

HOW SHAKESPEARE WAS RECEIVED IN THE ALBANIAN LITERATURE AND CULTURE – A GENERAL HISTORY

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Abstract:

In this article I will attempt to give a brief and convincing overview of the development of Shakespeare industry and *Shakespeare's studies* in Albania in dialectical manner. Certainly this research will encompass the features and particularities that enhanced Shakespeare translations in the Albanian literature and culture beginning from WWI where we grasp the first undertakings of this sort to jump into other time periods as subsequent developments within Shakespeare industry and *Shakespeare's studies*.

Perceived ontologically this issue of concern, I could express out that the battle for recognition of Shakespeare has been instrumentalized either from the patriotic feelings which led the Albanians to freedom and independence or from the Communist inspirations nurtured by the Communism in power and icon to be conquered entirely and anxiety to be naturalized and domesticated and value to be attained, modified and supported by and from the ideology in power as well.

All these will be the crucial concerns I will attempt to develop in herein article.

Key words: *National revival*, Albania, *Communism*, *Post – communism*, page – oriented translation, stage – oriented translation, prose form translation, poetry form translation

1. Introduction

Shakespeare's studies could be complete if considered a discipline in an historical perspective and the scope of such an enterprise vast as it is could cover Shakespeare's works approached in the Albanian literature and culture as well (Qafleshi, E. 2008:13). The beginnings of this enterprise could be viewed from the period of *National Revival* (Jorgaqi, N. 1982) in Albania

when F. S. Noli and others like him such as E. Trajani pursued a hermeneutic approach to translating process and as a result of this E. Trajani's translations are connected with changing concepts of the role of the individual in the social context. Also other prominent voices in other historic periods are added to the list of those who have been involved in Shakespeare enterprise with reference mostly to those of the Communism and Post-communism periods (Tupja. M. 1991). What strikes mostly in their endeavors relates to the issue that because of their undertakings stage translation and page translation established systems within the scope of *Translation studies* in Albania.

From this viewpoint, the diachronic study of the phenomenon related to how Shakespeare is received in the Albanian literature and culture really echoes also the development of the Albanian literature and culture in general, because as S. Bassnett has expressed out in *Translation studies* the translation certainly is considered as a vital part of literary and cultural history.

2. National Revival period in Albania – F.S. Noli and E. Trajani

In 1915-1916 *Othello* was translated by F. S. Noli. His version was not in complete concordance to the original source, as initially the translator worked out only parts of it. Interestingly enough his methodology yet considered adorable and worthy since then, created a readership that encouraged him constantly to proceed with other Shakespeare's works. In this manner we see other commitments from the same source – F.S. Noli. In this sense *Othello* was chased by its complete version and also accompanied by criticism developed by the translator himself who viewed *Othello* from the social point of view. In the course of time other works of Shakespeare pursued the chance of *Othello* (Qafleshi, E. 2003).

More over we see those already translated into Albanian how they were also adapted for stage and played by moving theatre cast – amateurs in the Albanian regions of Greece. Apparently it showed how the theatrical system of Shakespeare's works in the Albanian yielded further initiatives that encompassed translation of other works as well as cultivation of theatrical drills specifically addressed to Shakespeare's works. Given so, we assert that the theatre industry of Shakespeare emerged to breath in the Albanian language and culture by then. In addition, the translator F. S. Noli involved himself in these theatrical performances and successfully accomplished the roles assigned to him.

Turning back to the matter of concern I could assert that inspired by *Othello* the same translator also provided the Albanian readership and audience with *Hamlet* in 1926, *Julius Caesar* in 1926 and *Macbeth* in 1926 as well. Also accompanied by brief introductory notes indication of his

critical oriented stand towards the original text, he signaled and projected theoretical framework towards literary approaches of criticism in general - commentaries, interpretations and over-interpretations as well as approaches to translation processes sharpening in this manner the opinions and defining the attitudes upon the Shakespeare's works offered so far and establishing as E. Qafleshi has expressed out in *The Return to Shakespeare* the official initials of *Shakespeare's studies* and *Shakespeare's industry* and consolidating them simultaneously as well.

