (p. 147)	...t'i dredhonte... (p. 194)
8.	...seemed lying in a <b>swoon</b> ... (p. 152)	...dukej sikur kishte rënë në amulli. (p. 199)
9.	...produced a <b>qualm</b> ... (p. 154)	...po i binte gati të fikët... (p. 202)
Source: Author		

There are 9 instances of lexical items whose meaning in the context of the work is regarded by Concise Oxford English Dictionary 11th Electronic Edition (2008), Oxford Advanced Learner's Dictionary 8th Electronic Edition (2010) and [www.thefreedictionary.com](http://www.thefreedictionary.com) as *archaic* or *obsolete*. We need to point out though that these lexical items are considered as such in the modern dictionaries of English language because they were in normal use back in the 19<sup>th</sup> century. A search in the above mentioned website, for example, shows that the lexical item *hoyden* is found in other 19<sup>th</sup> century English authors such as George Eliot and Anne Brontë. However, as they are words carrying expressive meaning apart from their descriptive meaning, they are of interest to us for their function in the novel and their way of translation. Except *swoon*, which is described by COED as literary and by OALD as obsolete, the rest of them are presented in both dictionaries either as archaic or obsolete forms which suggests that they are rarely used today.

The lexical item *hovdens* is defined by COED as *saucy boisterous girls*.

[www.thefreedictionary.com](http://www.thefreedictionary.com) offers definitions that converge in the semantic trait, *girl with a boyish behavior*. In the context of the work, it is modified by the adjective *country* referring to a group of country girls. It has been translated through a single word, *fshatarka*, which contains a diminutive suffix and is marked for gender, *fshatar-ka*. *Kine* is defined by COED as an archaic form for cows in general, whereas the translation into Albanian is *blegtori* (livestock). There is a meronymic relationship between the lexical item *brimstone*, which is defined by COED as the archaic form for sulphur and its translation. In the original this lexical item modifies the other word *flames*. A literal translation would be *flakët sulfurore* (sulphur flames). However, it has been translated as *flakët e ferrit* (the flames of hell).

OALD explains *wont* as *in the habit of doing something*, while accompanying it with the note old-fashioned, formal. Even COED defines it as archaic/literary meaning

*somebody's customary behavior*. Webster's New Dictionary of Synonyms (1984, p. 386-87) includes it in the same synonymic group as *habit, practice, customs*. About *wont*, it says that it denotes *ways, methods or customary practices that distinguish an individual or group of individuals* (WNDS 1984, p. 386-87)

In O.A.L.D the word *buck* is explained as an old informal word which means *a young man*. C.O.E.D defines it as a young male person who is a follower of fashion and is characterized by a behavior of an adventurer. In Albanian it comes as *kokorosh* (Fjalor i Gjuhës Shqipe 2006, p. 474), which back translated means *dandy*. While COED considers *swoon* as literary which means *faint* especially from extreme emotion, OALD offers more or less the same meaning but adds that it is an obsolete form, synonymous to *faint*. The lexical item, *palter*, according to COED, is an archaic form with the meaning *speak or act evasively*.

### **Translation of Synonymic Archaic/Obsolete Lexical Items**

As we said above, these lexical items are considered by modern dictionaries as old-fashioned. However, in the 19<sup>th</sup> century they were quite normal. For this reason we cannot claim that they fulfil certain stylistic functions in the novel. Like the other expressive means, they are used for what they denote as well as what other shades of meaning they might carry. Therefore, our interest in them lies in the way they are translated into Albanian.

The lexical item, *hoydens*, as mentioned, denotes a girl with boyish manners. From the emotive point of view, it conveys contempt about a girl's unrefined manners. It is uttered by one of Angel Clare's brothers, who have been portrayed in the work in negative tones as prejudiced against those who do not belong to their social strata. It is modified by the adjective *country* and it speaks of a feeling of contempt that Clare's brother has for a group of country girls that are dancing. From a translational point of view, it contains two elements, of which *hoydens* carries the main semantic-stylistic weight, whereas *country* serves as a reinforcing element. The translation into Albanian goes as *turmë fshatarkash* (a crowd of country girls). What is noticed in this translation is the lack of a linguistic means for the translation of *hoydens*, while the other word has been changed from an adjective into a noun. In our opinion, there is a kind of equivalence in that both convey negativity. However, they differ in the fact that in the original the negative derives from two lexical items; *country*, which marks the social origin of the referents and *hoyden* which shows a given quality. In the translated text, negativity comes from only one of the lexical items, *fshatarka*, showing a feeling of disdain for their social origin.

