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Recommended Citation

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The Style of translation in George Orwell's masterpiece "1984" between English SL and Albanian TL language

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Abstract: The main purpose of this paper is to provide an all-embracing approach with respect to the style and method of translation between English and Albanian version of George Orwell's masterpiece "1984". Among others, it is worth pointing out that the underlying peculiarity of translating literary or so-called non-fiction texts is that of explaining the cultural context, translator foreword may be at a high degree permissible. Consequently it leads to a close relation author-translator-reader relationship. The style of "1984", is at a large extent an emotional one. The style primarily reflects on the gist of this masterpiece and strives to mirror the old British class system. Indeed this style is associated by an oppressive language which evokes a sense of misery, lack of freedom of speech and evil-minded and suppressive attitude of white-collars of totalitarian regimes. Due to the fact, there has been mainly applied a literary method of translation, which varies from one word to one word, clause to clause and sentence to sentence. Apart from that, the style and piercing criticism have paved the path for a wide usage of metaphors, which also poses a challenge for finding the appropriate and accurate equivalents from SL to TL. In this regard it's worth analyzing the combination of both literal, word-for-word translation and free translation which both have in common the unconditioned probability lexical equivalent for each lexical item. Whereas, the underlying feature of free-translation is lexical adaption to "idiomatic" expressions and figures of speech as a whole. **Key words:** *methods of translation, style, word-for-word translation, literal translation, lexical equivalence*

Introduction

George Orwell's style in "1984", aims to mirror and come up to a piercing criticism towards the so-called "demoniac reality" of totalitarian regimes, immorality and treachery. Nonetheless, one of the protagonists in his masterpiece *Winston* incarnates the image of an official who has an ever-lasting desire to be "worshipped". Throughout his masterpiece there is continually evoked a sense of "fatalism". Consequently, the gloomy and dark reality of fatalism is consistently described by such adjectives such as *urgent, haunting, terrifying* and *brilliant* which assume the "omnipotent power" of regime. Winston represents the full degrading of human integrity. The party has been in a lucid and straightforward manner described as a devouring monster. In this regard, it also implies a political dimension by using "rats" as the torturers of Winston and the system which sought to endorse them, poses a threat to human beings which resemble to beetles, rodents and vermin. Bloom's (49:2007).

Despite the fact, people of Oceania, are portrayed as vigilant, evil-minded and being enclosed in an impenetrable shell. In its essence, "1984" is a parody of a totalitarian mentality and at the meantime a warning for mystical adoration of "sacred" leader and fanatical hatred enemy of the "satanic" enemy. Indeed, the masterpiece would have been bare of artistic if there weren't protagonists who commit sex as an act of political defiance, who drink coffee, buy antiques and build a human micro-cosmos, that we then see destroyed. Bloom's (86:2007).

Indeed, the style heavily relies on the choice regarding manner rather than matter of expression rather than content and this kind of division is implied in the common definition of style as way of writing and mode of expression. In fact this approach may be considered *dualist*, because it is mainly elaborates the *form* and *meaning*. Leech (13:2007). As a result, in "1984" there have been interwoven to each other *literary, word for word translation* and *free translation*, aiming to carry out a *total translation*. Generally speaking, translation has been consistently defined with *reference to meaning*, translation is said to have the same meaning as original. *Meaning* is commonly considered as one the key traits of a language and as matter of a fact SL text has an SL meaning and TL text has a TL meaning. Despite the fact, meaning is a total network of relations entered into by any linguistic *form text, item-in-text, structure, element of structure*, class, term of system etc. Catford (35: 1965).

Meanwhile, Catford also distinguishes *formal relations* and *contextual relations*. By formal relations are implied the relations between one formal item and others in the same language. In addition, there has been also drawn a distinction amidst between grammar and lexis. In this context, in *grammar* this may be a relation between units of different rank

in grammatical hierarchy, the relations between terms in a system, the relations among an element of structure at a higher rank, co-textual relations between grammatical classes or items in a text etc. Whereas, considering the *lexis* there are formal relations between one lexical item and others at the same lexical set and formal co-textual relations between lexical items in the text. By *contextual relations* implied the relationship between grammatical and lexical items to linguistically relevant elements in situations in which the items operate in texts. Catford (36:1965).

