

LEXICAL DUBBING AS A STYLISTIC PHENOMENON IN THE TRAGEDY OF “MACBETH”

A Comparative Observation Between the Original Text of Shakespeare and the Translated one by Noli



Humanities

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Abstract

The article is about lexical dubbing and style in the tragedy of Shakespeare “Macbeth”, translated by Fan Noli. It emphasizes lexical dubbing and style in Literature. The phenomenon of lexical dubbing creates meaningful equivalence by giving us semantic synonymy. The article will also show that dubbing creates partial semantic synonymy. It shows that one of the elements of dubbing carries figurative meaning, it is more expressive than the first one and arouses emotion warm than fear. This term may be expressed by word-group. The function of dubbing is to draw attention, to point out. The first word gains positive connotation. It approaches semantically with the second word that contains emotional connotation. Noli’s lexical dubbing is made for clarification, for accuracy. One limb clarifies and defines the meaning of the other. Often, the notion is expressed by the second limb. The limbs, which participate in dubbing, give their contribution to the content and expressiveness of the newly formed group.

Lexical dubbing is a literary stylistic phenomenon in Fan Noli’s writing. According to Emine Sadiku when two denominations are used for the same notion, we are dealing with lexical dubbing. Denominations can be: one with neutral means, the other with expressive means¹. Both denominations are in the same saying and constitute a whole, a double lexical denomination.²

The phenomenon of lexical dubbing creates meaningful equivalence by giving us semantic synonymy. In dubbing the synonymy between the constituent elements is not complete. These elements do not express the same notion. There are semantic and expressive distinctions between them³.

Some distinctions: One term has direct meaning, while the other has figurative meaning. The figurative term functions as an expressive equivalence for the other term. It is because of this, we say that the semantic lexical synonymy between the elements of dubbing can be contextual. From the stylistic point of view, one of the limbs is neutral. E.g:

(Earl of Northumberland, general of the English forces) [Sh: 284] *Kont* i Northumberlandës, *gjeneral* i ushtrisë Angleze, [N: 9]

(For brave Macbeth-well he deserves that name) [Sh: 284]
Makbethi trim-ky titull i ka hije [N: 14]

(The merciless Macdowald-Worthy to be a rebel,) [Sh: 284]
I pamëshirti Makdonald-*rebel* [N: 14]

¹ Emine Sadiku, Vëzhgime mbi leksikon shprehës në prozën e Ismail Kadaresë, Tiranë 1998, f.53

² Xhevat Lloshi “Njohuri për stilistikën e gjuhës shqipe”, Tiranë, 1987, f. 216

³ Emine Sadiku, Vëzhgime mbi leksikon shprehës në prozën e Ismail Kadaresë, Tiranë 1998, f.53

The words: brave, merciless, rebel have figurative meaning. Noli has twice named Macdonald. In these cases, both terms of dubbing have expressive connotation.

Although the terms are distinguished from each other, it is worth pointing out that they carry the same meaning. Their lexical meaning is almost the same.

(Come, thick night, And pall thee in the dunest smoke of hell,) [Sh:288] O *nat' e errët*, eja dhe u vish me *tymin e dendur të skëterrës*. [N: 34]

Both terms used by Noli have a strong negative meaning. The second equivalent carries a figurative meaning, it is more expressive than the first one and arouses emotion and fear. This term is expressed by word-group.

(no jutty, frieze, Buttress, nor coign of vantage, but this bird) [Sh: 288]. Një çip ku të mos këtë *va, fole e djep për zogjt' e saj kjo shpesë*, [N: 36]

These terms jutty, frieze, coign of vantage, give the image of warmth just as the family for humans and the nest for birds. The terms complement each other well enough.

(This guest of summer, The temple –haunting martlet) [Sh: 288] Dhe *dallëndyshja, mysafirja e pranverës*, [N: 36]

The second term, *haunting martlet*, completes the meaning of the first term, *this guest of summer*, by giving us a pleasant, optimistic and hopeful spring atmosphere.

(In every point twice done and then done double.) [Sh:289] *Shërbimet tona, të dyfishta në çdo pikë* [N: 36]

In this example it is noticed that Noli's lexical synonymic elements of dubbing belong to different lexical layers. The first term is expressed with a word-group, the second term is expressed with a single word. The second term doubles the expressiveness of the word by increasing the expressive strength. Thus as an expressive equivalence may serve a single word with a figurative meaning.

(He's here in double trust; First, as I am his kinsman and his subject,) [Sh:289]

E para e kam *prind* dhe e kam *mbret*, [N: 38]

In Noli's above-mentioned sentences we notice that dubbing is expressed by noun + noun. We think that the second element is more expressive, more meaningful than the first one. However, both limbs have attractive force. The function of dubbing is to draw attention, to point out. The first word gains positive connotation. It approaches semantically with the second word that contains emotional connotation.

Another example: (When Duncan is asleep-Whereto the rather) [Sh: 290]. Posa ta zërë *gjumi dhe gjum' i rëndë* [N: 41]

In this sentence Noli uses dubbing in a psychological description. Other examples:

(For thy undaunted mettle should compose Nothing but males) [Sh:290] *Trimëria jote e patrembur s' duhet të lindë tjetër veçse djem* [N: 41].

(A dagger of the mind, a false creation, Proceeding from the heat-oppressed brain) [Sh:290] *Veç kam ' e mendjes, një krijes ' e rreme* [N: 46].

(and wither'd murder, Alarum'd by his sentinel, the wolf,) [Sh: 290]. *Dhe vrasja fishkëse, -e alarmuar* [N: 47]

In these examples, Noli's lexical dubbing is made for clarification, for accuracy. One limb clarifies and defines the meaning of the other. Often, the notion is expressed by the second limb. We think that this notion has more defined content, giving definite ability. We observed that the phenomenon of lexical dubbing occurs in English language almost in the same way, just like in the Albanian language, it clarifies, reinforces the notion of the first part.