There is a certain semantic relationship between the lexical items *hoydens, kine, brimstone flame* and their translations. In the case of the first two we have to do with a

hyponymic relationship. The lexical items in the original have a more specific meaning compared with the meaning of the translations which is more general. For example *kine*, which is an old collective noun for cows, has been translated as *blegtori* (livestock, stock farming). In the third case, the relationship is meronymic. The translation of the first two suggests an attempt to capture their meaning for lack of an exact corresponding lexical item in the target language. In the case of brimstone flames, we are of the opinion that the translator has thought that the term sulphur used as part of the nominal phrase *flakët e sulfurit* (sulphur flames) would sound too technical. For this reason, he has decided to render it with an expression which is clear and normal for the reader *flakët e ferrit* (flames of hell).

It has been mentioned that *wont* refers to given customary practices which distinguish an individual or individuals from each other. In Albanian, it has been translated as *zakon* (custom). This is a lexical item without any particular expressive meaning, but it is commonly used in Albanian in similar contexts, *zakonet e vendit, e fshatit* (customs of the country, of the village). Except the fact that the lexical item in the original is a rare one, it seems that, between them, there is a relatively high semantic equivalence.

The lexical item *buck* carries a somewhat negative meaning having to do with the carefree, adventurous ways of someone, usually due to young age. They are manifested in the way people are dressed, the language they use and their disregard for social norms. This adjective describes Alec d'Urberville. In the Albanian text it has been translated as *kokorosh*. On the basis of the definition in the dictionary of the Albanian language of this word, we are of the opinion that the two lexical items are equivalent in the semantic trait of *haughtiness*. There is a difference, though, in the fact that English dictionaries lay emphasis on the age factor. When somebody is called a young buck, what comes to mind is a person of a relatively young age. In the Albanian dictionary we find that these traits are characteristic of old ages. Even the example it gives to illustrate its meaning is *plak kokorosh* (a dandy old man) (Fjalor i Gjuhës Shqipe 2006, p. 474).

The word *palter* is defined by COED as a lexical item that goes back to the 16<sup>th</sup> century originally meaning *mamble/babble*. In the context of the novel, it occurs when Angel Clare offers to help Tess and three other girls to cross the road that is filled with water by carrying them in his arms. Embarrassed, Tess says no trying to justify it with meaningless words. In this viewpoint, this is a direct occurrence of the shade of meaning given in the dictionary. The Albanian translation for this is *t'i dredhonte* (to duck). It is obvious that this form of translation reproduces the basic meaning of the verb, but not the way how this is done.

