Research Article

STYLISTIC CONNOTATION IN THE TRAGEDY OF MACBETH, A COMPARATIVE OBSERVATION BETWEEN THE ORIGINAL TEXT OF SHAKESPEARE AND THE TRANSLATED ONE BY FAN NOLI

Literature

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Abstract

This article aims to express the stylistic connotation used by Noli in translating Macbeth, the famous tragedy of Shakespeare. The article will show that Noli's stylistic connotation refers to his individual treatments or characteristics of the written piece by his particular ways of organizing words. His distinctive style represents his work as wonderful. We can distinguish his work from other writer's work precisely by the stylistic connotation. As for the limbs of the models used by Noli, they are not equally usable in the spheres of communication. They are distinguished by stylistic connotation. Some of them can be used in everyday conversational style.

One of the clearest indications of the tone of a story is the style in which it is written. Style generally refers to the individual treatments or characteristics of a written piece by the writer's particular ways of organizing words, which we recognize as commonplace.[1] Distinctive style represents the work of a writer as wonderful. We can distinguish his or her work from other writer's work precisely by the style. However the writer may change the style from one work to the other and in some cases the style can change understandably between chapters as the story goes on.[2]

Many great writers and philosophers of the eighteenth century, such as Buffon, D'Alembert, Helvece, Condillac and others, have also expressed their views on style problems. Particularly in the eighteenth century views on the classification of styles were elaborated.

Voltaire stands out in his "Philosophical Dictionary" with his simple and uplifting style. Marmonteli distinguishes simple, medium, high style. Ferraud in the preface of "Critical Dictionary" distinguishes polemical, critical, satirical, hilarious, humorous, comic and grotesque style. The same author, on the other hand, speaks of a simple or conversational style, not equating it with the family, which according to him has a greater convenience and freedom.[3]

According to Plangarica, style is defined not only as a set of means of expressions in accordance with a certain literary genre, but also in relation to the circumstances of the expression, the place, the conditions of its functioning. While A. Ballhysa explains that the word style, as a term of linguistics, signifies a variety or variant of language related to a certain sphere of use and that has features mainly of lexicon and syntax. Ballhysa further on states that style is only one

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[1] X. J. Kennedy, *Literature, an introduction to fiction, poetry and drama*, Fourth Edition, Boston, Toronto, 1987, p. 120.
[2] X. J. Kennedy, *Literature, an introduction to fiction, poetry and drama*, Fourth Edition, Boston, Toronto, 1987, p. 120.
[3] T. Plangarica, *Universi i vlerave të munguara*, Sejko, 2002, f. 183-184.

aspect of language, which as such derives from the choice made between these means and ways of expression in accordance with a certain field of activity, as well as the conditions in which communication takes place. The most important area where styles are distinguished is the lexicon.[4]

Language is diverse and as such it has potential values, which turn into stylistic values, e.g. coexisting variants are of potential value. Different layers of words, such as archaisms, neologisms, regionalisms have evocative abilities, and can be used as stylistic values, give connotation to the style or text. According to Xhevat Lloshi this is the object of stylistics. Language serves to shape and communicate the thoughts achieved by a system of tools (sounds, morphemes, words, etc.) rules and string of words. However, communication is not achieved simply by stringing the tools according to some rules, but by combining them in accordance with the reflection of reality, with logical continuity, the speaker's intentions in outlined ways. historically in the experience of the linguistic culture of the Albanian people.

In this regard, the stylistic aspect, recognition and identifying the stylistic elements, identifying the benefits that help in molding the stylistic values of the text, identifying the idiosyncratic features of the characters' discourse, raising awareness about the various forms of addressing play decisive role [5].

According to the generative grammar of R. Memushaj, the style of the text is formed at the superficial structure level of the text. Style is a peculiarity of the author or deviation from ordinary language. Lloshi emphasizes that the prevailing definition today sees style as a choice from the visage of language in accordance with the goals and nature of the lecturer. Style is the choice between synonymous ways of expressing the same thought, content or meaning. Style is also the peculiarity of a language, which is obtained by creating a linguistic structuring simultaneous with the structuring of the content.

