



Research Article

© 2023 Ornela Çoku

This is an open access article licensed under the Creative Commons Attribution-NonCommercial 4.0 International License (<https://creativecommons.org/licenses/by-nc/4.0/>)

A comparative view between Shakespeare's "Macbeth" and Fan Noli's Albanian translation of "Macbeth"

Dr. Ornela Çoku

*"Aleksandër Xhuvani" University
Elbasan, Albania*

DOI: <https://doi.org/10.2478/ejels-2023-0008>

Abstract

The article aims to present the contextual translation by Fan Noli, in the translation of the tragedy of 'Macbeth' written by William 'Shakespeare'. It will be analyzed that the process of translation is not only the knowledge of the language, but also the knowledge of the culture for which the text was written. The manuscript also presents that a text in order to be translated from one language to another must be made from a series of guesses on the meaning of the text, giving the context. In this article it will be presented that Noli's translation does not depend only on the linguistic context, but also on something that lies beyond the text. It shows that it has absolutely great information about the world.

The article will present that Noli's contextual translation aims to reproduce the original text in a contextual way, adapting to the grammatical structure of the target language. Through contextual translation, Noli aimed to be completely faithful to the intention and realization of the original text of the writer. We will present that Noli's contextual translation is absolutely flexible and allows his intuition and sensitivity towards the original text. The used methodology is the comparative approach method.

Keywords: translator, contextual translation, original, context, language structure.

1. Introduction

Being a master in the translation of "Macbeth", Noli wrote a total of 2452 verses. In order to give a more concrete idea of the type of translation activity of Noli, we are giving a table with statistical data on the types and methods of translation realized by him, answering some questions that arose during the realization of the study.

No	Type of translation	No. of verses	%
1	Literal (word for word) translation	2142 verses	87%
2	Contextual translation	156 verses	6.3%
3	Translation with added words	64 verses	2.6%
4	Translation with adaptation	40 verses	1.6%
5	Translations with omitted words	35 verses	1.5%
6	Translation with addition of ideas+opinions	15 verses	0.6%

As it can be seen from the table, the contextual translation is second ranked with 6.3% of the verses. This does not mean that the order of the words in the translation is the same as in the English language, but according to the rules of the structure of the Albanian language (Çoku, 2021).

The translator must know not only the language, but also the culture of the country for which the text that he is translating is written. In this context, Eco (2006) analyzes that language systems are comparable and occasional misunderstandings can be resolved when translating texts in the light of contexts - referring to the world of this particular text. Taking into consideration Eco (2006), a translator who has to translate a text from English into a language X, must make a series of guesses about the sense in which the word grandchild is used in a context, and decide whether to translate it with the word E or F.

In this sense, the word must be translated according to the context.

Noli has not only great linguistic knowledge but also cultural knowledge. It is because of this that in his translations he often uses contexts and sub-contexts.

Nought's had, all's spent.

Where our desire is got without content.

*'Tis safer to be that which we destroy,
than by destruction dwell in doubtful joy. (enter Macbeth),*

How now, my Lord! Why do you keep alone,

of sorriest fancies your companions making,

Using those thoughts which should indeed have died,

with them they think on? Things without all remedy,

should be without regard. What's done is done. [Sh:296]

Të gjitha i humbasim, gjë s'fitojmë,

kur mbushim një dëshirë e s'e gëzojmë.

Pa lavd në krye jemi ca më mirë, se sa pastaj me lavd e gaz të nxirë. (hyn Makbethi) –

Imzot i dashur, ç'rri i vetëm i mejtuar,

dhe humbet mendjen me ata që vdiqnë?

*Një gjë që s'ka shërim duhet harruar:
Ç'u bë u bë. [N:77]*

In the aforementioned verses, Noli manages to provide us with information about the inheritance of the royal throne through contextual translation. A translation depends not only on the linguistic context, but also on something that lies beyond the text, which we will call information about the world or encyclopedic information (Eco, 2006).

*The merciless Macdonwald--
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him--from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak: [Sh:284]
I zoti nga shumic'e poshtërsive,
Që i dhuroi natyra pa kursim ish i gatitur me ushtar' irlandas
Nga ishullat e perëndimit.
Dhe fati i buzëqeshte kurvërisht
Rebelit të mallkuar. [N:14]*

Other English linguists as Spencer and Gregory, relying on contextual parameters, were the first to emphasize the importance and necessity of placing the text first in the historical and dialectal context and later used the interweaving of three contextual parameters, respectively: field, mode, and tenor (Ristani, 2010).

*Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm.
Curbing his lavish spirit: and, to conclude,
The victory fell on us. [Sh:285]
Me forcë shembëllore e përballi,
Me shpata shpatat e me gjokse gjokset
Dhe sulmën ia dërmoi; dhe me një fjalë
Fitorja është jona. [N:16]*

By means of the exceptionally accomplished translation, Noli has presented a very interesting phenomenon, intertwining relentless, bloody efforts with the crowning of victory. Noli has given to the Albanian-speaking readers the exact contextual meaning of the original in such a way that both the content and the language are acceptable to the readers.

Thus, the linguist must begin to process a series of analytical assumptions that lead him to create a manual translation - which must coincide with a whole manual, not only of linguistics but also of cultural anthropology (Eco, 2006).