## Synonymic Poetic Lexical Items

Table 3. Synonymic Poetic Lexical Items

1	...though her seat was <b>precarious</b> enough despite her tight hold of him. (f. 69)	...por <i>mezi po qëndronte mbi shalë të kalit, sido që po mbahej fort pas Alekut.</i> (f. 95)
2	She had .... <b>succumbed</b> to his adroit advantages he took of her helplessness ... (f.83)	...i kishte <b>bërë lëshime</b> kur ai kishte fituar me dredhi nga pafuqia e saj... (f.117)
3	...she felt gratified, even though such a limited and <b>evanescent</b> triumph should involve her daughter's reputation. (f.85)	...ajo ndiente kënaqësi dhe i vinte mire qoftë edhe sikur një triumph kaq i kufizuar e i <b>sipërfaqshëm</b> ta cënonte emrin e së bijës. (f.119)
4	On these lonely hills and dales her <b>quiescent</b> glide was of a piece with the element... (f.87)	Në këto kodra dhe lugina të vetmuara, <b>të ecurit e saj të qetë</b> harmonizohej me ambientin... (f.120)
5	...were she to remain, they would probably gain less good by her <b>precepts</b> than harm by her example. (f.102)	...sikur të qëndronte ajo në shtëpi, ata ndoshta do të kishin më pak dobi nga <b>këshillat dhe porosinë</b> e saj se sa dëm nga shembulli i saj. (f. 140)
6	...for the railways which <b>engirdled</b> this interior tract of country... (f.103)	...sepse hekurudha <b>i binte vetëm përqark</b> kësaj krahine... (f. 140)
7	... the <b>verdant</b> plain so well watered by the river Var or Froom. (f. 104)	... luginë e <b>bleruar</b> , që ujitet aq mirë nga lumi Var ose Frum. (p. 141)
8	...that she was no <b>spurious</b> d'Urberville, ... (f. 130)	...se ajo nuk ishte nje d'Erbervil e <b>rreme</b> ... (f. 171)
9	...she said with a <b>frail</b> laugh of sadness... (f. 129)	...tha ajo duke qeshur me hidherim... (f. 170)
10	...a rosy warming <b>apparition</b> which... (f. 132)	...një <b>hije</b> e ngrohtë ngjyrë trëndafili... (f. 174)
11	...and <b>flaxen</b> Frances, consumptive from the winter damps ... (f. 142)	...si dhe <b>flokëverdha</b> Frensis që kishte marrë tuberkulozin nga mjegullat e dimrit... (f. 187)
12	“Very well, thank you, sir” she replied <b>demurely</b> . (f. 143)	Mirë fare, ju falemnderit, sër, - u përgjigj me <b>drojtje</b> ajo. (p. 187)
13	...and the air was <b>balmy</b> and clear. (f. 145)	...dhe ajri ishte i pastër dhe i <b>erëkëndshëm</b> . (f. 190)
14	The gaiety with which they had set out had somehow <b>vanished</b> . (f. 149)	Ato kishin dalë gjithë gëzim nga shtëpia, por tani tërë gazi dhe hareja <b>u iku pothuajse fare</b> ... (f. 195)
15	The ready bosoms existing there were <b>impregnated</b> by their surroundings. (f. 151)	Zemrat që ishin të gatshme për dashuri, <b>ndodheshin nën pushtetin</b> e mjedisit rrethues. (f. 199)
16	The air, so fresh in the spring and early summer, was stagnant and <b>enervating</b> now. (f.152)	Ajri aq i freskët në pranverë dhe në fillim të verës, tani ishte bërë i palëvizshëm dhe <b>t'i shkrehte</b> nervat. (f.199)

Source: Author

In comparison with other synonymic lexical items, the poetic ones constitute the overwhelming majority. As their number is huge, we have selected some representative instances, which we intend to make the object of our analysis. What draws the attention immediately is the fact that most of them are Latin or French borrowings. We have pointed out above that words of Latin or French origin constitute a very rich layer of the vocabulary of the English language. Because they are considered as highly formal lexical items, they are typically characteristic of literary style or other written styles.

The lexical item *precarious* marks the way Tess is sitting on the saddle of Alec d'Urberville's horse. According to OALD, it is of Latin origin and has entered English in the middle of the 17<sup>th</sup> century. It has two meanings. 1. *not safe or certain, dangerous*, 2. *likely to fall or cause somebody to fall*. COED gives two meanings. 1. *not securely held or in position, likely to fall*, 2. *dependant on chance, uncertain*. WNDS (1984, p. 208) includes it in the synonymic group *dangerous, hazardous, precarious, perilous, risky* adding that all these lexical items suggest the possibility of loss, injure, or damage but that they may not often be

interchangeable. About *precarious*, it stresses that the basic meaning is *uncertain*. In this narrow meaning it can be used without implying any certain risk factor. For example, *precarious health* is *uncertain health* and not any dangerous health condition with dangerous consequences. According to the dictionary, this term may often imply the presence of dangers that cause a state of uncertainty. *Precarious position* is an uncertain position due to the danger it presents.