In the sentence: (*strange scream of death, And prophesying with accents terrible*) [Sh: 292]

Furtun' e rreptë çirrej dhe vajtonte me klithma dhe rënkime vdekjeje, me profetira dhe me gjëmë tmerri, [N: 57] other examples:

(O horror, horror, horror!) [Sh:293] *O tmerr, tmerr, tmerr!* (N: 57)

(Malkolm! Awake! Shake off this downy sleep, death's counterfeit, And look on death itself!) [Sh: 293].

U zgjoni, Taklitn' e vdekjes, gjumin pupël shkundeni, dhe shihni vdekjen vetë. [N: 58].

An interesting example:

(And Duncan's horses- a thing most strange and certain...Beauteous and swift, the minions of their race Turn'd wild in nature) [Sh: 294]

Kuajt e Dunkanit, të bukur e të shpejtmë, stoli e racës tyre, u egërsuan, [N: 65]

Dubbing is accomplished with words of different classes: nouns and adjectives.

(According to the gift which bounteous nature Hath in him closed;) [Sh:295]. *Q'i dha natyra, nëna dorëhapur* [N: 74].

(And with him. To leave no rubs nor botches in the work, Fleance his son, that keeps him company,) [Sh:296]

(*Pastaj, që të mos mbetet bishti prapa- i bir i tij Fleanc q'e shoqëron*) [N: 75-76]

(And dare me to the desert with my sword; If trembling I inhabit then, protest me Hence, horrible shadow! Unreal mockery, hence!) [Sh: 298] Shporru këtejza, *hije e tmerruar, Kukudh imagjinar* [N: 90]

(And I, the mistress of your charms, The close contriver of all harms,) [Sh: 299] Kur mua – *perëndeshën e magjive, dhe zonjën yshtëse të llahtarive* [N: 94]

(What is this? The rises like the issue of a king, And wears upon his baby-brow the round And top of sovereignty?) [Sh:301] Kush është ky që ngrihet si *bir mbreti, kjo foshnjë* me kurorën përmbi kokë? [N: 104]

(Of horrid hell can come a devil more damn'd In evils to top Macbeth) [Sh:304] Një *djall më të paudhë e të mallkuar* [N: 118]

(‘Tis call’d the evil: A most miraculous work in this good king;) (Sh: 305) *Skrofulla, tani e quajnë sëmundj’ e mbretit* [N: 123]

(give sorrow words: the grief that does not speak) [Sh: 305]. Po zbraze *vrerin, helmin* që s’po flet [N:128].

(You have displaced the mirth, broke the good meeting, With most admired disorder.) [Sh:298] E prishe muhabetin e gostisë e, Me ca *përçatj’ e llomoti* pa vend [N: 91]

(Not so happy, yet much happier). (Sh:386) Jo aq *i lumtur, ca më i lumtur* [N: 21]

In the above example Noli has given dubbing through repeating the adjective happy, yet much happier. (*i lumtur, ca më i lumtur,*) in comparative degree. The translation of Noli is just like the original of Shakespeare.

Other dubbings:

(As cannons overcharged with double cracks, Doubly redoubled strokes upon the foe:) [Sh:285] Armikut me *rrebeshtë përsëritur e të dyfishuar* [N: 15]

The features expressed in the aforementioned words are magnified, doubled.

(Only look up clear; to alter favor ever is to fear) [Sh:288] Po vetëm jij *i kthjellët* dhe *i qartë* [N: 35]

(You murdering ministers, wherever in your sightless substances. You wait on nature’s mischief!) [Sh:288] O xhindër *vrasës, gjakës të padukur*, [N: 33]

(My plenteous joys, wanton in fullness,) [Sh:287] Gëzimi *i madh, i plot, i kolmë* [N 30].

The above words (*plenteous joys, wanton in fullness*) in the Albanian language (Gëzimi *i madh, i plot, i kolmë*) complement the meaning of joy by reinforcing one another. So Noli has pretty well adapted to the original of Shakespeare's lexical dubbing.

(I drink to the joy o'f the table) [Sh:298] *Ngre kupën për të gjithë, Gëzuashi!* [N: 90]

(Here, my good lord. What it's that moves your highness?) [Sh:298] *Këtu imzot. Ç'ju tremb e ç'ju tmerron?* [N: 87]

Not only does Noli's dubbing have great value for its beauty and expressive power, but it also serves in the way it performs discourse.

In addition to procedures, dubbing is a productive way to create stylistic units that present wider information and a more prominent habit. The limbs, which participate in dubbing, give their contribution to the content and expressiveness of the newly formed group. According to the studies, we also notice in some of Shakespeare's sentences the use of synonyms to express the phenomenon of dubbing.

As a conclusion we have to say that Noli knew how to translate Shakespeare's great words by dubbing. In this way Noli enriched the Albanian language and made it more vivid and expressive.

References

[N: 15] = Fan Noli *Makbethi Shqip*. Tiranë 1943. P.15

[Sh: 288] = Shakespeare, *Great books of the Western World*, Volume 2. 1952 Encyclopedia Britanica, Inc. P.288

Notes: The number of pages changes.

Symbols:

() to limit or to give the Albanian or English equivalent.

Emine Sadiku, *Vëzhgime mbi leksikun shprehës në prozën e Ismail Kadaresë*, Tiranë 1998.

Xhevat Lloshi "Njohuri për stilistikën e gjuhës shqipe", Tiranë 1987.