

TRANSLATION IN THE FACE OF CENSORSHIP AND SELF-CENSORSHIP – THREE CASE STUDIES IN ALBANIAN TRANSLATIONS OF KEY TEXTS

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Original scientific paper
DOI: 10.31902/fll.47.2024.10
UDC: 821.18.035

Abstract: In this paper, we highlight some problems of literary translation in Albanian culture by examining the relationship between the source text and the translation context, as well as the influence of the cultural and ideo-political context on the phenomena of censorship and self-censorship during the translation process. As paradigms of these problems, we considered the Albanian translations of "Don Quixote" by Miguel de Cervantes (Part One); "Les Misérables" by Victor Hugo and "Love in the Time of Cholera" (translation and retranslation) by Gabriel García Márquez, which we view as typical examples of these flagrant shifts. Through the comparative approach of the works translated into Albanian with the source texts, as well as the translation and retranslation of the same work, but in different ideological and cultural periods (one in the period of communism and the other, the retranslation, in the period of democracy), we have identified concrete examples of deviations and deformations that the source text suffered during translation. We have analyzed the nature and reasons that led to these deviations or deformations of these translations, by giving our opinion for each case, as well. From the analysis, it turns out that the processes of censorship and self-censorship were enforced by two factors: the socio-cultural context, the horizon of the reader's expectations of the time (the case of "Don Quixote") and the ideo-political constraints (the cases of "Les Misérables" and "Love in the Times of Cholera".)

Keywords: source text/ target text, literary translation, cultural context, ideological context, political censorship, self-censorship, reader.

1. Introduction

In translation studies,¹ literary translation is considered an important process of dialogue between close and distant cultures, some of which survived due to the translation process. It is enough to remember that the knowledge obtained about the Greeks in the Middle Ages was due to Roman and other foreign translations.

Literary translations, as suggested by Itamar Even Zohar's polysystemic analysis,² had a significant impact on the development of newly formed literature by marking the beginning of national literature (Albanian literature, for instance) through ready-made models. Meanwhile, after the devaluation of existing models, during the development gaps and crucial milestones of the literature development, they played the central system role by nourishing literature with new models, techniques, and poetics. Albanian literature is an evidential fact, even in its beginnings. In Albanian literature, translations have played a significant role in shaping literary genres, forms, and techniques, as even the earliest works in the Albanian language and the first poems were translations.

But if translation is accepted as a necessity, the professional status of the translator, the language development dynamics and even the historical, political, and cultural context where the translation comes from, have been debatable issues. Questions such as who makes the literary translation, whether translator's background influences the appropriate perception of the text levels and characters, whether the development of the target language has an impact on the complete recreation of the literary work elements, whether the cultural, historical, and political context play a role in the faithful or non-faithful provision of the text, have enhanced the dynamics of this debate.

The process of literary translation is often influenced by cultural, political, and ideological factors. In the case of censorship, many internal

¹ See "Monográfico: La traducción de los referentes culturales".

² "...in such a state when new literary models are emerging, translation is likely to become one of the means of elaborating the new repertoire. Through the foreign works, features (both principles and elements) are introduced into the home literature which did not exist before. These include possibly not only new models of reality to replace the old and established ones that are no longer effective, but a whole range of other features as well, such as a new (poetic) language, or compositional patterns and techniques. It is clear that the very principles of selecting the works to be translated are determined by the situation governing the (home) polysystem: the texts are chosen according to their compatibility with the new approaches and the supposedly innovative role they may assume" (Even-Zohar 47).

and external forces can influence the process of translation, bringing about manipulation of the source text. Loreta Ulvydienë affirmed:

If censorial ideology collides with the final translation, such kind of pressure leads to rewriting the text or conscious erasure of unwanted parts of the discourse. If internal or external forces of censorial ideology affect the translator before the actual translation process, it breaks the coherence between source and target texts. (216)

This paper focuses on the transformations of source texts according to the change of contexts from censorship to novels: *Don Quixote* by Cervantes, the first part, translated by the Albanian writer Fan Noli before the communist period of Albania.³ Victor Hugo's *Les Misérables* translated by Albanian writer Misto Treska during communism in Albania (1945 to 1990)⁴ and two versions of *Love in the Time of Cholera* both translated by Albanian writer Mira Meksi in 1991, just as the communist regime fell, and again in 2016, after a period of building democracy had occurred.⁵