Due to the fact that Orwell's 1984 is at a high degree comprised of *connotative meanings* it is worth pointing out three main factors, which Nida refers to them as three principal sources *a) the speaker associated with the word, b) the practical circumstances in which the word is used c) the linguist setting characteristic of the word.*

A comparison between English SL (source language) and Albanian TL (target language) versions

English version, Orwell 1984 (3:2000). *It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.*

Albanian version Orwell 1984 (25:2005). *Ishte një ditë e ftohtë dhe e shndritshme prilli, orët e qytetit ranë trembëdhjetë herë. Në mjekrën e zhytur në gjoks, në përpjekje për t'iu shmangur erës, Uinston Smithi nxitoi mes dyerve të xhamta për të Bllokut të Fitores, megjithëse jo aq shpejt sa të ndalte pluhurin prej rëre që hyri brenda bashkë me të.*

Indeed, it is almost far-fetched to attain a total equivalence between languages, owing to the fact that are quite different from each other and as a consequence are comprised of a wide variety of codes and rules which are indispensable to regulate the construction of grammatical structures of a language. In the course of history, translators have been frequently accused of reproducing only a part of original and this has been merely perceived as a "betraying" of author's intentions. Therefore it's worth recalling the Italian proverb *traduttore, traditore*. Generally speaking, translators are commonly faced with dilemma's and at the meantime have continually sought for "*formal equivalents*" which tend to preserve the context-free semantic sense of the text of its context-sensitive communicative value of the text or find "*functional equivalents*" which preserve the context-sensitive communicative value of the text. Roger (6:1991).

In addition, there have been suggested numerous meanings for the word translation. Therefore, Roger distinguishes three meanings for the word translation such as follows: *a) translating: the process (to translate the activity rather than the tangible object b) a translation: the product of process of translating (i.e translated text), c) translation, the abstract concept which encompasses both the processes of translating and the product that the process has.* Roger (13:1991).

Thus, Nida attempts to draw a distinction between "*dynamic equivalence*" and "*formal equivalence*". He argues that in terms of receptors rather than in terms of their respective forms it is worth focusing on the intelligibility of translation. Obviously, intelligibility doesn't necessarily refers to the extent how understandable are the words and the varying degree of comprehensibility of grammatical constructions. "*Dynamic equivalence*" is mainly defined in terms of the degree to which receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. Nida (24:1969). However, this response may fail to be identical due to fact that cultural

and historical settings may distinguish from each other. In cases when a translation lacks a high degree of equivalence this leads to vagueness and fail to meet its purpose. Nida (22-24:1969).

Synonyms for adjective bright: *bright, brilliant, radiant, luminous, lustrous, effulgent, refulgent, beaming, lambent, lucent, incandescent*. It mainly refers to things which vary in degree which they shed light or are pervaded by light according to circumstances. Meanwhile, when it in reference to fire burning material such as (coals), it suggests a good draft of flames; when it is used in reference to a day it implies lack of clouds, fog or smoke, or other obstacles to passage of sunlight. Some other examples may be: *a bright star, a bright sword, bright eyes, a bright color*. Webster's (115:1968). A bright color is strong, intense, and noticeable, and not dark. Example: *Her eyes were bright blue*. It is also used of colored things, *Example: Bright birds flash through the air*. Cobuild Collins (171:1987). Apart from that, in certain contexts it also renders the meaning *glistening* or *shiny* when used to describe a certain

phenomena. Synonyms for Albanian lexical equivalent of bright, i/e shndritshëm: *i shkëlqyer, i praruar, vezullues, shndritës, kristal, i kristaltë, si rrezja e diellit, i shquar*. Tupe (543:2007). In addition, it's worth noting that in various contexts, adjective bright also renders some other meanings such as: *mendjemprehtë, mendjehollë, i zgjuar, i gjallë, i gëzuar*. Stefanllari (53:2003).