This author also emphasizes that style appears as a type of holistic connections where the functional semantic side takes precedence according to specific linguistic and extra linguistic requirements. According to him, style is the peculiarity of a linguistic whole organized in a way that gives special discourse to the realization of the content, aiming at adaptation to the purposes of communication, to the conditions and to the personal goals. Style is a use of linguistic signs that brings a new meaning, richer than the usual expression. Style is man himself, his individuality, his existence, his original way of looking at the world, that is, the way thoughts, emotions, etc. are intertwined. [6]

We must acknowledge that stylistic connotations operate in form and meaning. The primary semantic part of the style is surrounded and associated by evocative values, which are obtained through the secondary organization and give the effect.

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[4] A. Ballhysa, A. Jashari, *Formimi shprehjeve komunikative,* Formim gjuhësor, Flesh, 2011, f. 128-129.
[5] Viktor Ristani, Kontribut ne studimet perkthimore gjate viteve '90, Geer, 2010, f.10
[6] Xh. Lloshi, *Stilistika e Gjuhës shqipe dhe Pragmatika*, Albas, 2005, f. 122-127.

By stylistic connotation we mean the tools included in the secondary organization, to attract attention, to evoke emotion. Thus, if we say the *sky blueness*, the expression has a poetic connotation. Another possible connection is by giving the item with the feature, that is, a noun with an adjective *blue sky.* So this is the regular, neutral, inherent connection. But, it is possible to pass as the main limb the word we mark. So, in other words the procreation is changing the adjective into the noun. In this way, from the adjective **blue** we obtained the procreation **blueness**. The gained procreation has poetic connotation. But, we have to admit that from the look of the *object* the **blue sky** we have passed to the *perception* of the feature **blueness.** [7]

Emotional connotation is an indicator of the speaker's attitude towards what he mentions. So, in addition to the lexical meaning, the word also has what is called a connotation.

> *But signs of nobleness, like stars, shall shine. [Sh:287]*
>
> *Si yj të bukur, me shenja të mëdha **fisnikërie**. [N:30]*

Noli, from the Albanian word *fisnik* meaning noble, has used poetic connotation *fisnikërie.* Connotations are obtained in simple or compound words.

> *Of direst cruelty. [Sh:288]*
>
> ***Zemërgurësinë*** më të egër. [N:33]

In the Albanian word ***zemërgur,*** we have a composition of noun + noun, ***zemër+gur = heart and stone*** where the second component, ***stone***, defines the first, because there are cases when the first component defines the second, as the word ***motherland***. The word ***zemërgur*** has a negative meaning. Noli has added a comparative form the adjective. In this way the created procreation takes on a poetic-formal connotation.

> *Nor heaven peep through the blanket of the dark, to cry. [Sh:288]*
>
> *Kurtinën **ngjyrëpus** e të bërtasë. [N:34].*

In free conversational discourse it would be nata pus e errët, of the dark, but Noli has given a poetic-formal connotation, expressed with the compound word ngjyrëpus.

Shall blow the *horrid deed in every eye, that **tears** shall drown the wind. I have no spur. [Sh: 289] Tmerrin e veprës sime të pabesë dhe do ta mbytë erën me **shi lotësh**. [N: 39]*

The horror of my treacherous deed and will suffocate the wind with the rain of tears. [N: 39]

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[7] Xh. Lloshi, *Stilistika e Gjuhës Shqipe dhe Pragmatika* , Albas, 2005, f. 22-27.

The syntagma *shi lotësh* in the original *tears*, is a formal presentation, because in everyday speech it is said *I rrodhën lotët si shi* , that is, *tears* flowed like rain. So the attribute in this case is expressed by the noun in derivative case. In this case Macbeth's character imagines what will happen after the macabre murder he will commit. He imagines that all mankind will mourn, shed tears, which will cover everything, even the wind.