We deem it appropriate to highlight that the paper does not question the capability of these translators to master the respective languages of the original texts translated. Indeed, each is a master of

³ Fan Noli (1882-1965) was an Albanian writer, translator, scholar, politician and historian. He played an important role in the consolidation of Albanian language as the national language of Albania with numerous translations of world literature masterpieces such as *Hamlet*, *Othello*, *Julius Caesar*, *Macbeth* by Shakespeare; *An enemy of the people* by H. Ibsen; *Don Quixote* by Cervantes; *Rubaiyat of Omar Khayyam*; *The Raven and Annabel Lee* of E.A. Poe etc. F. Noli translated *Don Quixote* in the 1920s, a time when Albanian literature and culture were not very developed. It is to be noted that Fan Noli considers himself as *recreator* and not *translator*.

⁴ Misto Treska (1914-1993) was an Albanian translator and politician of Albania during communist regime. He translated French authors such as Diderot, Maupassant, Hugo, Stendhal into Albanian. He served in the Albanian diplomacy, particularly in exchanges of cultural relations of Albania with foreign countries.

⁵ Mira Meksi is a well-known Albanian writer and translator. She has translated French and Hispanic authors such as M. Yourcenar, M. Duras, Baudelaire, Lamartine, Rimbaud, Marquez, Borges, Neruda, Paz, Sabato, Allende, Vargas Llosa, Fuentes etc. Her first translation of "*Love in the Time of Cholera*" was made during the communist regime. "*Love in the Time of Cholera*" [Dashuri në kohën e kolerës], G. G. Marquez, translated by Mira Meksi, published in 1991 and retranslation of the complete text by M. Meksi, published in 2016.

translation. Instead, our goal is to bring to attention the source text modifications that were enforced by the power of the cultural or ideological context in which the translations occurred.

2. Methodology

The main aim of this paper is to present the manipulations or violations of the source texts in several key literary translations in Albania over time for cultural and ideo-political reasons. To achieve this, we first used the comparative method through which we identified the deviations that the source texts underwent in the translation process. We approached and analyzed concrete examples of manipulation that the original works suffered during translation. Second, through the analytical approach, we analyzed the nature and reasons that have led to these deviations or deformations of the translations in each case.

3. Results

3.1. The First Case Study:

Self-Censorship in translation of “Don Quixote” by Fan Noli, due to Socio-Cultural Development Context of the Time. The issues discussed.

In “The Translator’s Note” at the end of the book, Noli gives himself the freedom to inform the reader about the fragments removed from the source text, removals which were deemed right to be made by him due to two reasons:

a) a lack of artistic value of the removed parts based on his personal taste,⁶ As Umberto Eco says, he dictated to the reader the interpretation of the source text.

b) the cultural context of the Albanian reader of that time.⁷

Our assertion that translation is related to the host cultural context, i.e., translators are culturally and historically conditioned, is evidenced by examples from literature with a stronger tradition than Albanian literature, such as the translation of Hamlet’s monologue by Voltaire. He translated it in the context of the Enlightenment philosophy, and resulted in a Voltaire-ian Hamlet, bearing anti-clerical thinker dimension, thus making a rather bold elaboration of Shakespeare’s text. But in the course of time, such literatures have returned the debt to the

⁶ “... I left out almost all the verses, because they didn’t seem to have any value according to me, and I translated only three of them that are somewhat pleasurable” (Cervantes 360).

⁷ “I also left out a long critique made by my priest on the Spanish dramatic art, because this might be of interest for specialized students of Spanish literature, but quite boring for the common readers.” (Cervantes 360).

original work and fulfilled their duty toward their model reader through continuous re-translations closer to the spirit of the original text.

If we refer to our case, according to our research, compared to the original version, we note that Noli's translation begins with his introduction, which, in spirit and argumentation seems to explain the transference of the event and characters of the source work in the context of the Albanian reality of the time. Meanwhile, the translator has inexplicably left out the *Prologue* with which Cervantes, through a modern proceeding, communicates with the reader, revealing to the "idle reader",⁸ some secrets of its composition and his relationship with the book (*like that of father to son*), of the nature of the events and the characters. In a way, in terms used by Gerard Genette, Cervantes's *Prologue* would serve the reader as a peritext, which would help him in the possible perception and interpretation of the work. This is translator's first violation.