*Succumb*, according to OALD, is defined as *to not be able to fight an attack, illness, temptation* etc. COED offers two meanings: 1. *fail to resist to pressure or temptation*, 2. *die from the effect of a disease or injury*. Both dictionaries point out that originally it comes from Latin or Old French with the meaning *to be overwhelmed, to lie under*. WNDS (1984, p. 884) presents it as synonymous with *yield, submit, capitulate, defer, bow* in the sense to surrender to somebody or something that you cannot resist. It says that *succumb* suggests forcefully the weakness or helpless situation of the person who surrenders and stresses that it might have catastrophic repercussions such as death, destruction or subjugation.

WNDS (1984, p. 488) places *precept* in the same synonymic group with *law, rule, regulation, statue, canon*. Their general meaning is a principle laid down or accepted as governing conduct, action or procedure. According to the dictionary, unlike the other lexical items, *precept* implies something that comes through teaching or advice rather than being imposed by some authority.

COED describes the lexical item, *engirdle*, as literary with the meaning *surround*. In WNDS (1984, p. 805) it is represented as synonymic to *surround, encircle, encompass* in the sense *surround, or close in on all sides as in a ring*. *Engirdle* tends to imply an encirclement suggestive of a belt or sash or constituting a zone. It rarely connotes a tight or confining quality in what it encircles.

*Verdant* is explained in OALD as a literary lexical item which describes grass, vegetation, fields in the sense green. It is of Latin origin. COED defines it as green with grass or other lush vegetation. However, it is not found in the WNDS. The meaning of *spurious* is defined by OALD as *false although seeming to be genuine*, whereas COED gives the following definition: *false, not original*. This dictionary gives also an old-fashioned meaning of this lexical item: *an illegitimate child*. WNDS (1984, p. 194) inserts it in the synonymic group *counterfeit, spurious, bogus, fake, sham, pseudo, phony*, and says that they are interchangeable when they mean *someone or something that is not what they pretend to be*. *Spurious*, according to WNDS, marks something which is false, not real or original. For

example, *a spurious painting* is a painting which is falsely attributed to a famous painter. A *spurious* condition is one which only superficially resembles the genuine condition.

The lexical item *flaxen* is defined by OALD as a literary adjective which is used to describe the color of hair in the meaning, *pale yellow*. *Balmy* is described in COED as a word used for weather which is pleasantly warm. OALD accompanies it with the note approving and notes that it is used for the air or the weather in the meaning, *warm and pleasant*. *Enervate*, according to OALD, is formal and has the meaning *to make somebody feel weak and tired*. WNSD (1984, p. 846) places it in the synonymic group *unnervate, enervate, unman, emasculate*, and points that they are interchangeable when they suggest deprivation of strength or vigour and of the capacity for endurance. *Enervate* implies a more gradual physical or moral weakening or dissipation of one's strength until one is too feeble to make efforts. It also adds that implies a weakening of moral fiber under the influence of debilitating factors.

### **Translation of Synonymic Poetic Lexical Items**

As these lexical items belong to the literary style, which is also seen in the dictionaries of the English language, their expressive meaning turns out to be of a relatively high intensity. These lexical items express the speaker's attitude towards the entity they refer to. For this reason their translation should capture not just their basic denotational meaning, but also the other nuances of meaning that they carry.

The lexical item *precarious* has been translated as *mezi po qëndronte mbi shalë të kalit* (she could barely sit on the saddle). This way of translation is close to the first meaning of *precarious* according to COED, which is *likely to fall*. What is noticed is the inclination towards translation through paraphrasal, that is, the explication of the meaning through a comprehensive linguistic expression. As pointed out, this word implies the presence of a risk factor which renders something uncertain. We believe that this nuance of meaning is present in the Albanian translation, which makes both expressions to some degree equivalent in terms of connotation. The difference lies in the way this meaning has been conveyed to the reader. Whereas in the original there is a single lexical item, in the translated text we have a whole sentence.

In the case of the lexical item *succumb*, if we set out from the information offered by dictionaries, we would tend to think that we have to do with a somewhat different interpretation on the part of the translator, which has led to a deviation from the meaning in the original text. According to the dictionaries we have referred to, the basic semantic trait of this lexical item is the surrender to pressure exercised by certain factors. It also carries an

additional nuance of caving in to the power of somebody or something. This semantic content is essentially different from that of the translated expression, *i kishte bërë lëshime* (had made concessions). In our opinion, these two expressions are not comparable in terms of what they denote and imply because making concessions does not necessarily imply unconditional surrender.