While analyzing the word nuzzle, translator has strived to somehow denote as combinations of qualities or combinations of actions which comprise a lexical gap in the target language. Newmark (117:1988). Apparently, if you nuzzle someone or something, you gently rub your nose and mouth against them, especially to show affection: Examples: *'Ellen, ' he said, nuzzling her neck, I could see the horse nuzzling at Ned's coat. She nuzzled closer and her hair tickled his chin*. Collins Cobuild (988:1987). The verb nuzzle in Albanian language renders a wide range of meanings and lexical equivalents such as: *nuhat, (qeni), rrëmon me hundë (derri), prek, shtyn me (hundë)*. Stefanllari (268:2003). Despite, it also bears numerous synonyms in Albanian language such as: *fundos, gropos, vithis, kredh, ndrys, rras, zhulas, fus (ne gjendje të vështirë), ngjyey lyej (penën), njom*. Tupe (697:2007).

The vast majority of dictionaries have the tendency to enumerate the so-called "wide semantic range". Therefore, the adjective vile is comprised of a wide variety of meanings. If you say that someone or something is vile, you are emphasizing how unpleasant they are and how much you dislike them. Examples: *England's vile weather, you are saying that, they are so disgusting that people are likely to be shocked or horrified by them. 'You're vile!' she shouted her vile language, o vilely. Her situation was vilely exploited by the other two*. Collins Cobuild (1625:1987).

Synonyms for the adjective vile are as follows: *base, low, a depraved, corrupted, perverted, debased, debauched, coarse, vulgar, obscene, gross, foul, filthy, nasty, dirty, mean, abject, sordid, offensive, repulsive, revolting, loathsome*. Webster's (861:1968). In Albanian language the adjective vile renders numerous meanings and it is worth underpinning a broad scope of lexical equivalents such as: *i turpshëm, i urryer, i përbuzur, a vile language: fjalë të turpshme, vile weather: kohë e keqe, i poshtë, i ulët*. Stefanllari (433:2003). Besides that, according to the context which is used, it also bears similar meanings such as: *i përçmueshëm, i shpërfillshëm, i nënvlerësueshëm, i urryer, i urrejtshëm*. Tupe (387:2007).

However, it is worth noting that the vast majority of above-mentioned synonyms may be "logically obscure" as Newmark puts it, or at a high degree unrelated to any corresponding words in other languages. Apart from that, he also argues that SL word shares a common component with a non cognate TL word whereas the sense of TL's cognate word may provide distinctive component. Newmark (118:1988).

English version Orwell (2:2000). *The Ministry of Truth Mini-true, in Newspeak was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. From where Winston stood it was just possible to read.*

Albanian version Orwell (27:2005). *Ministria e së vërtetës, Minivër në Gjuhën e Re, ishte krejt ndryshe nga çdo objekt që të kapte syri. Një strukturë piramidale prej betonI xixëllues që ngrihej, kat pas kati, 300 metra në ajër. Tre slloganet e Partisë, shkruar me shkronja elegante në fasadën e saj të bardhë, lexoheshin qartë që prej ku ndodhej Uinstoni.*

Within the framework of attaining *the lexical equivalent*, it is essential to preliminarily carry out a fully fledged analysis of the adjective *glittering*. In English language, it renders numerous synonyms such as: *sparkle, flash, gleam, glance, glint, scintillate, coruscate and twinkle*. Webster's (376:1984). In this context, it is also rudimentarily perceived as a verb *glitter*: *xixellon, vezullon* and noun: *xixëllim, vezullim*. Stefanllari (171:2003). The verb sour renders a wide variety of synonyms in English language, respectively: *rise, arise, ascend, mount, tower, levitate, surge etc*. Whereas, Albanian equivalents are *ngre, ngjis, lartësoj, hipi, lartoj, curroj, çipëroj (veshët), heq, drejtoj lart, (vendos në këmbë)* etc. Tupe (327:2007).