However notably as it seems to be, also it is assumed *Shakespeare's studies* became to exist haphazardly inspired by the individual initiatives of translator (s), critics and specialized readers also (Tupja, M. 1991). Addressed to the readers, the translated works with the introductory notes attached to them, yet convey the initials of the Albanian literary historiography and the Albanian literary criticism on the industry of Shakespeare and *Shakespeare's studies* as well. And further more we see this statement if we refer to F. Arapi 's *Upon the Creative Evolution of Noli's Poems*. The critical commentaries provided by Noli produced a lot of effects on readership and they were resonance to what was occurring in Albania in that time period. On the other hand they were indicative vectors, which called for identity markers. In this sense they afforded the ability to pave the path for and control the perspectives and affective interpretations in the service of how to know Shakespeare transmitted into a new culture and language – Albanian. In this light the perspectives opened for considerations were not only limited to seeing Shakespeare but also knowing Shakespeare because in such endeavors translators attempted once to employ pure reason and in this manner concept the whole material, which was the original text, and equally became rather objective and faithful in transmission of message to the target context under the threats of “what is being forgotten” and “what is being neglected” (Qafleshi, E. 2003). Otherwise put this deals with how much they have degraded the metaphor of the original text into literal meaning which certainly didn't constitute a condemn, because this phenomenon had to do with the forgetting of the truth, creating a kind of lie, which later created premises for re-translations as expression of human relations and interrelations according to what S. Bassnett's view in *Translation Studies* for this issue. In addition, as De Man has put it, the conceal of the truth which Nietzsche cautions us against, relates to our accessibility to perspectives, that include our needs, prejudices, knowledge, theories, culture and so on. And since such a truth is not possible to achieve De Man concludes that we encounter the lie, which from semiotic point of view (Eco, U. 1976) can only be a cultural unit, which leads to interpretations and translations. Considering the issue from this viewpoint the right question could be whether Shakespeare was properly represented in

those translations or not. Let us proceed with dialectical consideration of the argument.

The historical period the Shakespeare industry commenced to exist coincided to the moment the Albanians were fighting for freedom, independence, integrity of the country, dissemination of Albanian language, preservation of Albanian culture and so on. Apart from this the Ottoman Empire exercised its authority also and in this context as R. Elsie has asserted in *History of the Albanian Literature* disclosed political arguments attempted to divide Albania into pieces. In pursuit to describe the historical context or to view the issue from the dialectical approach, I attempt to clarify, that when WWI reached its climax and later on it ceased, yet Albania was still a sea of turmoil and troubles. But under this spectrum yet the industry of Shakespeare and *Shakespeare's studies* amazingly flourished and constantly developed, because the Albanians still used Shakespeare's works in the national propaganda for independence, integrity and survival. Also I could add Shakespeare's works were commented and accepted as rebellion and survival as well as justice; they accurately envisaged the power games of the reality in Albania of that time period, which produced the *National Revival*. The historical peculiarities of this time period can serve as an incontestable reference in discussing the most disputable argument related to the perspective of the industry of Shakespeare and *Shakespeare's studies* in Albania beside other perspectives the whole context could be viewed equally. The wartime performances explored in Shakespeare's works echoed rather likely the wartime in Albania as the context inspired those aspirations and ideals deployed by Shakespeare although drifted towards nationalism and patriotism, as E. Qafleshi has expressed out in *The Return to Shakespeare*.

In pursuit to the intentions clearly expressed I could add that beside F.S. Noli we see E. Trajani to involve herself into the translating process of Shakespeare's works. Hence 1916 she according to *Yll' i mëngjezit* has attempted to translate some of Shakespeare's works in prose form. Their reading highlights her tendency to set up tales for adolescents and children beside other intentions related to *Shakespeare's studies*. If you read her translations carefully, you will notice evidently their texture includes opening formulas and ending formulas - essential instruments for fairy tale writing. Their content is well maintained and precisely elaborated even though the translator has entirely utilized paraphrasing approach and amplifying approach. In pursuit to stand out her methodology I could add that her methodology comes out as a result of deconstructing the totalizations of meanings because of literariness, reference and nature of language as De Man's criticism defines this issue in *Allegories of Reading*. We have a considerable number of translated Shakespeare's works from her, such as:

Errors' Comedy, Romeo and Juliet, Merchant of Venice, Cymbeline, Two Gentlemen from Verona, King Lear, Midsummer Night Dream, As You like It, Timothy from Athens, The Twelfth Night, The Tempest. But as mentioned above all her products develop a sense of *critique of critique* according the De Man's views and as such her literary texts, which certainly are more interpretations than translations, appear to be a contingent unknown. Further more she has projected a certain type of reader who focuses on the content as matter of concern by picking out the prose argument of the original text. Certainly she has absorbed the complexity of the structure of the works translated by her but yet her readers discover elements not basic to the genesis of the text, but elements, which describe the target text as text for its own purposes. This phenomenon clearly explains that she has found herself completely in distance from Shakespeare not only in time but also in space. In this sense we reason out that her products enjoy a certain differentiation, which classify them as I have mentioned above rather adaptations and interpretations than translations. At this point, she as a reader is conceptualized as passive receiver of the text in which its Truth is enshrined (Qafleshi, E. 2008) and as such even her target readers. And her interpretations, which come from her translating process, tell how much it is retained the original text in her products although the form is changed and challenged. Doing so, she has challenged the *Otherness* – Shakespeare.

However she is noted for elaborating the prose version of Shakespeare's works as well as interpretative discourses due to text deconstruction creating a specific literature seen in relation to concept of system as part of a larger system of human culture. At this point it serves certain needs and reflects certain values. And as such interests need to be specified and understood. Reading them closely we gain objectivity and knowledge and awareness that the Otherness is challenged and with that rather likely have also changed concepts of the role of the individual in the social context. Perceived in this manner the following passage from *On the Genealogy of Morals* best justifies her translating methodology:

“But precisely we seek knowledge, let us not be ungrateful to such resolute reversals of accustomed perspectives and valuations with which the spirit has, with apparent mischievousness and futility, raged against itself for so long: to see differently in this way for once, to *want* to see differently, is so small discipline and preparation of the intellect for its future “objectivity” – the latter understood not as “contemplation without interest” (which is a nonsensical absurdity), so that one knows how to employ a variety of perspectives and affective interpretations in the service of knowledge”.

3.Communism and Post-communism period

During Communism and Post-communism Shakespeare's works continued to approach to the Albanian readership in the form of page translation and stage translation as well. In this light in the translating process of Shakespeare's works, the literary systems, cultural systems, social systems, theatrical systems and linguistic systems have commenced to operate amazingly through translators who have determined the conditions of text ownership for translation. In this manner the new texts produced through translation were conceived equally like the originals. Although translation underlines the *transformation* of the original and the original doesn't seem to appear in the new language, yet it remains there because the translation obviously and continuously still transforms it into a verbal object, which otherwise still attempts to re-produce it. And further more with the Communist propaganda, the sense of meditation among various cultures commenced to be a crucial argument that has attempted to find resolution in the theatrical translation also. Beside stage - oriented translation we notice the development of page - oriented translation accompanied by criticism - an approach, which has allowed the critics and scholars to conceive this enterprise as completely social process and entirely related to culture, which certainly changes in time and rather likely from culture to culture. We notice in this manner the rhymed translation highly utilized, a strategy and methodology, which have encouraged translators to be part of double bondage of meter and rhyme. Certainly they paid attention to faithful transmission of the content attempting to avoid cultural ambiguities and linguistic anxieties.

In few words the whole process designed the Western colonialization of the Albanian literature through literary translation, which on turn marked also the existence of colonial cultures, the writing systems and the native literature developed on the grounds of the literary translation, which later on certainly paved the path for more translating endeavors connected to Shakespeare's works facilitating as D. Katan has expressed out explicitly in *L'importanza della cultura nella traduzione* the communication between the English language and culture and the Albanian language and culture.