If we continue the comparison with the source text, we can see that the translated text omits the verse entitled "*Allibro de Don Quijote de la Mancha*" which are complementary verses of the prologue, suggesting with its poetic language and rhythms, the coming events, and Don Quixote's mission.

Further on, the translation omits eight sonnets (five of them dedicated to Don Quixote,⁹ one to Dulcinea (Cervantes 15),¹⁰ one to Sancho (Cervantes 15, 16)¹¹ and one to Rocinante (Cervantes 17, 18).¹² These sonnets demonstrate Cervantes' mastery of sonnet writing techniques and add a lyrical sensibility to the novel.

⁸ "Desocupadolector", Cervantes, M. d. *El ingenioso hidalgo don Quijote de la Mancha*, (E. S. Figaredo, Re.), Lemir 2015, 8.

⁹ Cervantes 14, 15, 16. Sonnets dedicated to Don Quixote are: "Amadís de Gaula a Don Quijote de la Mancha"; "Don Belianís de Grecia a Don Quijote de la Mancha"; "Orlando Furioso a Don Quijote de la Mancha"; "El Caballero del Febo a Don Quijote de la Mancha" (which, we deem to be the most beautiful sonnet); "De Solisdán a Don Quijote de la Mancha".

¹⁰ "La Señora Oriana a Dulcinea del Toboso, Cervantes 15.

¹¹ "Gandalin, escudero de Amadis de Gaula, A Sancho Panza, escudero de Don Quijote",

¹² This sonnet entitled "Dialogoentre Babioca y Rocinante", is created in the form of dialogue between Babioca, horse of El Cid –hero of the Spanish epos and Rocinante.

Likewise, the Albanian translation omits the sonnets in the closing chapter of the first book,¹³ while epitaphs¹⁴ were changed in their structure and content to the extent that they are considered Noli's creations with distant imitations of the source texts. As an illustration, the first line of the epitaph to Noli's *Don Quixote* is different in content than that of Cervantes.

Cervantes' *Don Quixote*:

Aquí yace el caballero,
bien molido y mal andante,
a quien llevó Rocinante
por uno y otro sendero

Noli's recreation in Albanian:¹⁵

Here lies Don Quixote:
He was strong and could dare
To try to turn the world backward
And hold it clenched with the spear.¹⁶

As can be observed below, if we compare Noli's translation to the source text, the latter three of the four lines are entirely unrelated to the original text:

¹³ Cervantes "Del Paniaguado, académico de la Argamasilla/ In laudem Dulcineae del Toboso"; "Del Caprichoso, discretísimo académico de la Argamasilla, enloor de Rocinante, caballo de Don Quijote de la Mancha"; "Del Burlador, academico Argamasillesco, a Sancho Panza", 314.

¹⁴ There are three epitaphs, two are more remarkable; second epitaph to Don Quixote: "Del Cachidiablo, academico de la Argamasilla, en la sepultura de Don Quijote" and the one for Dulcinea: "Del Tiquitoc, academico de la Argamasilla, en la sepultura del Dulcinea del Toboso". Cervantes 315-316.

¹⁵ by Fan Noli:

"Këtu dergjet Don Kishoti:
Ish i fort' e ish i zoti,
Botën prapa desh t'a kthente
Dhe me ushtën t'a mbërthente".

Servantes, *Don Kishoti i Mançes*, Part 1, Translated by Fan Noli, fifth translation edition, 384.

¹⁶ For the sake of the greater accessibility of the article, we offer the method of literal translation into English of all reviewed Albanian translations in artistic texts. This method allowed us to analyze the deviations that occurred in the texts translated into Albanian. Translated into English by Granit Zela.

The knight lies here below,
Ill-errant and bruised sore,
Whom Rocinante bore
In his wanderings to and fro.¹⁷

Likewise, the epitaph for Dulcinea does not correspond to the original not only in content and tone but also in structure: from the two quatrains that are in the original, Noli's translation reduced it to one epitaph only.

