CONTEXTUAL TRANSLATION AND INTERPRETATION OF LITERACY WORKS: THE CULTURAL VALUES AND CUSTOMS THAT THEY REPRESENT

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ABSTRACT

In the world of linguistic awareness and language teaching, we encounter many different sources of language input, which vary according to the context and the meaning that they represent for the wider audience. During studies, we are introduced to different literature and written works and are asked to interpret and re-interpret meanings, decode secret messages or even translate them in our L1. We notice, by all means, that language, is indeed a complex, ongoing process of transformation. We therefore define language as a source, by which two or more people are able to convey meaning and understand each other (get their message across) or as "a code which conveys meaning." Furthermore, language consists of the cultural, idiomatic and historical elements of a nation. In the translation of written texts and literature, this definition is accompanied by the issue of context and meaning or "decoding the message." Oral and written translations as such, are important means that contribute in "bringing" different nationalities together. They serve not only as 'inter-cultural bridges", but facilitate technology internships, political issues, world literature and so on. What theory lies behind written translation? And why is it a source of world-wide communication? In order to be proficient in written translation, an individual translator must know the foreign language at a very high level, consisting of vocabulary, idiomatic expressions, phrasal verbs etc. and "also have the ability to correctly translate the original feelings and to employ the most appropriate language means in translation." This type of translation also requires deep knowledge of ones' own L1 because written translation must be contextual (based on the context, and not word by word translation) in order to save the original meaning and form. This paper presents literary and machine translation and provides the analysis of two very mysterious and distinct written works (of two different cultural belongings) and at the same time, brings them together through the customs and values and through the two major characters. It pinpoints the fact that: "*contextual literary translation is a type of translation that must contain "feeling" and sufficient background knowledge (especially in literature)* and argues that this is possible only when certain criteria are met. Among others, it emphasizes the fact that machine translation versus human translation are two worlds apart and although the process might be faster and easier, the context and actual meaning do not prevail. This paper also provides different theories, references and previous commentary on the same.

Keywords*: oral translation, literary translation, machine translation, contextual, etc.*

An introduction to language and translation

"Who reads incessantly, and to his reading brings not a spirit and judgment equal or superior, uncertain and unsettled still remains, deep versed in books, and shallow in himself." – Paradise Regained, John Milton, (1667-1671)

We define language as a "code" with which we convey meaning. The theory behind every language lies in the "decoding" factor, simply stated, being able to understand what is being said (i.e. understanding the information provided). Language is strongly tied to culture, tradition, religion and region, and although languages might be similar, they are never the same. At times, even a word which has the same pronunciation (sounds equally the same) in two different languages may have a different meaning[35]and even simple gestures might be misunderstood in different cultures (eye contact, nodding, bowing, hugging etc.) Linguists and those involved in the study of languages know this for a fact. However, the necessity to communicate with others and exchange ideas (as a result of the emerging technology, the trade market and traveling around the world) became more prominent than ever. With this, translation as a source of inter-communication and a means of expression "sprung" in every field. Different Internet sources (e.g. Google Translate) indeed provide very fast translations of different words in different languages, however, some questions of relevance are *"How accurate are they?" Does meaning change by individual word by word translation compared to that of paragraph translation, page translation and then literature translation? If so, why?"* This paper will therefore, shed some light on the aspect of context and contextual translation and introduce literature which is very distinct from the normal, everyday issues. Indeed, for correct translation or even comprehension, the reader and translator must read history, customs and values prior to the book itself. A distinction among formal translation, machine translation and literacy translation will also be introduced; the advantages, disadvantages and a brief analysis will also be presented.

What is translation?

Translation as a global-known term is used every day and everywhere. It is not only a source of inter-communication, rather it is the most important element in every day communication between different nationalities and in different subjects. Meetham & Hudson (1969) define translation as "the process or result of converting information from one language or language variety into another." At the same time, all factual information contained in the original text must be retained in the translation. (1969, p.242). According to Richards & Schmidth (2002) translation is "the process of rendering written language that was produced in one language (source language) into another (target language) or the target language version that results from this process. (2002, p.563). *Different types of translation here include:* technical, scientific, artistic (literary), translation of documents, general and machine translation. Since the focus will be on written (literary) and machine translation, we will further examine them in detail.