4.1. Shakespeare in page translation

Shakespeare's works in Albania during Communism/ *Cold War* appeared in page - oriented translation constitute a phenomenon that has flourished amazingly. What tributes this process was the translation of other works of Shakespeare either once neglected or the re-printing of those officially published. This tendency was associated by the policy of the *Ministry of Education and Culture* in Albania and *League of Writers and Artists of Albania*. This approach was oriented towards Communist ideology and organized properly on the basis of guidelines. Shakespeare's works came out

in the form of collections beside individual copies. Conveniently it seemed that from all this process it was created a very interesting paradigm.

It is worth mentioning the translation of *Richard III* by S. Luarasi accompanied by critical commentary generated by R. Kadrija; *Romeo and Juliet* translated by A. Kristo with critical commentary elaborated by M. Xhaxhiu; *King Lear* translated by S. Luarasi with critical commentary by the translator; *Richard II* translated by S. Luarasi and critical commentary elaborated by Gj. Zheji; *Anthony and Cleopatra* translated by A. Kristo and critical commentary developed by M. Xhaxhiu; *Comedy of Errors* translated by S. Luarasi with critical commentary worked out by A. Plasari; *A Midsummer Night Dream* translated by V. Kokona with critical commentary accomplished by A. Plasari; *Merchant of Venice* translated by S. Luarasi with critical commentary developed by K. Kodra; *The Twelve Night* translated by S. Luarasi with critical commentary generated by K. Velça; *Measure for Measure* translated by V. Kokona with critical commentary worked out by K. Kodra; *Much Ado about Nothing* translated by A. Kristo with critical commentary also by him.

Accounting the approaches utilized by the above translators, it becomes essential to stress out significantly the importance of their translations and the substantial role they played in perspective of *Translation studies* and *Shakespeare's studies* in Albania even though under Communist colorings. As they were achieved in Communism - indication of *Cold War* period in Albania - the influence of Communist ideology became inevitable.

Lately Shakespeare's works in Communist Albania have appropriated the dynamics of Communist tendentiousness and feasible adaptability of his works to the program and propaganda of the Albanian state. Shakespeare's works in *Cold War* have designed the possible annihilation of original works in conformity to the ideology in power. But yet the critics although highly addicted to ideology in power have still signaled on the violation of Shakespeare's works and still considered this phenomenon as if fighting over Shakespeare.

As noticed, the insufficient list of translating texts commenced to be filled out slowly in Post-communist Albania with the termination of *Cold War*. The missing works such as: *As You Like It*, *The Tempest*; *Two Gentlemen from Verona* and some others have come out recently in page – oriented translation.

Nowadays the interest on *Shakespeare studies* is increased tremendously and the undertakings do contain even surveys and researches questioning the translating processes, the contrastive analysis based on second language translation approach and third language translation approach, the critical commentaries on specific translators to point out the significance of the individual methodology and the impact of the technique

and models of mechanisms utilized to the development of *Translation studies* and *Critique on Shakespeare* in general; and in addition synchronic and diachronic analysis of the translated works of Shakespeare in the Albanian and more other arguments of equal concern, certainly have attempted to frame Shakespeare industry and create a new vision for this sort of industry in Albania.

Seemingly the range of problems inherited and encountered are marginalized in dissertations, thesis, articles, monographs and so on and the most prominent voices so far include: D. Kristo, V. Ristani, R. Kadija, N. Gani, M. Tupja, A. Karagjozi, E. Qafleshi, N. Jorgaqi, U. Buçpapaj, A. Plasari and so on.

From what is noticed so far by scholars and critics, the page - oriented translations could be considered literary texts made up of a complex set of systems, which exist in dialectical relationship. And as such the page – oriented translators have viewed the original text in its complexity. Because of this feature the reader understands the prose argument and the poetic paraphrase. Beside this aspect, the reader enjoys the complexity of structures and grasps the meaning in the way the various levels interact, although the specific purpose is still directly sniffed. At this point, we see in page - oriented translations that it is unavoidable the discovery of elements as Shakespeare texts belong to a cultural system distanced in time and space (Qafleshi, E. 2008). Hence we notice literal translation beside poetry translation, which yet has framed translators as too faithful to the original and authoritative as Shakespeare. Asserted in this manner, I could also express out confidentially that issue of re-writing (?) Shakespeare has come into force as the tendency has always been to preserve the originality and transmit the message under the viewpoint of not only linguistic vector, but also extra - linguistic ones - decisive for perfect accomplishment. In a few words, there are noticed methods and approaches how to read Shakespeare and transmit him to target language and culture and as well as establishing a set of methodological criteria to follow, which certainly differentiate one translator from another. In this sense F.S. Noli differs from P. Gjeçi as far as idiom translation is concerned. They both have translated *Hamlet*, but in different periods of time. However all page oriented translators have attempted to preserve the significance of Shakespeare in text so I dare say that their methodology has been re-writing Shakespeare quite different from theater oriented translators. The censorship and instrumentalization of the process is framed under the publication policy. Not many Shakespeare's works have been translated during Communism in Albania. Even in those translated there were also the commentaries that dressed up the translation with increased ideological viewpoint.