*Fare you well.
Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight. [Sh:309]
Pra, lamtumirë! Dalshim faqebardhë!
N'e gjetshim sonte ushtrin' armike,
Tiran, a do t'të mundim a na fike. [N:149]*

In this case, Noli has used contextual translation. Linguistic systems are comparable and occasional misunderstandings can be resolved when translating texts in the light of contexts and referring to the world of which this particular text speaks (Eco, 2006).

*In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norwegian ranks,
Nothing afeard of what thyself didst make,
Strange images of death. [Sh:286]
Pa me çudi se ç'bëre në një ditë:
U sule kundër burrave norvegë
Pa pasur frikë nga rrezik a vdekje. [N:23]*

A faithful translation aims to reproduce the concise contextual meaning of the original within the constraint of the target language grammatical structures. It 'transfers' cultural words and preserves the degree of lexical and grammatical "abnormality" (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer. Semantic translation differs from faithful translation because faithful translation is uncompromising and dogmatic, while semantic translation is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original (Newmark, 1988).

*Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost. [Sh:285]
S'e lë të fler' as dit' as natë
Sytë ia enjt e ia rëndo
Jetën ia nxij e ia mallkoj.
Dhe dyzet herë shtatë net'
Në shtrat me ethe do ta tret.
Anijen ndonëse s'ia thyej
po me furtunën do t'ia zhgërryjej [N:18]*

*And make my seated heart knock at my ribs,
Against the use of nature? Present fears*

*Are less than horrible imaginings:
My thought, whose murder yet is but fantastical, [Sh:287]
Dhe ma bën zemrën të m'i rrahë ijet
Me sulme krejt të panatyreshme
Një gjë e frikshime përpara syve
S'na tremb sa tmerrin i imagjinuar;
Mejtim' i vrasjes që'ndërroj në kokë. [N:26]*

The effects achieved in this translation by Noli are full of passion. I am absolutely sure that Noli has brought in his translation what was expected from the source text.

*I'll be myself the harbinger and make joyful
The hearing of my wife with your approach;
So humbly take my leave. [Sh:287]
Këtë gëzim ma falni plotërisht; Se unë vetë do të shkoj t'ia lajmëroj
Me vrap vizitën tuaj zonjës sime;
Lyp lejen pra përunjërisht. [N:30]*

The verse, *I'll be myself the harbinger and make joyful*, is a translation with a wonderful adaptation, the other verses are contextual translations.

*How you shall bid God 'ild us for your pains,
And thank us for your trouble. [Sh:289]
Ta paçim borxh, e Zoti t'i shpërbleftë
Mundimet si dhe mirëpritjen tënde. [N:36]*

*To make their audit at your highness' pleasure,
Still to return your own. [Sh:289]
Do t'jua kthejmë me hesap të plotë,
Siç detyrojmë; janë tuajat. [N:37]*

*Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, [Sh:289]
Ka për të shfryrë në çdo sy njeriu
Tmerrin e veprës sime së pabesë
Dhe do ta mbytë erën me shi lotësh.
S'kam yzengji ta shpoj qëllimin tim. [N:39]*

I think that Noli's above contextual translation is absolutely necessary and has a lot of effect on the readers.

*Mine eyes are made the fools o' the other senses,
Or else worth all the rest; I see thee still, [Sh:290]
A me gënjehet syri nga të tjerat ndjenja
A syri vlen më tepër se ato. [N:46]*

*I know this is a joyful trouble to you;
But yet 'tis one. [Sh:292]
E di që të gëzon ky shqetësim,
Po është mërzitje prapë. [N:56]*

To maintain the level of rhythm the translator can be freed from the obligation of respecting the literal translation of the source text (Eco, 2006).

*Well, I will thither.
Well, may you see things well done there: adieu!
Lest our old robes sit easier than our new! [Sh:294]
Mirë, unë vete në kurorëzim
Udhën e mbarë pra dhe lamtumirë:
Kam frikë rrob' e vjetër ish m'e mirë! [N:67]
Be large in mirth; anon we'll drink a measure
The table round. (Approaching the door) There's blood on thy face. [Sh:297] Gëzuashi!
Tani, na mbushni kupën. T'a zbrazim për shendetin tuaj. (shkon në derë) E ke fytyrën të
përgjakur. [N:84]
Come, high or low;
Thyself and office deftly show! [Sh:301]
Eni, xhindër, urdhëroni,
Na mësoni e na ndriçoni. [N:102]*

*Thou wast born of woman
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. [Sh:309]
Më paske lindur prej një gruaje:
Sjell gaz, përbuzje, qesëndi për mua
Çdo shpat' e një të linduri nga grua. [N:151]*

2. Conclusions

As a conclusion I agree to what Umberto (2006) analyzes, that: 'to translate means to understand the internal system of a language and the structure of a certain text in that language, and to build a double textual system that, with a certain description, can cause similar consequences to the reader, not only in the syntactical semantical plan and but also in the stylistic, metrical, phono symbolic, and equally in all the passionate effects that the source text tends to bring'.

References

Çoku. O. (2021). Dissertation.

Newmark, P. (1988). A textbook of translation, Prentice Hall, New York, London, Toronto.

Eco, U. (2006) Të thuash gati të njëjtën gjë, Përvoja përkthimi, Dituria,

Ristani, V. (2010). Kontribut në Studimet Përkthimore, gjatë viteve '90, Shtëpia Botuese Geer, Tiranë.

Shakespeare, W. (1952) Great books of the Western World, Vol. II.