Approaches to translation There are many different approaches to translation, however, we mention the following: *Formal equivalence*- which implies a word for word translation. It translates not only the exact appearance of vocabulary, but the idioms and grammatical structure used in the original text also. *Dynamic equivalence*- implies the essential thought expressed in the source text. This includes original sememe and word order, the text's active and passive voice etc. It is not word by word translation, but changing, adding or subtracting from the original text to make it as the translator sees fit.(http://www.thelanguagetranslation.com

[35] The issue of false friends in language acquisition

What is written translation?

Some define written translation as "a process in which a written communication or a text in a first language is produced as the written communication or "text in the second language interpreting the same meaning." (the text in the first language is the "source text" and the equivalent text that communicates the same message is the "target text" or "translated text"). However, when translating a certain text, much more is needed than vocabulary or sentence structure. Accordingly, "translation does not mean a simple word for word correspondence between any two languages. There are different factors that should be taken into consideration, such as:

- The actual context;
- The rules of grammar of the two languages;
- Their writing conventions;
- Meaning of idioms and phrases;
- Complete understanding of the customs and lifestyle of a group of people;

Additionally, "a written translation is **the transposition of a text from one language to another**. Not only does a good translation require an excellent knowledge of the source and target languages, but also both language cultures. Professional translators only work into their mother tongue, thus ensuring quality output." (https://www.interprete.corsica › written-translation) The translation of a written text requires feeling and emotion. It should be a "re-creation" not only of the words and meaning, but the feeling as well, or "the ability to correctly translate the original feelings and to employ the most appropriate language means in translation. This type of translation requires sufficient knowledge of literature as much as it needs proficient language knowledge of both the "source" language and the "target" language." As Thriveni (2001) states: "caught between the need to capture the local color and the need to be understood by an audience outside the original cultural and linguistic situation, a translator must be aware of both cultures. (*Cultural elements in translation*, 2001). The question that mostly arises in this field is machine translation- how can a machine (computer) manage to translate a text with feelings (or culture)? And if machine translation is used, what texts are appropriate to be translated using it?

Machine translation

Machine translation emerged as a necessity of the "dynamic decade", and had a positive effect especially for translators who had a lot of work and not as much time. Not only translators, but even individuals with different materials and in need of "understanding" them can easily use the computer for automatic translation. This form of translation is also known as computer assisted (aided) translation. Some of the positive effects of machine translation are: less time is needed, simple substitution of words from one language to the other, less cost etc. Though, many linguists argue that there are more negative effects than positive ones. For starters, machine translation might be effective for translating different terminology, but not also literate works (literature). Secondly, one main principle of effective written translation lies in the "feeling transfer" and in the creation of a "bridge" between the two languages, not only in words, but in customs, tradition, culture etc. and thirdly, there are cases when the machine cannot provide the correct word that is suitable for the given text, and with this, the whole original effect and meaning might be lost. Former research conducted on the issue of machine translation state that:

> "Even though machine translation is the main field of language technology and is connected to most of its other fields, computers will never fully replace human translators. Research and development in machine translation started about five decades ago, but the progress has proved to be much slower than was expected at the beginning. The most difficult factor in machine translation is the semantic analysis, i.e. making a program understand the meaning of the text to be translated.

> The quality of machine translation strongly depends on the success of coping with this factor, but they can already speed up and facilitate the translators work considerably, at least when the text is limited to specific subject fields or with other limitations put on the input text". (Briem, S.2000)[36]

Written literacy translation: An analysis of "*Broken April*" and "*Hamlet*"

This type of translation as stated before, requires more than "knowing" a certain foreign language. It is strongly tied to other factors that influence "correct translation" i.e. a combination of accurate meaning and feeling (emotion). I once had the opportunity to discuss this issue with my professor of English Literature and Drama (now deceased). I recall the fluent, clear explanation as it were today: "Written translation, he said, "is the re-creation of the original, with both meaning and emotion. If this is not accomplished, why is there any need for translation?" He then continued "A translator must always be careful to not "change" the original text, since *when* and *if* the emotion is lost, the reading audience is left frustrated and with an *almost* empty book in their hands." At that time, I still remained uncertain as to what topics to choose for analysis i.e. what two written works. The conversation went on. We discussed Shakespeare's "Hamlet" and found elements that represented society of a different time, terminology which for most student readers and even readers in general was unknown. Our focus was on the different translations of Shakespeare's written works, among which Fan S. Noli (among others) is known for. [37]