In Post – communism we notice a flux of page translations as well as re-translations of Shakespeare's works. In this manner the spectrum of Shakespeare's works in the Albanian language and culture commenced to become richer and richer as well as more *reader – oriented*.

4.2. Shakespeare in stage translation

The development of theatrical translation designed the fact that the theatre was not a neglected area when Shakespeare's works were in question. And viewed from this point, I also could add that the translations done for stage were accomplished as processes in its *function* as one element in another – a more complex system. Yet the linguistic system was conceived as one component that comprised the *spectacle*. Given so, the text and performance were impossibly separated and perceived in dialectical relationship. In those cases where distinctions were noticed the literary text was assumed to acquire a higher status and this position as S. Bassnett has put in *Translation Studies* is based on the concept of *semantic equivalence* between the written text and its performance; “and only the ‘mode of expression’ in Hjelmslevian sense of the term will be altered, the form and content of the expression will remain identical when transferred from a system of test-signs to a system of performance-signs”¹.

Apparently it seems a broad scope and strong initiative also, to encompass theatre translation in the dynamics that conveys the activities on *Shakespeare's studies*.

The generation of the following accounts will serve as good *fugue* vested with the necessary approach to explore and to elucidate stage-translated works. However, everything related to and for Shakespeare started to advance progressively as the development of the industry of Shakespeare and the *Shakespeare's studies* in Albania during WWI produced a lot of effects on the translators and audience. The demand on increase for this industry has led to further development of projects and undertakings to bring Shakespeare close to Albania for all Albanians.

Cold War in Albania was characterized by a very dictatorial censorship in all aspects of life. In this sense even the Shakespeare's works have been censored and the audience used to understand his works as means and ways how to make possible the class tendentiousness in boundaries of either class reconciliation or social class struggle - distinguished and significant instruments in their life as well as a specific regulatory instrument of groups living together. Inevitably it seems strange enough how Shakespeare's works became good source for the Communist propaganda and Communist ideology, but it holds sense as the Albanian theatre turned out to be a useful instrument of the Communist morale, Communist ideology and Communist propaganda.

The reflections of Communist tendentiousness should be projected successfully to the translated versions of Shakespeare's works as politics in power asked for sources of perfect adaptability. The predecessors have laid the grounds for developing *Shakespeare's studies*, but the perspectives disclosed to them by Communism and Post-communism are also very important although at a certain extend the first period censored and manipulated Shakespeare a lot. Thus this post - WWI effect on the *Shakespeare's studies* was nurtured by the national policy and ideology in power. And as such all translations were reflections of Communist tendentiousness almost appropriated by Eastern Europeans right after WWI.

As political systems have attempted to stimulate the *Shakespeare's studies* in Albania by translating and researches, which commenced to develop since WWI, this means that, of course, the source of wisdom and source for recreation preserved in translated texts have been masterfully instrumentalized by ideology of the context they belonged to. The translators used to produce texts based on their readings of Shakespeare's works as well as manipulate them simultaneously. Furthermore, this kind of censorship due to the policy in power aimed at the creation of new Shakespeare dressed up with the proletarian material - an indispensable nutritive element for the education of people in Albania. Substance taken from the original Shakespeare in English and the educative values envisaged in the new Shakespeare created in the Albanian context assumed the consolidation and the rigorous control of the state ideology over the translated literature in Albania be that for theater discourse or literature in general.