Anyway, the adjective enormous encompasses a wide selection of synonyms such as; *vast, immense, colossal, titanic* and equivalents in TL target language are *i pamasë, i panumërt, i pafund, i pakufijshëm, i pamatshëm, i pallogaritshëm*. As a result, it's worth emphasizing that this variety gives translator the opportunity for a numerous choices. Tupe (360:2007).

Lexical Equivalence and meaning

Nevertheless, opting for a subtle componential analysis of translation, it is indispensable to put a particular emphasis on translating “cultural words”, “transference” and “functional equivalents”. In this point of view, it’s worth noting that primarily rely on the type of text, the target reader who may at a large extent overlook the common features of text-type and importance of cultural word in text. Newmark (119:1988).

Furthermore, Cruse distinguishes four main types of meanings: *propositional meaning, expressive, meaning, presupposed meaning and evoked meaning*. A) The propositional meaning of a word or utterance aims to provide a description of real or imaginary world, as it is perceived by speaker. b) expressive meaning is primarily concerned with speakers feelings or attitude, rather than words or utterances it refers to. Therefore this is not true only for utterances pertaining to the same language but also words which is being referred to as synonyms or near-synonyms from different languages, c) presupposed meaning comes as a result of co-occurrence of restrictions which are further sub categorized in selection restrictions and collocation restrictions d) evoked meaning concerns dialect and register variation and it is categorized based on *geographical*, (Scottish, American, English dialect which oppose each other such as lift or elevator), *temporal*, (word structures which are commonly used by at a high degree by the members of a certain community or at different historical periods such as verily or really). Baker (12-15: 1992). In this respect, Jakobson assumes that equivalence shall be classified in three main types respectively, *inter-semiotic equivalence, (equivalence between sign systems), inter lingual (equivalence between two languages), and intra-lingual, (equivalence within one language; paraphrasing or rewriting the same content)*. The second type, *intra-lingual, is one where translation equivalence is classified in*. Jakobson (1959). Based on this classification, translation from SL to TL which implies at a high degree intra-lingual equivalence.

Orwell 1984, SL source language English (136:2000). *At each stage of his imprisonment he had known, or seemed to know, whereabouts he was in the windowless building. Possibly there were slight differences in the air pressure. The cells where the guards had beaten him were below ground level. The room where he had been interrogated by O'Brien was high up near the roof. This place was many meters underground, as deep down as it was possible to go.*

Orwell 1984, TL target language Albanian (284:2005). *Në çdo fazë të burgimit e kishte ditur, ose dukej sikur e kishte ditur, që kishtë qenë vetëm në qeli pa dritare. Ndoshta ndryshimi midis tyre qëndronte në presionin e ajrit. Qelitë ku ishte rrahur nga gardianët kishin qenë pak sipër tokës. Dhoma ku e morri në pyetje O'Brajëni kishte qenë lart, diku afër çatisë. Vendi ku ndodhej së fundmi ishte shumë metra nën dhe, më poshtë nuk shkohej.* In Albanian version translator has strived to convey propositional meaning, by providing a description of the real world as it has been perceived by the speaker in TL.

Orwell 1984, SL source language English (137:2000). *O'Brien picked up the cage and brought it across to the nearer table. He set it down carefully on the baize cloth. Winston could hear the blood singing in his ears. He had the feeling of sitting in utter loneliness. He was in the middle of a great empty plain, a flat desert drenched with sunlight, across which all sounds came to him out of immense distances. Yet the cage with the rats was not two meters away from him. They were enormous rats. They were at the age when a rat's muzzle grows blunt and fierce and his fur brown instead of grey.*

Orwell 1984 TL target language Albanian. (286:2005). *O'Brajëni e sollti kafazin tek tavolina më e afërt. E vendosi me kujdes sipër kadifesë. Uinstonit iu drodhën zorrët e barkut. Kishtë ndjesinë se ishte tërësisht vetëm. Sikur ishte në mes të një shkretëtire pafund, të sheshtë, bosh, përmbytur me diell dhe plot tinguj që vinin nga largësi të pamata. Ndërkohë që kafazi me minj ishte veç dy metra larg tij. Minj të stërmëdhenj. Ata ishin në moshën kur turiri bëhet më i fortë ndërsa qimja merr ngjyrën kafe në vend të ngjyrës gri.* Contrary to the aforementioned paragraph, translator has succeeded to underpin the expressive meaning with regard to speaker’s feelings and attitude in TL target language.