After the discussion, the focus of the analysis was indeed less complicated. Since I wanted to explore the effect of written translation compared to machine translation, I needed to find written works that had a "complicated" plot, or complicated language terminology or something that made them either similar or distinct. In fact, for the reader, we always tend to in a way, link our cultural identity with that of the written work. We tend to compare what is normal to us and what is not and usually, we tend to make this distinction conform our own moral values and customs. A book that I had come across years before (before I was studying the English language and before Shakespeare meant literature to me), even though represented my national belonging, was indeed very new, distinct and shocking. Later on, when I read Shakespeare, the plots seemed as if I had already encountered them elsewhere. Indeed, Kadare and Shakespeare represent two nations in the most profound manner possible. Their language and style are incomparable to any other. A great translator and writer who has national belonging to that of Kadare and has translated "Hamlet" is Noli. The third author (Noli) was the inter-cultural bridge and contextual translator, and as so, would indeed be my choice of authors. The only difference lay in the target language -translation i.e. Albanian- English (Kadare and his masterpiece "Broken April") and English- Albanian (Noli and his Albanian translation of "Hamlet"). Upon this choice of written works, I chose the mysterious and unknown theme of The Kanun Rule [38] of "revenge" or "*gjakëmarrja" (Alb.)* which is quite shocking even for me as a native Albanian. The two masterpieces, in fact resemble different nationalities and cultures, but yet quite similar themes. The theme of "revenge" or "*gjakëmarrja*" are central for both authors. Tragical death, and man's honor resemble a time when both Gjorg (a victim) and Hamlet, a prince-victim, have the same "responsibility upon their shoulders, Gjorg is in a huge dilemma *"Do I kill? Do I continue the tradition of killing and blood shed?"* and Hamlet, similarly questions himself the famous Hamletian quote *"To be, or not to be: that is*

[36] "Machine Translation Tool for automatic translation from English to Iceland"

[37] Theofan Stilian Noli, known as Fan Noli (6 January 1882 – 13 March 1965), was an Albanian writer, scholar, diplomat, politician, historian, orator, Archbishop, Metropolitan and founder of the Albanian Orthodox Church and the Albanian Orthodox Archdiocese in America who served as Prime Minister and regent of Albania in 1924 during the June Revolution

[38] According to Albania's ancient social code or "kanun," **one person may kill another to avenge an earlier murder**. Oct 12, 2001

the question…" ("Hamlet" III: 60) ... In the rhetorical questions posed, both characters already know the answer. Gjorg must kill in order to not be embarrassed by society and to not be an outcast of his people and Hamlet must revenge for his Father and for dignity and the throne. Human dignity conform to the norms of society are present in both written works and in both cultures.

My personal experience with both books took me back in time and in surroundings and truly made my skin "shiver" in sadness and astonishment. I will begin with the introduction and analysis of "Broken April" (Prilli i thyer) and then compare similarities in the themes of both books, comparing the effect that machine translation can have upon the two books.

"Broken April"

I remembered how I had felt in my last year of high school when I first encountered Kadare's *"Broken April".* The Albanian history has been known for its' Besa (truce) and its' Kanun Rule. It has been known for its customs and for its warm and friendly welcome towards guests; for its' hospitality and tradition. The saying "Mi casa es tu casa" (My home is your home.) is commonly used among us in general and is usually defined as a zone of comfort for any guest that comes into our homes, however, it does not imply the level of "sacredness" of a guest, in this case, that of a very unknown guest traveler in the Albanian mountains. This is not only an interesting custom; it's a very rare one. I have never surpassed a custom similar to its value, nor a ritual that is followed by generations i.e. the actual reader must know more about the Albanian culture and its' customs in order to understand what the authors' point is. The author (Kadare) not only brings "to life" the surroundings and events, but also brings to life themes of the "blood feuds", revenge, and, above all, "man's honor and reputation." My personal assumption is that, these themes will never be translated and kept in their original forms through machine translation, nor will they be fully understood without prior knowledge of the same (the Albanian culture and its' people). When searching for critiques and comments regarding the book, I found that there was an abstract either at the beginning or at the end, describing the terminology, historical facts and the truth that lied behind *"Broken April."* I am supposing that was because of the "un heard" laws of the "unknown" world of the "plateau region" of Albania. I also came across comments, where the reader admitted that it was his first encounter with Albania and its people whatsoever:

"There is no individual translator listed for this book. The only information is "translated from the Albanian," and I assume that means that it was done in-house by the publisher. This is the first book I have read by Kadare and he's written many, some of which have been discussed in the forum. Most of the, I believe, are translated from the French. "Broken April" is also my first encounter with Albania in any form."(https://www.worldliteratureforum.com/forum/index.php?threads/ismail-kadare-brokenapril.8169/ page-2)

The commenter proceeds with describing the book as "strange": *"beyond a trip to an unusual place, I wasn't sure what to expect. I wasn't disappointed. The world of "Broken April" is very strange indeed. The book is mostly about the cruelties of that world, based on the Kanun (law of the mountain region), and their dehumanizing effect on the people who live there."*

In a different commentary section, The Kanun is described as a very strong custom: *"The Kanun was stronger than it seemed. Its power reached everywhere, covering lands, the boundaries of fields. It made its way into the foundations of houses, into tombs, to churches, to roads, to markets, to weddings. It climbed up to the mountain pastures, and even higher still, to the very skies, whence it fell in the form of rain to fill the watercourses, which were the cause of a good third of all murders." (The readers room, 1001 Book review: Broken April by jenp27 on November 20, 2015)*

Yes, the story is strange and yes, there are many unusual events that take place. However, please note that the translation was done by an "in-house" publisher, and the reader in this case, has not actually translated

the text, it was already done by someone else. The questions that arise here are: “Could this actual reader translate this book without knowing more than the Albanian language? And can machine translation ever bring a masterpiece to life? To not be misunderstood by those who will come across and read this paper, I am not implying that a foreigner cannot translate Kadare’s works, since many of them have already been translated by different authors belonging to different nationalities, but rather am trying to analyze the above-mentioned factors (culture and feeling) that affect “full” written translation.

Excerpts from “Broken April” (with commentary)

From the moment that Gjorg's brother is killed by a neighbor, his own life is forfeit: for the code of Kanun requires Gjorg to kill his brother's murderer and then in turn be hunted down. After shooting his brother's killer, young Gjorg is entitled to thirty days' grace - not enough to see out the month of April. Then a visiting honeymoon couple cross the path of the fugitive. The bride's heart goes out to Gjorg, and even these 'civilised' strangers from the city risk becoming embroiled in the fatal mechanism of vendetta. While the story is set in the early twentieth century, life on the high plateaus of Albania takes life back to the Dark Ages. The bloody shirt of the latest victim is hung up by the bereaved for all to see - until the avenger in turn kills his man with a rifle shot. For the young bride, the shock of this unending cycle of obligatory murder is devastating. The horror becomes personified when she catches a glimpse of Gjorg as he wanders about the countryside, waiting for the truce of thirty days to end, and life with it. That momentary vision of the hapless murderer provokes in her a violent act of revulsion and contrition. Her life will be marked by it always… **Column Ends**

A man walks through barren countryside. His killer lies in the snow as he aims his gun; he shouts a warning and pulls the trigger. He approaches the body to ensure his victim has fallen on his back. Had he fallen any other way, and had the warning not been shouted, the killer would have broken the Kanun, the ancient system of honour that served as law in the highlands of northern Albania for centuries. This is the world of *Broken April*, a world in which people are forced into killing those whom they don't hate, following the rules of feuds that in some cases began centuries before, the cause of which may have been forgotten. The novel describes the killer attending the funeral of his victim, where he is honoured by his victim's family as having upheld the name of his community, and later follows him as he travels to pay a blood tax in the four weeks of freedom he has from the feud which will surely claim his life when it ends in mid-April. On the road he encounters a Tirana ethnologist and his bride on their honeymoon, and is transfixed by the woman's eyes, "eyes that seem to look straight through you.” This silent interaction, if it can be called that, is the only moment of release for the central character, in what is generally a narrative of constriction, of epic containment, of the powerlessness of individuals to escape from, or to reform, the Kanun. Since the discovery of Ismail Kadare in the West, much debate has focused on his alleged conformity during his years as a leading cultural figure in Hoxha's Albania. This novel was written during Hoxha's dictatorship and stands as an indictment of societies in which the public order bears no relation to individual moral judgement. Kadare invites incredulity in describing such a strangling environment, and, like the eyes of the bride on the main character which threatened to derail the circle of events, challenges his contemporary readership to imagine an alternative**.**