Under this view I could express out the *linguistic expression* in theatre was a structure of signs constituted not only as discourse signs, but also as other signs. And as such the theatre discourse was a sign of character's social situation accompanied by gestures, finished off by the costumes, the scenery and so on which were equally signs of a social situation the ideology in power was seeking for to establish (Qafleshi, E. 2008).

From this view, the accounts on how Shakespeare's works were appropriated for the Albanian audience rather specify the definition of Shakespeare's works in Communism or Socialist Realism¹ and specifically they spot out the re-dimension of theatrical system during the *Cold War*.

Briefly *Othello* remains the first translated work performed on stage in Albania during 1952-1953. It was staged 40 times for a number of 23.747 spectators until 1964. Initially translated by F.S.Noli, later on the literary text got transformed by editors L. R. Kiqko, B. Levonja and A. Pano. The *scissor approach* was applied and the result was the omission of several characters. To be more specific, the second scene from the second act was cut off. However, the critics of that time considered this performance good enough

and evaluated the stage translation, which according to them echoed properly the ideology in power and resonated the intentions of the editors to transmit to the audience the good moral values of *New Man* in Communist environment - isolated from the Capitalist and Imperialist context.

Merry Wives of Windsor another work of Shakespeare translated by Refik Kadija, was performed on stage during the period 1958-1962 and almost for 20 times for a number of 10.793 spectators. In newspapers and magazines of that season of time it was asserted the poor translation and the bad monitoring of the pieces from the part of Kujtim Spahivogli - the editor; next the negation of the Albanian standard language and the dominance of dialect and sub-dialect by the performing cast made up many other weak points. Otherwise described these shortcomings marked the "madness" of the editor as well as the deviation from the original creating a new piece in the margins Shakespeare/ Non- Shakespeare questioning a lot the stage-translation and hence *play-ability* criteria still was questioned a lot. In this sense, *Shakespeare's studies* failed to rescue the originality although it was set the alarm on the violation of his works, yet the censorship was hard enough to persecute those 'rebels' who stroked the bells for this concern. On the other hand, it mainly holds true the fact that ideology in power seemed to care about Shakespeare's works and Communist propaganda launched the signals of criticism. Criticism was addressed in a very special manner. Shakespeare was attacked by a lot of transformations and amplifications in the process of stage translation. As additional events emerged to the plays and they sounded completely a deviation from the original, Shakespeare was violated tremendously and the authenticity was questioned a lot. In this frame Shakespeare's realm became *colonized* by Communist ideology and as such he was exposed to the Albanian environment during the *Cold War*. Mostly his works were *performance - oriented translations*, which enhanced a lot the flexibility in dealing with Shakespeare binding him in this manner with the totality of theatrical discourse. The *gestural text* added a lot so the language in which the play text was written served as a sign in the network of what (Kowazan, Th. 1975) is called *auditive* and *visual signs*.

Hamlet was performed on stage during 1960-1961 and also during 1962-1965 for about 70 times for a number of 40.144 spectators; the *scissor approach* was applied on Fortinbras in the final act. The performance ended up in chaos - it imposed reconciliation by dictatorial methodology; it designated triumph of the *goodness* over the *evil* by sacrificing the Self and elucidated the strength; and it reinforced power of the other characters to follow the track of justice seeding collective kindness in this manner – a sort of challenge of *Otherness*. The Hamlet's dilemma was transformed into a shortcoming and highly criticized by the press. The editor attempted a lot to appeal to another Hamlet, a person who nourished Communist features and

sampled the new Communist in the Albanian environment. Even Ophelia was transformed into an Albanian Ophelia, and the public in theatre celebrated quite another sense of bondage between Hamlet and Ophelia.