The epitaph dedicated to Dulcinea, according to Cervantes:

Reposa aquí Dulcinea ;
y, aunque de carnes rolliza,
la volvió en polvo y ceniza
la muerte espantable y fea

Fue de castiza ralea,
y tuvo asomos de dama;
del gran Quijote fue llama,
y fue gloria de su aldea.

Noli merged the two stanzas into one stanza by Noli into Albanian¹⁸:
Here inside Dulcinea sleeps:
How she sang like a quail!
She was buxom, round
Reed cheeks, rotund.¹⁹

¹⁷ *Don Quixote* by Miguel de Cervantes, translated in English by John Ormsby, 410.

¹⁸ Noli's translation in Albanian:

"Këtu brenda fle Dylqinja:
Seç këndonte si mëllinja!
Ish e kolme, rrumbullake
Faëkuqe, pupulake".

Servantes, *Don Kishoti i Mañes*, Part 1, Translated by Fan Noli, fifth translation edition, 384.

¹⁹ Translated into English by Granit Zela.

To see the complete correspondence to the original, we can refer to the translation of the epitaph to Dulcinea made by John Ormsby:

Here Dulcinea lies.
Plump was she and robust:
Now she is ashes and dust:
The end of all flesh that dies.

A lady of high degree,
With the port of a lofty dame,
And the great Don Quixote's flame,
And the pride of her village was she.²⁰

The two dedication epitaphs (the one dedicated to Don Quixote and Sancho and the one to Dulcinea) are merged into a verse with a humorous tone. The line “dared to try to turn the world backward”, (which, as we noted above, does not correspond to any line in the source text) has served over the years in our textbooks in Albania, to dictate the way Don Quixote's character is perceived as that of the “reactionary utopian ... who tries to turn the wheel of history backward”.

Likewise, interventions are abundantly extended even where the numbers formally correspond, we are talking about 52 chapters of the book. Within most chapters, sentences are removed or shortened, and long sentences are summarized into shorter ones, without connecting units and episodic parts. Any chapter could be used as the illustration of this case, but we have singled out chapter III titled “Wherein is related the droll way in which Don Quixote had himself dubbed a knight”. The original chapter begins by presenting Don Quixote's concern and his conversation, in direct speech, with the housekeeper about the housekeeper's request to baptize the knight and to take on the knight's mission to help the people who are in need, in any corner of the world. Chapter III, according to the original version begins:

Y así, fatigado deste pensamiento, abrevió su venteril y limitada cena. La cual acabada, llamó al ventero, y encerrándose con él en la caballeriza, se hincó de rodillas ante él, diciéndole: No me levantaré jamás de donde estoy, valeroso caballero, hasta que la vuestra cortesía me otorgue un don que pedirle quiero, el cual redundará en alabanza vuestra y en pro del género humano. El ventero que vio a su huésped a sus pies y oyó semejantes razones, estaba confuso mirándole, sin saber qué

²⁰ *Don Quixote* by Miguel de Cervantes, translated in English by John Ormsby, 411.

hacerse ni decirle y porfiaba con él que se levantase, y jamás quiso, hasta que le hubo de decir que él le otorgaba el don que le pedía....²¹

and continues with seven sentences or long clauses, which Noli strangely deleted in translation. Noli's translation begins at the end of the second page of Cervantes' original.

Chapter III, in Noli's translation, begins with the sentence: "The landlord told all the people who were in the inn about the craze of his guest, the watching of the armor, and the dubbing ceremony he contemplated"²² (Servantes 27) which in correspondence with the source text is the eighth sentence.²³ It seems that Noli chose to maintain an approach that brings the translation closer to the dynamics of the fable than to the techniques of the text's narration. And this, we believe, not only weakens the registers of the literary work but also does not reproduce the effect that the reader of the original text is able to obtain from it.