The lexical item, *precepts*, has been translated with a synonymic collocation, *këshillat dhe porositë* (advice and orders). We believe it is an adequate expression as it captures what this lexical item implies; something that is taught through advice. The fact that in translation there are two synonymic lexical items emphasizes this nuance of meaning. *Engirdle* has been translated as *i binte përqark* (went around it). Bearing in mind the definition of this word as well as the analysis of its additional semantic nuances, we believe the Albanian translation manages to capture its main semantic trait. However, as dictionaries suggest, this word belongs to literary style, which does not seem to be present in the translation. Unlike the other lexical items, *verdant* displays the highest degree of equivalence with its Albanian correspondent in both its basic meaning and the literary connotation it carries. Both, *verdant* and *i bleruar* contain the same semantic component, *something in green*, and both are used to describe entities such as grass, trees, fields etc. Furthermore, they have this literary connotation which makes them characteristic of literary texts.

A high degree of equivalence, especially in its denotation is found in the lexical item *spurious* and its corresponding Albanian word *e rreme*. The same, however, cannot be said about their connotation, which, due to its high degree of formality, is more stressed in the English lexical item. The Albanian word is stylistically more general and for this reason it may be found in a number of linguistic styles.

The lexical item *flokëverdha* has been used to translate *flaxen*. We can see a certain degree of equivalence in that both words describe the yellow colour of hair, but they differ in the exact shade of yellow that they denote. The Albanian lexical item does not make any distinction because of the lack in Albanian of lexicalized linguistic expressions that capture fine hues of colours. On the contrary, the English lexical item, according to OALD marks a pale yellow. On the basis of this fact, it turns out that the lexical item *flokëverdhe* does not seem to faithfully represent the shade of colour of the character's hair.

There is a problem in the translation of the lexical item *balmy*. As we saw above, this word denotes warm and pleasant weather. In the context of the novel this word is followed by another adjective *clear* and they both qualify the noun *air*. In Albanian these have been translated as *i pastër dhe i erëkëndshëm* (clear and pleasant smelling). If we take *i pastër* as

the translation of clear, the other expression should be taken as a case of overtranslation because it is not found in the original. The translation of the word enervating reflects once again the translator's tendency to render these terms with simple ones that belong to colloquial style. More specifically, it has been translated as t'i shkrehete nervat. Although equivalent in their basic meaning, there is obvious discrepancy in the degree of formality between the two.