Review by Robin Llewellyn http://www.booklore.co.uk/PastReviews/KadareIsmail/BrokenApril/BrokenAprilReview.htm

Fan S. Noli (The translation of "*Hamlet*")

Noli as a written translator, contributed not only to the Albanian society, but world-wide. His perfect translations "won" him an "irreplaceable" place and title amongst the best authors of all times. He translated many written works, such as Catholic manuscripts and world-known literature, not only because he knew different foreign languages, but because he knew very well his own culture and tradition, and the culture of the "target language" written works. He not only did a splendid translation, he even helped in "identifying" the actual themes and problematic issues that were "realities" in the Albanian society. In "Hamlet", Noli makes a wonderful description of Hamlet's "insanity" and his complex, spiritual state and in the introduction of his translation says:

"In order to judge Hamlet and his actions, we must be aware of the fact that before us we have a sick, feverish human being, who has been risen from bed unwillingly, to finish a holy task, who is, half in dream... clutching with all his might to go up the cliff of the hill, before he has fallen down breathless. He is neither alive nor is he dead, he is not insane, not awake nor quiet asleep: he is before death, before a steep hill, where he is aware that sooner or later he will tumble down and break…"

"Për të gjykuar Hamletin dhe veprimet e tij, duhet të jemi të vetëdijshëm se para nesh kemi një njeri të sëmurë, të ethshëm, i cili është ngritur nga shtrati pa dëshirë, për të përfunduar një detyrë të shenjtë, i cili është gjysmë në ëndërr. .. duke u shtrënguar me të gjitha forcat për t'u ngjitur në shkëmbin e kodrës, para se të bjerë pa frymë. Ai nuk është as i gjallë, as nuk ka vdekur, nuk është i çmendur, nuk është zgjuar e as në gjumë të qetë: është para vdekjes, përpara një kodre të thepisur, ku është i vetëdijshëm se herët a vonë do të rrëzohet dhe do të thyhet…"(Alb. Version)

This beautiful translation must be based on feeling, and one must know how to interpret these emotions on paper. Hamlet is in the middle of nowhere, confused and in doubt. He has been "back stabbed" by his own mother and uncle, and has lost not only his family and throne, but also his honor. He hates everyone around him, and suspects them all. He is not greedy, however. He has simply undergone a transition: his love has turned into hate and his loved ones' have betrayed him. He is determined to take revenge, and must decide how. The theme of revenge is the same for both books, and both main characters must *"revenge"* the action and cause of an "unknown" matter. While Gjorg must fulfill the action of the family tradition in revenging for an "unknown" stranger that has required hospitality from his ancestors, (going back seventy years and costing already twenty-two lives) and revenging for his brother, Hamlet must fulfill an action upon a betrayal by his own blood, the reason of betrayal being yet "unknown" for him, as well. Both characters are young males, representing man's honor, ready to flee their own lives for the sake of truth and revenge. Another issue that is quite the same is that of "*back stabbing*" and though of two different nationalities and cultures, both "wear" an ethical, moral code:

"A man walks through barren countryside. His killer lies in the snow as he aims his gun; he shouts a warning and pulls the trigger. He approaches the body to ensure his victim has fallen on his back. Had he fallen any other way, and had the warning not been shouted, the killer would have broken the Kanun, the ancient system of honour…" ("Broken April" 2003, p. 11)

Hamlet plans to kill Claudius, his uncle, but when he finds him praying, he changes his mind and decides to wait and kill him later:

"Now might I do it pat, now he is praying; and now I'll do't. And so he goes to Heaven; And so am I revenged. That would be scann'd: a villain kills my father; and for that, I his sole son, do this same villain send To Heaven" ...(Act 3, scene 3, IV:75)

He has made up his mind, and he will take revenge but will not "back stab" his uncle, as he stabbed his nephew and would rather wait than send him to Paradise while praying. Be it in church or on Albania's mountains and hills, back stab is not allowed. One might judge them for killing, but we cannot judge them for "not obeying the rules." Both protagonists are aware of the fact that "their downfall" is near, but mans' word is above all deeds and one "should live as a man and die as one…"

I do not hesitate but wonder, though, whether they had ever felt true love? And would love have "prevented" such actions? Hamlet hates his mother, and because of her, hates every other female," *Frailty, thy name is woman!"* (Act I, scene 2, line 146) and Gjorg, "*is transfixed by the woman's eyes, "eyes that seem to look straight through you."* (2003, p.103)

Would Gjorg have changed his mind and his action if given the chance to "embrace" true love? And would Hamlet have "learned" to forgive his mother, and at the same time understand that she had never deceived her son, but had rather wished to "spare him the throne" and the power? In *"Hamlet"* Shakespeare has described his female characters as "*fairly weak personalities, easily manipulated and dominated by men in the play" and "the reverse of heroic*." Had they been any different than this, they would have "disobeyed men" and had some positive influence on the "wrong doings." The play would have not become a tragedy of such length and importance. Similarly, in *"Broken April"* according to the rules of the Kanun, "*a wound amount to half blood and attracts a fine, two wounds are worth a life, a woman's life has the same value as that of a dog and is equivalent to half a life…*" Imagine the value of a female, and her life as so i.e. equal to that of a dog! These "touching" facts are those of the past and the same represent a time when women had no value at all. Had it been any other way, they would have had the right to "disagree" with the "injustice rules" and would have "saved the lives of their sons." These facts represent a different period of time, a time when "man ruled". Themes such as these have an effect on every individual, no matter the nationality nor the culture. The tragic death(s) of young males or of a whole family is "touching" for anyone who reads the book and is "caught in the event". There is no law that is "pro" killing, and there is no moral code that "values" death. These two sources, serve not only as world-wide historical, medieval events, but also as facts of "how the past effects the present"[39]. Tragic events lead to tragic deaths, and one must know to choose between "good and evil". However, even though these represent past events, and although many years have passed, some things have remained the same yet…

The reason for the analysis

The two books of different authors and different times, were chosen for a specific reason. The reason as to why such themes and topics are not only mysterious but also very interesting, lies in the interpretation of both, either in regard to the actual reader or in regard of the translator. What is understood and how it is understood is indeed very important. Consequently, there is more to written translation than words, and

[39] In 2020, Kadare won the Neustadt International Prize for Literature because "no one since [Franz] Kafka has delved into the infernal mechanism of totalitarian power and its impact on the human soul in as much hypnotic depth as Kadare." In revealing the truth about the kanun and its impact on the lives of young men in Albania, Kadare opened an international conversation about human rights and the importance of social change. https://www.worldliteraturetoday.org/section/ismail-kadare-laureate-2020-neustadt-prize

there is more to reading than “a book.” As Goethe observes: "there are two principles of translation. The translator can bring to his fellow countrymen a true and clear picture of the foreign author and foreign circumstances, keeping strictly to the original; but he can also treat the foreign work as a writer treats his material, altering it after his own tastes and convictions, so that it is brought closer to his fellow countrymen, who can then accept it as if it were an original work." The partial analysis of the two masterpieces does not lie only in the characters, and in the story, but in what they represent. The world represented in each book, is a world of its own, but the reader (the audience and critique) must notice the “similarities” that bring two cultures together, the history that represents “human kind and human nature.” This is where contextual translation keeps to the original and machine translation can never quite keep the same contextual meaning (which was meant by the author). Accordingly,

]…“for it is just these connections between the original and the translation that express most clearly the relationships of nation to nation and which one must above all know and judge in order to promote a world literature that prevails [over national differences]. (Goethe, Letter to Thomas Carlyle, January 1, 1828 as referred to in *Translating the World: Literature and Re-Connection from Goethe to Gao* by Peter Morgan at https://www.cairn.info/revue-de-litterature-comparee-2013-1-page-63.htm?ref=doi)