It is clear that in the interventions he made, deemed acceptable for the cultural and literary context of the time, Noli provided the work to the first-level reader (who was, in fact, the dominant reader at the time

²¹"Harassed by this reflection, he made haste with his scanty pothouse supper, and having finished it called the landlord, and shutting himself into the stable with him, fell on his knees before him, saying, "From this spot I rise not, valiant knight, until your courtesy grants me the boon I seek, one that will redound to your praise and the benefit of the human race." The landlord, seeing his guest at his feet and hearing a speech of this kind, stood staring at him in bewilderment, not knowing what to do or say, and entreating him to rise, but all to no purpose until he had agreed to grant the boon demanded of him" (Don Quixote by Miguel de Cervantes, translated in English by John Ormsby, 2007). Noli's translation into Albanian: "Dhe kështu, i dërrmuar nga ky mendim, nxitoi të mbaronte darkën e tij të cingune. Me ta mbaruar, thirri hanxhinë dhe, duke u mbyllur bashkë me të në stallën e kuajve, i ra në gjunjë duke i thënë: -Nga këtu ku jam nuk do ngrihem kurrë, kalorës trim, gjersa mirësjellja juaj të më japë nderin që po ju lyp, duke përmbushur kështu lavdërimin tënd dhe të tërë njerëzimit. Hanxhiu, duke parë bujtësin në këmbët e tij dhe duke dëgjuar arsyet e tij, qëndronte i hutuar, pa ditur çfarë të bënte a çfarë të thoshte, derisa iu desh t'i thoshte se do t'ia jepte nderin që i kërkonte" (Servantes 26).

²² Translation in English by John Ormsby, *Don Quixote* by Miguel de Cervantes 2007.

²³ Contó el ventero a todos cuantos estaban en la venta la locura de suhuesped, la vela de lasarmas y la amazon de caballeriaqueesperaba. Miguel de Cervantes "El ingenioso hidalgo don Quijote de la Mancha", texto preparado por Enrique Suarez Figaredo, Lemir 19 (2015, 27)

of the translation of the work), to the reader preoccupied for the progress of events, by violating, let us say the right of the second-level reader unfairly to know all the layers of the work and to capture, wherever they are, even some “winks” by the author.

Regarding the above issues, we would deem necessary, even indispensable, the need for a new translation, given that Noli's translation soon reaches a century. In the literature of some countries, *Don Quixote* has been translated several times by different translators.²⁴

3.2. The Second Case Study:

Censorship due to the ideological context of the time: “Les Misérables”, translated by Misto Treska

The second case which is the object of our study, is focused on a violation of the structure of the literary work. This is what happened in Victor Hugo's “Les Misérables”, translated by Misto Treska which was published in 1982²⁵ and republished 30 years later in 2012. The impetus for this study was an early review by writer and translator Meritan Spahia,²⁶ published in literary and cultural magazine “Orana”²⁷ in which it was pointed out that in the 1982 publication of this novel several units were censored. They referred to:

Part Two, titled “Cosette” (Spahia 57), Book Seven - chapters V, VI, VII, VIII were removed.

Part Four, titled *The Idyll of the Roue Plumet and The Epic of the Rue Saint Denis*, Book One: A Few Pages of History - Chapter III (Louise Philippe) was removed.

Book Eight, *Enchantment and Desolation* - Chapter V (Things of the Night) was removed.

If today's translation theories spark debate about incorrect substitutions of words or other small units of the source text, imagine what can be said when whole parts of the book are removed— parts that, above all, are structural units in the full framework of the novel and

²⁴ “*Don Quixote* regarded by some critics as the greatest novel ever written, has been translated into English more than a dozen time, including a much-lauded version by LTAC faculty member Edith Grossman in 2003” (Hond 28).

²⁵ Hugo, V. *Les Misérables*, translated by M. Treska, 57.

²⁶ Meritan Spahia is an Albanian novelist and the translator of Dante Alighieri *Inferno*.

²⁷ Spahia M. Hugo censored: excerpt from the novel *Les Misérables*. Due to censorship reasons, they were not published in the Albanian version of 1982, (Hygoi i censuruar: Fragment nga romani “Të mjerët”, për arsye censurimi nuk janë botuar në versionin shqip të vitit 1982, 57).

violate its integrity. If we look at the removed parts, it does not take too much effort to understand the reasons for the censorship of the work: it is the ideological context of the time. As stated by Ulvydiené, if censorial ideology collides with the final translation, such kind of pressure leads to rewriting the text or conscious erasure of unwanted parts of the discourse. If internal or external forces of censorial ideology affect the translator before the actual translation process it ends up breaking the coherence between source and target texts (216).