Meanwhile, problems at a large extent arise when it is raised the question of meaning and translation, primarily concerned with idioms, puns and culture bound words. Consequently, translation implies more than replacement of lexical and grammatical items between languages, but the emphasis is mainly focused on translation of idioms and metaphors. Bassnett (34:1980). Meanwhile, Popovič distinguishes four types of equivalence: a) *linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation*. b) *paradigmatic equivalence occurs when there is equivalence of ‘the elements of a*

paradigmatic expressive axis', i.e. elements of grammar, which Popović sees as being a higher category than lexical equivalence, c) stylistic (translational) equivalence occurs when there is 'functional equivalence' of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning', d) textual (syntagmatic) equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Moreover, Eco argues that “*equivalence in meaning*” shouldn’t be considered as a criterion for an precise and accurate translation, owing to the fact that to define the still undefined notion of translation one would have to employ a notion as obscure as equivalence of meaning and many people try to reason out that “*meaning*” is the one which remains unchanged in the “*process of translation*”. In this respect it is totally unacceptable to embrace the “naive idea” that “*equivalence in meaning*” is merely provided by synonymy, since it is already commonly agreed that there are no complete synonyms in language. Eco (9:2001). In addition, Benjamin (1923) claimed that translation comprises a pure language, “*a Reine Sprache*”, because translated text can never reproduce the meaning of the original, it plainly “*evoked the sense*” on the feeling that all languages somehow converge. In this regard, the vast majority of languages chiefly intend the same thing, which at a large extent it is not accessible to any one of them except the totality of their mutually complementary intentions. He assumes that: “*If there is a language of truth, in which the final secrets that draw the effort of all thinking are held in silent repose, then this language of truth is true language.*” Eco (10:2001).

Methods of Translation in Orwell 1984 English SL (source language) and Albanian TL (target language)

Literal translation

This type of translation aims to convey the nearest SL grammatical constructions to TL equivalents and lexical words aren’t merely translated out of context. This method has been widely employed by translator as in the following paragraphs:

English SL source language, Orwell (48:2000). *It was the middle of the morning, and Winston had left the cubicle to go to the lavatory. A solitary figure was coming towards him from the other end of the long, brightly-lit corridor. It was the girl with dark hair. Four days had gone past since the evening when he had run into her outside the junk-shop. As she came nearer he saw that her right arm was in a sling, not noticeable at a distance because it was of the same color as her overalls. Probably she had crushed her hand while swinging round one of the big kaleidoscopes on which the plots of novels were 'roughed in'. It was a common accident in the Fiction Department.*

Albanian TL target language, Orwell (119:2005). *Kishte kaluar gjysma e paradites, Uinstoni doli nga kthina e vet të shkonte në banjë. Nga ana tjetër e korridorit të gjatë dhe të ndriçuar po afrohej një figurë e njeriu të vetmuar. Ishte vajza flokëzezë. Qysh kur e kishte parë afër dyqanit të rrangullinave kishin kaluar katër ditë. Ndërsa afroheshin drejt njëri-tjetrit, ai vuri re krahun e saj të fashuar i cili nga larg nuk binte ngaqë fashua kishte të njëjtën ngjyrë me kominoshet. Ndoshta ndërsa vinte vërdallë ishte përplasur me ndonjë nga kaleidoskopët e mëdhenj në të cilët “u jepej dora e parë novelave. Në Drejtorinë e Trillimit ky ishte një aksident i rëndomtë.*

Free translation

Free translation is mainly concerned to reproduce the matter without the manner or the content without the form of the original and it is commonly considered as a sort of paraphrase much longer than the original, a so-called “intra-lingual translation”.

