

UNDERSTANDING AND TRANSLATING HAMLET'S SOLILOQUY

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Abstract

This paper intends to deal with the semantic decomposition and translation analysis of Hamlet's soliloquy in the tragedy with the same title. It will mainly focus on examining the line 'To be, or not to be: that is the question', recognised as the most famous one in the world literature canon. Thus, proceeding from the following dialectic principles: (a) the motion of the part conditions the motion of the whole; (b) the progress of the whole enables the progress of the part; and (c) the creator manages to preserve the dual unity only by not allowing the inertia of the whole to retard the velocity of the part, and vice versa, we will reason that here lies the key, which opens the door to enter into the inner core of the central message of the monologue (the part), of the literary work (the whole), and of the relevant author (the creator) at the same time. Without this tool, the reader and/or translator may be left outside the text, wondering about in the open sky of mere guesses. Meanwhile, by exploiting our findings and providing several Albanian versions of the expression in question, we will clarify the accuracy or inaccuracy of the equivalent 'Të rrosh a të mos rrosh – kjo është çështja', chosen for the above-mentioned line by Fan Stilian Noli. Then, the drawn conclusions will be used to discuss whether the translator's 'disloyalty' to the source text, including the actual linguistic changes, have already acquired such significant proportions that would present the need for retranslating the works of William Shakespeare into Albanian.

Keywords: *inaccuracy, semantic decomposition, dialectic principles, translator's 'disloyalty'.*