The anti-clerical policy, which fed the atheistic spirit of the regime of that time, would reject the way presented in the chapter "Prayer", where the theological-philosophical reflection on the function of the absolute, God, on the function of the ideal relationship with God serves a great purpose. ("What is the ideal? It is God" - says the narrator in the work). It would also reject what is contemplated in the chapter *Mass rebuke*, in which religious assemblies are treated by looking at their dichotomous essence, even the very nature of the human being; or even the passages emphasizing the importance of faith, which, so published, would seem to challenge the new atheist man of the time.

In this line of supposition, given the ideological context in which the work was published, one can also judge the censorship of Chapter III, in Part IV, which speaks of the figure of Louis Philippe. As it is in the original, the text would suggest to the reader a parallel removal with the figure and power of the communist dictator.

In the history of complaints against Louis Philippe, there is a statement to be made; there are those who accuse the regime, and those who accuse the king; three pillars that each give a different total. The confiscated democratic rights, progress in the second place, violently suppressed street protests, military execution of insurgents, riots described as armed...²⁸

But what is more shocking about the issue of censorship of Hugo's novel has to do with the fact that the 2012 republication,²⁹ which our university students study extensively, is the same translation, with the same problems posed by the censored edition of 1982. This means that our students, even today, do not read the complete Hugo's *Les Misérables*, but instead, read the violated translation from Treska. And

²⁸ Translated into English by Granit Zela.

²⁹ Hugo, *Les Misérables*, 2012.

if the students would have read Umberto Eco well, he would have reminded them that if they buy the translation of *Les Misérables* and find that some chapters have been removed from it, they have every right to refuse it (107).

3.3. The Third Case Study:

Censorship and self-censorship due to the ideological and cultural context of the time - “Love in the Time of Cholera”, translated and retranslated by Mira Meksi

The book was published for the first time in 1991 and republished in 2016. The 1991 edition does not have a high level of violation, but here too, ideological reasons have dictated interventions which, if they did not substantially damage the work, damaged its poetics.

The fear of censorship conditioned self-censorship on the freedom to choose expressions or words that suggest or name directly or indirectly the erotic area. The translator saved many of the parts of this erotic background, by means of “vague” references or archaic and neological denoters. These denoters represent many things and, indirectly allude to the erotic undertones in the work. When translating excerpts that would eventually be banned in communist Albania’s censorship court, the translator’s choice was to leave them out. A total of four paragraphs were omitted. In order to save as many parts of the text as possible, the “manipulation” with the denoter was realized, as is the case where Meksi increased the age of a character involved in a pedophilic relationship, which would not have been legal in the Albanian context or acceptable in the context of the morality of the time.

Based on a comparative exploration between Meksi’s 1991 translation and the 2016 re-translation, we discovered that Meksi’s violations of the source text are far greater at the level of lexicon—i.e. reformulating expressions, abandoning embedded idioms, correcting religious names—than at the level of syntactic organization of sentences or their clauses.

In the table below, we provide illustrations³⁰ of some changes reflected in Meksi’s republication in 2016, which, due to censorship or self-censorship, was either removed or alienated in the 1991 edition.

Literary work: “Love in theTime of Cholera”	Removed/added paragraphs	Changed lexis	Changes in syntagma

³⁰ English translation of paragraphs by Granit Zela.

<p>Publication of 1991(Marquez, 1991)</p>	<p>a. In the first edition, the complementary unit of the sentence, which expresses the first physical contact with Fermina Daza's male genital organ, has been removed. The sentence: "But she did not allow..." is also incomplete from the semantic point of view and the atmosphere it conveys. (209).</p>	<p>a. <u>adorers</u>: used in the sentence: "Here there is no lack of crazy <u>adorers</u> and..." (8).</p>	<p>a. <u>Gate of Writers</u>, (136)</p>
<p>Retranslated publication of 2016(Marquez, 2016).</p>	<p>a1 This unit was added in the reviewed publication to the sentence by complementing it in sensation, as well as in meaning. <u>"But she didn't allow... + of a bodyless shape, but hungry and raised straight upward"</u> (186)</p>	<p>a1. Its substitution with the word <u>lovers</u>, which refers better to the context. (11).</p>	<p>a1. "<u>Gate of Scribblers</u>" which better refers to the idea of the source text. (123).</p>