King Lear was performed on stage in period 1965-1966. It was on about 22 times for an audience of 9319 spectators. Pandi Stilliu was the editor and he produced a play with remarkable cut– outs. His piece violated both the form and the content of the original work. About 1300-1400 lines were cut – out, as the editor considered them superfluous for the audience and abundance for good time keeping. Next, the role of the Duke of Bergund faded away and due to this the conflict became clumsy and feeble and poor as well. The same could be said for the act of the King of France. That was done on purpose as Communist ideology allowed only the ordinary people – the mundane, to triumph over the evil and settle problems properly. Furthermore, the editor has exaggerated the performance of Cordelia (Qafleshi, E. 2008) by shadowing and ignoring her words that expose the attitude of Shakespeare towards social classes. According to the views of critics of that time her speech stood for class tendentiousness/ proletarian tendentiousness. The end of the play was not as tragic as the death of King Lear, because fatalism in Albania was considered a negative aspect of Communist ideology. Other works of Shakespeare were performed on the Albanian stage and evidently have been under the sharpen criticism of press and manipulation required by the Communist propaganda as it has been said. Other products added to the list of stage translation texts are the followings: *Henry VI; Two Gentlemen from Verona; Troilus and Cressida; As You Like It; Henry IV; Henry V;*

Analyzing this theatrical phenomenon Shakespeare industry has gone through, I could express out firmly that the theatre translators for Shakespeare's works had into consideration the performance aspect of the text they were required to translate and also its relationship with the audience without ignoring the authority of the ideology in power - Communism. And this seems not only to justify what they have modified in order to accomplish their stage oriented translations, but also to ascribe the Communist instrumentalization of the achieved products.

In this light, I pursue with the idea they have taken into account the function of the text as an element for and of performance. And in addition they had to consider closely the relationship between the dialogue and extra-linguistic situation, which certainly was tense and reciprocal due to the Communist ideology in power, which unquestionably had instrumentalised the *Shakespeare industry*. Keeping in pace with this assumption, I also add that the dialogue they produced progressively illuminated the situation and modified and transformed it. Under this view the meaning of individual units of meaning depended as much on the extra-linguistic situation, which

embraced the Communist ideology in power, as on the linguistic context. The latter concept well explains the development of new dimension their written texts were dressed up with and which yet implied a distinction between the idea of the original text and the performance in target context, which in certain has led the stage - translators to major shifts on the linguistic and stylistic planes.

5. Conclusion

In writing the conclusion I allow myself to assert that yet there is a considerable interest in *Shakespeare's studies* and Shakespeare industry, as Shakespeare constitutes a special canon within the Albanian literature. Also perceived as system in its entity, the translations of Shakespeare's works designed for audience and readers designate the effectiveness and flexibility of all those involved in his works. Viewing the issues from diachronic and synchronic as well as postulating on them dialectically, I express out the necessity to profound researches in Shakespeare's works translated in the Albanian language and culture and added to this concern, I attempt to clarify that Shakespeare industry should encompass even the reflective attitudes and positions of Critique beside historical treatment of translating process, theater system developed through stage - oriented translation and literary system developed through page - oriented translation with intention to *reader – oriented translation*.

Only in this way, I think and believe we should do away with the dogma of 'untranslatability' and 'impossibility' in transmission of ' a creative spirit' (Bassnett, S. 2002) from one language to another and from one culture to another culture; and also solve questions of concern related to from pragmatic and empiric approach to scientific and collaborative approach.

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7. Endnotes

¹ For more read carefully Ubersfeld, A. (1978) *Lire le theatre*, Paris: Editions Sociales, pp.15-16. See also Elam, K. (1980) *Semiotics of Theatre and Drama*, London: Methuen.

¹ The dimension and stretch of the influence of Shakespeare's works on the Albanians were firmly conditioned by the features of Socialist Realism as expression and reflection of Communism in Albania differently described as *Cold War* regime. The pursuit to develop *Shakespeare's studies* was an offspring of Communist ideology in power. Socialist Realism as a literary stream flourished with the purpose to design and nurture the Communist architecture in the Albanian literature and arts. It was characterized by some specific features related to the creation of the *New Man* in a new society, Communist society, such as: class tendentiousness; Communist inspiration; triumph of virtues derived from Communist education; proletarian tendentiousness; negation of religious beliefs and backward customs etc. Though translated texts enhanced the cross boundaries between two different cultures, two different social systems and stage systems, they were also affected by Communist ideology as a factor beside other factors exerted in existing literature in Albania.

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