> *By each at once her choppy finger laying. [Sh:285]*
>
> *Po veni duart e krasitura. [N:20]*

In the above verse, the translation contains poetic-formal connotation, because in Albanian colloquial speech *duar të krasitura = choppy finger* are not used, but the Albanian word *të krasitura* exists. According to Xhevat Lloshi, the basic criterion for the classification of stylistic connotation is the relationship between the speaker and the object, which he divides into three groups:

In the subjunctive connotations, which relate to the speaker's personal relationship with the interlocutor and to the object, are full of emotion. Such relationships can be negative or positive, aggravating or approving.

> *A voice called. Sleep no more! [Sh:291]*
>
> *Një zë më thirri: Mos fli më, Makbethi vrau gjumin! [N:50]*

In the aforementioned sentence the desire and emotion leave traces in the procreations or (stilemas as Lloshi calls them) used by Noli. The viewpoint is essentially psychological, subjective. Emotion leaves traces in the way of speaking, Noli's translation *vrau gjumin* it =has killed sleep. Sleep is not killed, but this macabre act made Macbeth not sleep. A voice called to him, do not sleep anymore. We think the *voice* is his murdered conscience. He managed to eliminate the man who appreciated him, gave him a title and honoured him in his home. The subjunctive connotations show us the condition and the attitude of the speaker, his to the listener and his individuality relation.[8]

Functional connotations are created by the speaker's relationship, or by the general relationship with the object, the interlocutor, the situation, or with a social activity. In everyday speech we say *rrezet e diellit, = the rays of the sun*, but when we say *rrezet diellore sunny rays* we feel that we are dealing with scientific language, so it is passed from the Abanian syntagma noun + noun to noun + adjective.[9]

> *That the proportion both of thanks and payment. [Sh:287]*
>
> *Masën e falënderjes dhe pagesës. [N:29]*

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[8] Xh. Lloshi, *Stilistika e Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 27
[9] Xh. Lloshi, *Stilistika e Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 28.

To thank immensely would be in everyday speech or in conversational vocabulary. But,Noli has given it a poetic-formal connotation. The tools involved in the secondary organization attract attention and evoke emotion. So the Albanian verse *masën* e *falënderjes dhe pagesës*, has poetic connotation. In this connection the Albanian verb *të falënderoj = thanks* passes to attribute, giving the Albanian procreation *e falënderjes*. So, in this case, the procreation is formed by passing the verb to the noun, (expressed by noun *e falënderjes* in gender case), the obtained procreation has poetic connotation. Some other illustrative examples.

That tend on mortal thoughts. [Sh:288]

*Na ndërseni sulmat **vrasëse**. [N:33]*

That tend on mortal thoughts is translated by Noli *sulmat vrasëse*. In Albanian colloquial speech would be the phrase *sulm për të vrarë,= attack to kill,* although in war situation or getting into power the word attack itself means kill. But, when we say in Albanian language *sulmat vrasëse* the phrase takes poetic connotation and passes to formal vocabulary.

*That hast no less deserved, nor **must be known**. [Sh: 287]*

*Dhe që ta bëj të njohur **botërisht**. [N:29]*

The Albanian word *botërisht =universally* takes on a poetic connotation in formal speech, while in informal speech it would be *do ta njohë e gjithë bota*,= *the whole world would recognize it*. Each type of activity is a way of looking, thinking and judging the object, which is crystallized in the connotation of the respective procreation. The Albanian syntagma *do ta bëj të njohur botërisht* creates social ingrained relationships. Functional connotation convey data on the field of activity, social environment, etc. [10]

The expressive connotations are created as relations to the language, which have to do with the artistic field chosen by the lecturer, who uses the linguistic form to attract attention, especially in artistic literature.[11]

According to T. Plangarica, by increasingly tending to outline new approaches to the literary text, as a clearly formed, cohesive and coherent product, we have created a new status, not only of author-text-reader relations, but more and more we are also highlighting the values of the connections and mutual relations between the author and the text or the text and the reader, especially to today's readers.