### Synonymic Lexical Items according to the Intensity of Expression

**Table 3.** Synonymic Lexical Items according to the Intensity of Expression

1	And what a <b>crumby</b> girl! (p. 39)	<i>Dhe vajza është aq e bukur, sa t'i rrëmbesh kokën!</i> (p. 58)
	Having at last taken here course, Tess was less <b>restless</b> and abstracted....(f.44)	<i>Pasi morri më në fund një vendi, Tesi e mblodhi mendjen dhe disi u qetësua...</i> (f.64)
2	...and so made a reflector of the panes, as it is the wont of <b>bedecking</b> ( <i>decorate lavishly</i> ) cottagers to do. (p. 46)	<i>...dhe, duke ndjekur zakonin e fshtarëve që pispilloren, e shndërroi xhamin e dritares në një farë reflektori të madh.</i> (p. 66)
3	He was <b>inexorable</b> ...(f.52)	<i>Ai u tregua i palëkundur, ...</i> (f.75)
4	Some Sileni of the <b>throng</b> ( <i>a large densely packed crowd</i> ) sat on the benches and hay-trusses by the wall....(p. 63)	<i>Afër murit kishin ndenjur mbi frona dhe mbi duaj me kashtë disa silenë...</i> (p. 88)
5	She did not <b>abhor</b> dancing, but she was not going to dance here. (p. 63)	<i>Tesi nuk ishte kundër vallëzimit, por këtu nuk i pëlqente të vallëzonte.</i> (p. 88)
6	Thereupon, finding Tess unfairly <b>browbeaten</b> ( <i>intimidate or cajole with words or looks, ....</i> (p. 67)	<i>Duke pare se Tesi ishte sharë dhe fyer pa të drejtë</i> (p. 93)
7	...The paint with which they were <b>smear</b> ed, ...(p. 88)	<i>...ngjyra e bojës, që i mbulonte ato...</i> (p. 122)
8	'Tis <b>knack</b> , not strength that does it. (p. 114)	<i>Këtu s'bën punë forca, por vetëm shkathësia</i>
9	But, before <b>venturing</b> to <b>make the revelation</b> ...(p. 130)	<i>Mirëpo, duke mos guxuar të hapte ndonjë bisedë...</i> (p. 172)
10	O no! he can't <b>stomach</b> old families!...(p. 131)	<i>Po, familjet e vjetra Kleri nuk i gëlltit dot!</i> (p. 173)
11	...at which convenances begin to <b>cramp</b> natural feeling...(p. 132)	<i>Ku konvencionalizmat fillojnë të ndrydhin ndjenjat e natyrshme...</i> (p. 174)
12	<b>Ethiopic scorching</b> browned the upper slopes of the pastures...(p. 152)	<i>Nga rrezet përvëluese të diellit, shpatet e sipërme të kullotave...</i> (p. 199)
13	Its heavy <b>scents</b> weighed upon them...(p. 152)	<i>Kundërmimet e tij të rënda te sfilitnin...</i> (p. 199)
14	An up-hill and down-dale ride of twenty-odd miles through a <b>garish</b> ( <i>obtrusively bright and showy</i> ) mid-day atmosphere...(p. 172)	<i>Më shumë se njëzet milje bëri ai në mes të vapës...</i> (p. 224)
15	Her lover must have guessed her <b>overwrought</b> ( <i>in a state of nervous excitement, anxious</i> ) state, and invented some excuse for her non-appearance...(p. 182)	<i>Enxheli dukej se e kishte kuptuar gjendjen e vajzës dhe e kishte shpjeguar në njëfarë mënyre mungesën e saj...</i> (p. 235)
16	...those <b>harridans</b> ( <i>a strict bossy or belligerent old woman</i> ) on the panels upstairs ... (p. 225)	<i>...ato shtrigat e vjetra që pamë në mur...</i> (p. 286)
Source: Author		

Synonymic emotive-emotional lexical items make up an essential layer of the synonymic system of the language in Hardy's novel "Tess of the d'Urberville". The purpose of their use derives from the expressive meaning they carry. As in the case of the poetic

lexical items, due to their huge number, some of them have been chosen with the aim of analyzing them in order to see the degree of equivalence with their Albanian translations.

The lexical item *crumby* is a word which, according to the notes at the end of the text (Hardy 2004, p. 421), means *plump but in a pleasant way*. In the novel it is uttered by Alec d'Urberville and refers to Tess to express the physical attraction he feels towards the woman, Tess Derbyfield. *Restless* is defined by COED as unable to rest as a result of anxiety or boredom. OALD defines it as: unable to stay still or be happy where you are because you are bored or need a change. WNSD (1984, p. 420) classifies it in the synonymic group *impatient, nervous, unquiet, restless, restive, uneasy, fidgety, jumpy, jittery*. According to the dictionary, they are comparable when they mean manifesting signs of unrest or inability to sit still or quiet. About *restless*, it points out that it specifically carries the connotation of an inner anxiety that is manifested in the behaviour of the individual.

*Bedecking* is a verbal adjective with the meaning, according to OALD, *to decorate somebody/something with flowers, flags precious stones etc*. According to WNSD (1984, p. 22), it is synonymous to *adorn, decorate, ornament, embellish, beautify, deck, bedeck*. Of these, *bedeck* lays special emphasis on the superfluous presence of decorative elements with the aim of highlighting the outer appearance. Inexorable refers to Alec d'Urberville. It is a formal lexical item which describes something that cannot be stopped or changed. In WNSD (1984, p. 441) it is included in the synonymic group *inflexible, inexorable, obdurate, adamant, adamantine*, which are comparable when they mean *not to move/deviate from a predetermined course or purpose*. All of them are used for people, decisions, laws or principles but differ in the way they are used. When *inexorable* is used for people it emphasizes deafness to entreaty.