Concluding remarks

At the beginning of the article, we defined language as “a code by which we convey meaning” and by which “we understand others” and are “understood by others.” Indeed, written translation has these things in common i.e. what might be read in “good books” might never be found elsewhere. Machine translation, on the other hand, has some positive effects (when less time needed is taken into consideration), but yet, can never bring to “life” what good translators are capable of bringing. I am not implying that we should “ban” machine translation, but rather believe that machines can be replaced by translators, while translators can never be replaced by machines, and that effective written translation means more than replacing words (word by word) but applying same meaning and context (see Appendix for such evidence) Written translation is not only a source of intercultural communication, it is the past and present, it is history and life. Good authors, such as Shakespeare, Noli, and Kadare, are those that have the power to put a whole world on paper, describing a whole decade through their characters and the situations and good translators are those that “re-create that same world, with similar situations and imagination” and yet are masters in “adjusting” the context in terms of suitability for every culture and every reader. No machine can do the work of an author, nor that of a translator. Clearly stated, one would not even be able to compare written translation with machine translation, since it seems to completely “lose the value” of the original.

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Appendix (Hamlet's soliloquy and the translation)

"To be, or not to be: that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them? To die: to sleep; No more; and by a sleep to say we end The heart-ache and the thousand natural shocks That flesh is heir to, 'tis a consummation Devoutly to be wish'd. To die, to sleep; To sleep: perchance to dream: ay, there's the rub; For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause: there's the respect That makes calamity of so long life; For who would bear the whips and scorns of time, The oppressor's wrong, the proud man's contumely, The pangs of despised love, the law's delay, The insolence of office and the spurns That patient merit of the unworthy takes, When he himself might his quietus make With a bare bodkin? who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscover'd country from whose bourn No traveller returns, puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of? Thus conscience does make cowards of us all; And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprises of great pith and moment With this regard their currents turn awry, And lose the name of action.--Soft you now! The fair Ophelia! Nymph, in thy orisons Be all my sins remember'd!" — William Shakespeare, Hamlet	Të rrosh a të mos rrosh – kjo është çështja: M' e lart' është vallë të durosh. Hobe, shëgjeta fati të tërbuar A të përballsh një det të turbull helmesh Me arm' e funt t'u japsh. Të vdeç – të flesh – Jo më – dhe me një gjumë të mbarosh Çdo zemer-dhëmbje, mijëra tronditje, Që trupi prej natyrës trashëgon. Ja nje qellim që duhet dëshëruar Me gjithë shpirt. Të vdeç – të fleç; të fleç? E nofta t'ëndërrosh! ah, këtu ngec; Se c'ëndrra shohim n' ate gjumë-vdekje, Pasi na shkundet kjo pështjellj' e mortme, Kjo frikë na qëndron; ja arësyja Që aq' e zgjat një jetë me mjerime; Se kush duron përbuzjen dhe kamcikun' e botës, Zullumn' e shtypësit, përdhunën e krenarit, Lëngimn' e dashuris' së paperfillur, Vonimn' e ligjes, gojë-çthurjen e zyrtarit, Dhe shkelmet, që çdo vlerë zemër-gjërë Nga të pavlërshmit merr, kur munt t' a lanjë Hesapin fare me një copë thike? Kush vallë barra mban e kush dërsin, Renkon nënë një jetë të mërzitur, Po vetëm tmerr' I asaj diç pas vdekjes – Vëndit të pazbuluar, nga s' na kthehet Kurr' udhetari – na trullos vullnetin, Dhe vuajmë të ligat që po kemi Se sa të hidhemi n'ato që s' dimë. Kështu na bën ndërgjegjia gjuh' frikaçe; Kështu dhe ngjyr' e gjall' e rezollutes Sëmuret, verdhet nga hij' e mejtimit, Dhe pllane të mëdha e rëndësore Ndalen, përçajnë rrjedhjen, dhe humbasin Emrin e vepërimit. Hesht tani! E bukura Ofeli! Ëngjëll, ne lutjet Mëkatet m' I kujto të gjitha… Hamleti - William Shakespeare (Përktheu Fan Stilian Noli)