1991 Publication	b. In the first edition the following paragraph was removed, while it should have been on page 231. "Eventually he did not go anymore, and in those few cases she did it was not to make up for absentees, but to recover from excess".	b. chaste; used in the sentence:" was chaste..." (86).	b. Coffee house of <u>La Parrokias</u> . (163).
Retranslated reviewed publication 2016	b1. In the revised edition, the translator added the above cell paragraph on page 204.	b1. Virgin (in the sentence "was virgin". (78).	b1 <u>Parish</u> Coffee house.
1991 Publication	c. The first edition did not include sentence units that complement the description and definition of the age of América Vicuña, leaving deliberately her age undefined: She was <u>too young</u> , but ..." (368).	c. inspiration (... he felt that he had been inspired by an inspiration". This word, which is more related to human creative and artistic ability, was used to replace a religious	c. holy spirit, in the sentence: "He sang three prayers to the <u>holy spirit</u> ". (143).

		word / syntagm, which the Albanian dictionary of that time did not accept: holy spirit.	
Retranslated Reviewed publication of 2016.	c1. The reviewed edition specified the precise age of América Vicuña and the description was complete: “She was <u>still a child</u> in every sense of the word, with braces on her teeth and the scrapes of elementary school on her knees (322).	c1 <u>Holy spirit</u> in “he felt that he was moved by a <u>holy spirit...</u> ” (119).	c1. Holy Spirit: He sang three prayers to <u>holy spirit.</u> ”
1991 Publication	d. In the first edition, a paragraph describing the promiscuous life of Florentino Ariza was removed.	d. cheat, in the sentence: “The world is divided in those who <u>cheat</u> and those who do not...” (242).	

Retranslated Reviewed publication of 2016	d1. Paragraph added to the republication: “It had not been ten years since he attacked one of his maids, behind the main staircase of the house, dressed and standing, and sooner than a Finnish rooster had taken her to the seventh heaven. He had to give her a house as a gift, so that she could swear that she was dishonored by a half-lover of Sundays ...” (373).	d1. screw. In the republication is used the word that is more appropriate to the action that is expressed by the context of the sentence: “world is for those who <u>screw</u> and those who do not” (214).	
1991 Publication		e. <i>unclothed</i> in the sentence “America Vikunja, <u>unclothed</u> in bed...” (370).	
		e1 <u>Naked</u> in “América Vicuña, <u>naked</u> in bed...” (324).	

Despite the fact that the added paragraphs are few compared to other stylistic elaborations made to the text, we believe that between two re-translation reasons, that of necessity to establish coherence

between the internal requirements of the work, the target language evolution dynamics³¹ at another time, and the necessity to include the removed parts, the latter was decisive.³²

Although the added parts, namely those missing in the first translation, were not numerous in terms of quantity, their presence in the re-translation qualitatively changed the value of the book. This due to the fact that, after all, as Aurelio Priviteras says: "The only contribution that a translator can allow himself is to add the tangents of a circle, which he can neither narrow nor transcend." (Sula 188).

4. Conclusion

In this paper, we give some examples of adaptations that can occur in a literary system, in our case, in the Albanian literary system. As it was specifically observed, the reasons for adaptations can be different in time and cultural contexts, and distant from each other.

Our paper focused on these factors:

The cultural and historical stage of a society and, therefore, of a literature, determined by the horizon of reception and literary developments, has conditioned the choices of the translation model. The translation of "Don Quixote" by Cervantes is defined in this paper as a translation conditioned by the socio-cultural context and the horizon of the reader of the time when the translations were made. In the cases submitted to our study, we explored the translator's choices which were conditioned by objective factors, which influenced the adaptation of the text to the reader's receptive level. Thus, when translating Cervantes, Noli chose not to remain faithful to the source text but "to offer a public-oriented translation".

During the period of communism, censorship was imposed on all means of communication, especially those of culture: books, newspapers, cinema, and literary magazines etc.

Political restrictions of the time have imposed censorship and, in response, resulted in self-censorship. These restrictions led to distorted translations, which alienated the original text, by providing a translated variant that is far from the original and authorial intent of the source

³¹ "A translation, in relation to the original, always becomes obsolete", Umberto Eco, 136.