*Abhor* is placed in the synonymic group *hate, detest, abhor, abominate, loathe* with the common semantic component *an extreme aversion especially as coupled with enmity or malice*. *Abhor* suggests *a deep feeling of disgust*.

The lexical item *browbeat* (WNSD 1984, p. 462) is included in the synonymic group made up by *intimidate, bully, cow, browbeat*, which are comparable in the meaning to frighten or coerce by frightening means into submission or obedience. *Browbeat* implies a cowering through arrogant, scornful, contemptuous, or insolent treatment.

OALD defines *knack* as a special skill or ability that you have naturally or can learn. According to WNSD (1984, p. 374), it is comparable with *gift, faculty, aptitude, genius, talent, bent, turn* in the sense *a special skill in a certain kind of activity*. Again, according to the dictionary, *knack* stresses ease and dexterity in performance.

In OALD *cramp* is defined as to prevent the development or progress of somebody/something. The lexical item *scent* (WNDS 1984, p. 750) draws attention to the physical aspect of the sense of smell and stresses the scent that an object emits which is perceived by the smelling organs. *Smear*, according to OALD, means *to spread a substance over a surface roughly or carelessly*.

### **Translation of Synonymic Lexical Items according to the Intensity of Expression**

In the group of synonymic lexical items according to the degree of intensity there are those in which there exists a relatively high degree of equivalence between the lexical items in the original and their translations. For example, the translation of the lexical item *bedecking* displays a high degree of equivalence due to the common semantic trait in both *bedecking* and its Albanian translation *që pispilloshen*. This semantic trait is the superfluous presence of elements of decoration that aim to emphasize the outer physical aspect of somebody/something. *Knack* is another lexical item which displays almost complete equivalence with its own translation. We believe that *knack*, which according to the dictionary of synonyms, implies *ease and dexterity in doing something*, has been translated with its direct counterpart in the Albanian language *shkathtësi*. Even *cramp*, like *bedecking* and *knack* is almost equivalent to the Albanian, *ndrydhin*, as both share the same semantic component of *preventing something from growing or developing*. This is also the case with *scents* which is quite close to *kundërmimet*, in the common semantic element of the smell emitted by something and perceived by the human nose. In this last case, it would be safe to say that there is equivalence between them even in their belonging to literary style.

Contrary to those instances, though, there are other lexical items in which there are noticeable discrepancies in the degree of intensity between them and their translations. There are cases when the translated expressions do not manifest the same degree of intensity of expression as their original counterparts. This is most obvious in the case of *abhor*. We believe that the translated version, *nuk ishte kundër* (she was not against) is far from the original from the point of view of its expressive meaning. The only meeting point between the two, for us, is the simple fact that both express aversion to something. However, the expression in Albanian fails to convey the degree of intensity like *abhor*, which goes from aversion to enmity.

The lexical item *crumby* has been translated into Albanian with an idiomatic expression, *aq e bukur sa t'i rrëmbesh kokën*. This expression cannot be backtranslated but suffice to say that it stresses Tess's physical beauty. It should be noted, though, that compared with the English word, if we would be looking for any kind of equivalence, that

would focus on one point only, which is both stress her beauty. Beyond that, in our opinion, there is no other element of equivalence between them.

As it was pointed out above, *restless* implies an inner anxiety which is manifested in the outer behaviour of the individual. In the original text it has been used to describe Tess's mood when she has decided to meet the d'Urbervilles. It is said that having made this decision she was *less restless*. This too has been translated with an idiomatic expression, *emblodhi mendjen* (she set her mind at ease). In our opinion, this way of translation amounts almost to a particular translation procedure which is that of translating something with its antonym. It also testifies the translator's tendency to lower the degree of formality to the level of everyday, colloquial style. This is also true of *smear*. According to OALD, it implies the spread of a substance over a surface in a rough, careless way. This nuance of meaning does not seem to be present in the translation, *mbulonte* (covered), which is a generic term with no special connotations.