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[10] Xh. Lloshi, *Stilistika e Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 28-29.
[11] Xh. Lloshi, *Stilistika e Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 29-30.

In a wide range of the most interesting views, assessments and interpretations that contemporary theories offer in the scientific space of literature, Noli with his work and his readers have something to outline as a new approach. [12]

Regarding the concept of the text, Klodeta Dibra emphasizes that the text is a functional linguistic unit that realizes the discourse, just like the sentence that is a syntactic unit and the textual function is not limited to establishing relations between the sentences, but it also deals with the internal organization and the meaning of the sentences. [13]

While Halliday, as Dibra writes, sees the text as a linguistic unit, emphasizing at the same time its function as a performer of discourse, i.e. our discourse is realized through texts. In his definition, Halliday, also writes about the problem of internal organization of the text, but without noting the elements that realize this organization. What makes Halliday's definition important is the fact that the scholar extends the text to the linguistic framework and does not equate it with the discourse. [14]

Lesser than Macbeth, and greater. [Sh:286]

M'i vogël se Makbethi dhe ***m'i madh.*** [N:21]

In the aforementioned verse we have antithesis between theAlbanian adjectives ***m'i vogël*** dhe ***m'i madh.***

But in a sieve I'll thither sail, And, like a rat without a tail, I'll do, I'll do, and I'll do. [Sh:285]

*Atje me shoshë **lundrëzoj, dhe** si një mi pa bisht **kaloj dhe ia punoj** dhe ia **punoj**. [N:18]*

In the above verses we have isotonism. At the phonetic level, a final rhyme is created, as it is in the original sail, tail, Noli has used the Albanian words ***lundrëzoj, kaloj, ia punoj,*** which are also contextual synonyms. The second and third verses have the same final sound with the coordinating conjunction and.

Most of Noli's expressive lexicon has literary-formal connotation. The writer uses this tone quite well and creates within it variety, expression, naturalness, giving the contexts in us a lot of emotion. The artistic values of these variants are viewed in the context of which they are found. Noli, when using these variants does not always respect his special connotation because a variant with a formal connotation can come out in the discourse of an everyday life common character, while a variant with colloquial style connotation happens to appear in formal situation.

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[12] Tomorr Plangarica, Hyrje ne studimin e kuptitimit semantike dhe pragmatike, analize pragmatike e teksteve, Elbasan, 2013, f.48
[13] K. Dibra, N.Varfi, *Gjuhësi teksti*, SHBLU, Tiranë, 2005, f. 25.
[14] K. Dibra, N.Varfi, *Gjuhësi teksti*, SHBLU, Tiranë, 2005, f. 25.

As for the limbs of the models used by Noli, they are not equally usable in the spheres of communication. They are distinguished by stylistic connotation. Some of them can be used in everyday conversational style.

Intertwined connotations are not disconnected. Thus emotionality also becomes expressive. J.. Lloshi emphasizes that the connotations can be permanent or contextual, they can move, because they change throughout the history of the language. Not every fact with stylistic connotation has value for the style of a text, as there are also occasional or even wrong occurrences. [15]

It is very clear, as Umberto Eco puts it, that the feeling and effect that the text (inetentio-operis) seeks to bring is that the reader has an ever-varied sense of connotation. The stylistic feature used to give this chromatic impression is based on avoiding any repetition of the same word for connotation; hence the purpose of translation is to achieve the same relationship between the quantity of words and the quantity of connotation. [16]

As a conclusion with these connotations a certain effect is achieved. It is the complementary action on reason, or feelings taken as real, that are added to the basic function of communication.

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

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[15] Lloshi, Xh. *Stilistika e Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 29.
[16] Eco,U. *Të thuash gati të njëjtën gjë, përvoja përkthimi*, Dituria, 2006, f. 158.