³² M. Meksi: "So I started translating *Love in the Time of Cholera*, aware of the fact that a phrase written many years ago had no longer the same meaning in the whole spectrum of its nuances, because language evolves, and as Heraclitus says, "You cannot step in the same river twice" and, aware as well of my unique fate: the fate of the translator who has to re-translate her translation.

text. Thus, due to the ideological limitations of the time, Hugo's "Les Misérables" and "Love in the Time of Cholera" were offered for a long time to Albanian readers with an alienated poetics.

We are aware that there are still many aspects of censorship and self-censorship that need further analysis, and there are also many reasons why translators decide to modify certain elements of texts during the translation process. Research comparing state-imposed censorship and self-censorship is needed beyond the Albanian. We hope to address this line of research in different contexts next and invite other researchers to join in the debate's multicultural, multicontextual facets.

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TRANSLATION IN THE FACE OF CENSORSHIP AND SELF-CENSORSHIP - THREE CASE STUDIES IN ALBANIAN TRANSLATIONS OF KEY TEXTS

Në këtë artikull kemi synuar të vëmë në dukje disa problematika që janë shfaqur gjatë procesit të përkthimit letrar në kulturën shqiptare.

Përgjatë punimit, në pikat 3.1; 3.2 dhe 3.3 kemi analizuar marrëdhëniet e tekstit burimor me kontekstin e përkthimit, si dhe kemi evidentuar ndikimin që ka pasur konteksti kulturor dhe ai ideo-politik në dukuritë e censurës dhe autocensurës përgjatë këtij procesi. Si paradigma të këtyre problemeve kemi konsideruar përkthimet në shqip të "Don Kishotit" të Miguel de Servantes (Pjesa e parë); "Të mjerët" nga Victor Hugo dhe (përkthim dhe ripërkthim) nga Gabriel García Márquez, të cilat i shohim si shembuj tipikë të këtyre ndërhyrjeve. Përmes qasjes krahasuese ndërmjet veprave të përkthyer në shqip dhe teksteve burimore, si dhe përkthimit dhe ripërkthimit të së njëjtës vepër ("Dashuria në kohën e kolerës"), por në periudha të ndryshme ideologjike dhe kulturore (njëra në periudhën e komunizmit dhe tjetra, ripërkthimi, në periudhën e demokracisë), kemi evidentuar shembuj konkretë të devijimeve dhe deformimeve që ka pësuar teksti burimor gjatë ardhje së tij në gjuhën shqipe.

Po ashtu, përgjatë punimit kemi analizuar natyrën dhe arsyet që kanë çuar në devijime apo deformime të këtyre përkthimeve, duke dhënë mendimin tonë për çdo rast. Nga analiza rezulton se proceset e censurës dhe të autocensurës janë imponuar nga dy faktorë.

a. Stadi kulturor e historik i një shoqërie dhe rrjedhimisht i një letërsie, i përcaktuar nga horizonti i receptimit dhe zhvillimet letrare, ka kushtëzuar zgjedhjet e modelit të përkthimit. Përkthimi i "Don Kishotit" nga Cervantes-i cilësohet në këtë punim si një përkthim i kushtëzuar nga konteksti social-kulturor dhe horizonti i lexuesit të kohës, kur shkalla dhe niveli i leximeve kanë qenë shumë të ulëta. Kështu, gjatë përkthimit të Servantes-it, Noli zgjodhi të mos i qëndronte besnik tekstit burimor, por "të ofronte një përkthim të orientuar drejt publikut".

b. Në periudhën e komunizmit censura u vendos mbi të gjitha mjetet e komunikimit, veçanërisht ato të kulturës: librat, gazetatat, kinemanë, revistat letrare etj. Kufizimet politike të kohës së komunizmit imponuan censurën dhe, si reagim vetëmbrojtje, autocensurën. Këto kufizime çuan në përkthime të

shtrembëruara, të cilat tjetërsuan tekstin origjinal, duke ofruar një variant të përkthyer që ishte larg synimit origjinal dhe autorial të tekstit burimor. Kështu, për shkak të kufizimeve ideologjike të kohës, “Të mjerët” e V. Hugo -it “Dashuria në kohën e kolerës” të G.G. Marquez-it iu ofruan për një kohë të gjatë lexuesve shqiptarë me një poetikë të tjetërsuar.

Fjalë kyçe: tekst burimor/ tekst i synuar, përkthim letrar, kontekst kultural, kontekst ideologjik, censura politike, auto censura, horizonti i pritjes