The lexical item *inexorable* is an intermediate case. It is an adjective which shows something or somebody that is unstoppable on their way, regardless of the others' attempts. OALD illustrates its use with the examples *inexorable rise of crime*, *the inexorable progress*. However, we think that translation with the dictionary terms is not suitable for *inexorable*, as it is used in the novel. We believe that translation with the adjective *i palëkundur* (unshakable) is more acceptable because it seems to carry more adequately the nuances of meaning of the item in the original. Apart from this, there is also equivalence in that they both pertain to literary style. This is more so for *inexorable*, but even the Albanian word is often met in literary texts.

Another phenomenon is that when the translation has a higher degree of intensity than the original expression. A case in point is the lexical item *browbeat*. In Albanian we find the synonymic couple *ishte sharë dhe fyer* (she was insulted and offended). As we can see, we have to do with two lexical items with the same semantic trait. Placing them one after the other causes this semantic trait to be perceived more forcefully, which inevitably leads to a heightened intensity of expression of the synonymic couple as a whole and makes it rather emphatic.

### **Conclusion**

This study focused on some of the layers of the synonymic system in Thomas Hardy's novel "*Tess of the d'Urbervilles*". Primarily, we intended to identify and classify synonymic lexical items according to their distinct semantic traits. Next we compared them with their translations into Albanian in order to identify the procedures used for their translation as well

as the degree of equivalence between them. On the basis of the analysis of our data, we found that their translation displays a number of phenomena.

Dialectal lexical items turn out to be the most difficult to translate. Even though crucial as stylistic means of expression, due to their special nature, their translation remains rather problematic. This is manifested in the fact that the majority of them have not been translated. Instead, their context of use has been translated. Very often other lexical items which are not in the original are added, probably in an effort to compensate for the effect of their omission from the text.

Another category is that of archaic/old-fashioned lexical items. They were analyzed not because of their oldness but for their special connotations. In terms of equivalence between them and their translation, it may be said that there is equivalence in their denotation. The degree of equivalence in their connotations varies from partial to inexistent. Very few instances show a relatively high degree of connotational equivalence.

The poetic lexical items are the most numerous. They have been translated in various ways such as through paraphrasal, direct translation, translation with idiomatic expressions of the target language etc. This wide variety of translation procedures suggests the translator's inclination towards creative translation. Another noticeable inclination is that of rendering highly formal lexical items with normal, simple words that are typical of everyday use. These patterns of translation have led to equivalence in what these lexical items denote, but not in what they connote.

The synonymic lexical items according to the degree of intensity exhibit two kinds of tendencies in their translation. The more prevalent one is when the translation does not have the same degree of intensity as the original. The other when the Albanian expression has been made to sound more forceful than its English counterpart.

In sum, it could be said that while there is in general a high degree of denotative equivalence, this is not the case as far as connotative equivalence is concerned. In a number of instances this is conditioned by systemic differences between English or Albanian. There are, though, other instances where this has been a deliberate choice on the part of the translator. It is quite difficult to say how much these connotative discrepancies have affected the way the intended stylistic effects are perceived by the target reader. Being a long text and owing to inconsistency of translation, it is difficult to gauge the overall effect throughout the novel.

**References:**

Concise Oxford English Dictionary, 11<sup>th</sup> Electronic Edition, 2008

Fjalor i Gjuhës Shqipe, Tiranë: Akademia e Shkencave e Shqipërisë, 2006

Oxford Advanced Learner's Dictionary, 8<sup>th</sup> Electronic Edition, 2010

Peter Newmark, Oxford Albanian – English Dictionary, Oxford: Oxford University Press, 1999

Ralf W.V. Elliot, Thomas Hardy's English, New York: Basil Blackwell Inc, 1984

Stephen Ullman, Semantics: An Introduction to the Science of Meaning, Oxford: Basil Blackwell, 1962

Thomas Hardy, Tess of the d'Urbervilles, New York: Bantam Dell, 2004

Webster's New Dictionary of Synonyms, Springfield Mass: Merriam-webster, 1984