Word-for-word translation

In general this type of translation is being referred to as ‘*interlinear translation*’, with The TL immediately below the SL words. The SL word-order is preserved and the words translated out of the context in the most common meaning such as *bandaged arm* SL and equivalent in TL *krahu i fashuar*, *Fiction Department* SL and equivalent in TL *Drejtoria e Trillimit* etc. Cultural words are translated literally. Indeed, the main purpose of word-for-word translation is either to provide a comprehensive analysis of the key features of the SL source language. It’s worth pointing out some examples of ‘*translation of cultural*’ words such as *ANGLOSOC* in SL and TL equivalent *Socializmi Anglez*, *Newspeak* in SL and TL *Gjuha e Re* etc. Newmark (46-47:1988).

Nevertheless, a large number of translation scholars such as Tupe, Robinson have claimed that a translator who strives

for perfection shall bear the following qualities a) to have at least a comprehensive basic knowledge of the target language b) must be able to analyze and understand a text or a given speech c) capable to carry out not only a linguistic, but even a interpretative translation d) an enriched lexicon and vocabulary, that exceeds the linguistic framework, which is in other words called "overall culture" which is sustained by an eager curiosity and a strong memory. Consequently, it means to cognize the history, culture, the social and artistic life the respective population, from whose language you want to translate; whereas it is also necessary to acquire some information about their lifestyle, e) to approach to translation as an art, technique science and profession, f) to have a strong passion and be gifted in reading, comprehending, speaking, writing and creating when asked to translate from source to target language g) lastly, what is considered as one of the underlying features of a professional translator is that he must be fostered by a insight curiosity, concerning the world that surrounds him. Tupe (22:2006).

Contrary to Tupe, translation scholar Robinson opts for some other indispensable qualities such as; a) never assume you understand the source text perfectly b) never assume your understanding of the source text is detailed enough to enable you to translate it adequately. c) always analyze for text type, genre, register, rhetorical function, etc. d) always analyze the source text's syntax and semantics, making sure you know in detail what it is saying, what it is not saying, and what it is implying e) always analyze the syntactic, semantic, and pragmatic relationship between the source language (especially as it appears in this particular source text) and the target language, so that you know what each language is capable and incapable of doing and saying, and can make all necessary adjustments. Robinson (199:1997.)

Conclusions

- Orwell's masterpiece aims to mirror the dark and gloomy reality of totalitarian regimes, through a piercing criticism;
- Within the framework of carrying out a subtle componential analysis of translation, it is worth putting a particular emphasis on translating "cultural words", "transference" and "functional equivalents";
- In Orwell's "1984", there has been combined a wide variety of translation methods respectively; *literary, word for word translation and free translation*, aiming to carry out a *total translation*.
- Generally speaking, translation has been consistently defined with reference to *meaning*, translation is said to have the same meaning as original. "Meaning" has been consistently regarded as one the underlying traits of a language and as matter of a fact SL text has an SL meaning and TL text has a TL meaning;
- Meaning has been categorized in four main sub-divisions; The *propositional meaning, expressive meaning, presupposed meaning and evoked meaning*;
- Equivalence in meaning, shouldn't be considered as a criterion for an precise and accurate translation, owing to the fact that to define the still undefined notion of translation one would have to employ a notion as obscure as equivalence of meaning and many people try to reason out that "meaning" is the one which remains unchanged in the "process of translation".
- It is totally unacceptable to embrace the "naive idea" that "equivalence in meaning" is merely provided by synonymy, since it is already commonly agreed that there are no complete synonyms in language;
- There have been employed a numerous methods of *translations literary translation, word-for word translation and free-translation*;
- Translator scholars have generally agreed that, a translator who strives for perfection shall render some common qualities such as: to have an eager curiosity, strong memory, to cognize the history, culture of the SL, always analyze the genre, text type, register, rhetorical function of text and to have an enriched vocabulary and lexicon which exceeds linguistic framework.

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