

**SYNONYMICAL RELATION AND EXPANSION
AS STYLISTIC PHENOMENA IN THE
TRAGEDY OF “MACBETH”.
A COMPARATIVE OBSERVATION BETWEEN
THE ORIGINAL TEXT OF SHAKESPEARE AND
THE TRANSLATED ONE BY FAN NOLI**



Applied Linguistics

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Abstract

The article is about synonymical relation and expansion as stylistic phenomena in Macbeth, Shakespeare's tragedy, translated by Fan Noli. The article emphasizes lexical and expanded patterns in literature. The phenomena of expansion and synonymical relation create meaningful equivalences. The article will also show that expansion is achieved by synonymical relation. Another issue addressed in the article concerns the relation of the verb with the verbal noun as one of the stylistic device of expanded patterns for present-day Albanian language. Today's written language has greatly expanded the number of verbal nouns with suffixes. The article will show that there are often two terms in the procedure for enlargement, but there may be more than two terms. Formally we are dealing with two or more words associated with different grammar means. In terms of meaning we have a unique enhanced emotional as well as expressive-stylistic content. In conclusion, Noli's goal was to give such shades that create aesthetic moment and discover new semantic layers in different words. With plenty of use and original view, the expanded pattern is a feature of Noli's style. The expanded units introduced by Noli attract attention with their extensive information and high expression.

Expansion is a phenomenon that is densely used in literature. In Noli's creations and translations there are often two or more words that signify either qualities, actions, objects, or circumstances, etc. Umberto Eco states that any sentence or string of words that emerges in a linear display can be summed up or interpreted by a micro sentence. These micro sentences are inserted while reading the macro sentences.¹

According to Rami Memushaj expansion, that is, the transition from a more specific appointment to a more general one, is a widespread phenomenon. This is the way how abstract nouns are created from concrete nouns. The changes of meaning that are realized through carrying of the denomination are the most productive way of semantic origin. Other than that, another way is the conversion, passing a word from one part of speech to another one. During this transition the word changes not only the morphological and grammatical functions but also the lexical meaning. Transitions can occur not only from nouns to verbs, and verbs to nouns but also from nouns to adjectives and vice versa, from nouns to adverbs and prepositions etc. In English language the word bird originally meant "little bird", and today it names every bird.² In our case we will talk about an expansion of the stylistic type. By increasing the volume of a lexical unit we increase the information, and above all the expression of the issue in question. The connection is made with different elements.

He shall live a man forbid. [Sh:285]

Jetën ia nxij *e* ia *mallkoj*. [N:18]

¹ U. Eco, “*Të thuash gati të njëjtën gjë*”, Dituria, 2006. f. 165.

² R. Memushaj, *Hyrje në gjuhësi*, Toena, Tiranë, 2006, f. 176.

The connection is by co-ordination, by means of the Albanian conjunction *e*. In this example the lexical element, has an independent sense. It can have lexical meaning, emotional and other connotations as well. The element added to the above example is the Albanian word *mallkoj*. In this case the added element, which creates the expansion, can be used on its own.

If only these units were to be used, they would not have the value they obtain by joining one or other lexical units with which they form a syntagma. Taken separately in terms of content, the obtained syntagma contrasts the units, that is wider, from the semantic and emotional connotation. They are numerous and very expressive. The expanded pattern can form different relations.

Expansion with Synonymic Relation

A special way of enriching the vocabulary is even the so-called semantic origin that is, expansion of denomination of some words because of the need to signify new processes, phenomena and new peculiarities that arise in the process of recognizing and developing culture. Writing in a relatively slightly moved language, Noli had to do a particular job with the meaning of the words. He often expanded or narrowed the meaning of existing words, by giving them other new meanings, which they didn't have before.³

When adding another unit to a lexical one we are dealing with an expansion of the meaning. It should be noted that in the case of expansion, the units located next to one another may contain their own lexical or semantic information. Thus from the linguistic point of view, the expansion of the given unit with other lexical units creates a new expanded pattern, by adding a new notion to the meaning. In the following examples we have the expansion of the Albanian words *admiroi e lavdëroi*. (*praises do contend*).

And when he reads thy personal venture in the rebel's fight, his wonders and his **praises do contend**. [Sh:286]

Dhe kur mësoi me ç' trimëri i theve, *admiroi e lavdëroi*. [N:23]

The connection is by co-ordination through the Albanian conjunction *e* (and). These two words *admiroi e lavdëroi* are not synonyms, but in the given context create contextual synonyms.

The verb and the verbal noun relations are also one of the main semantic and stylistic importance of the Albanian language. Today's written Albanian language has greatly increased the number of verbal nouns with suffixes. There are these nouns that, by replacing directly the verb,

³ F. Agalliu, Gjuha e Nolit, Toena, Tiranë, 1999, f. 63.

change the nature of the sayings. The verb marks the action more concretely and directly, by connecting the time, the person and the modality.⁴

And everyone did bear thy praises in his kingdom's great defence. [Sh:286]

T'i thonë me *lëvdat dhe brohori*. [N:24]

The connection is by co-ordination, which is accomplished by the co-ordinated Albanian conjunction *dhe* (*and*). In our case the lexical-stylistic procreation is achieved by Noli through expanding the meaning with the Albanian word *brohori*.

The earth was *feverous* and *did shake*. [Sh:292]

Dhe *u trondit, u drodh* i tërë dheu. [N:57]

The expansion expressed by the Albanian words: *u trondit, u drodh* (*feverous* and *did shake*) marks the shock, and expresses the spiritual sufferings caused by the event of the king's assassination, turbulent times in which people live amid fear and mistrust for the future. We understand the spiritual sufferings by Noli's fantastic translation.

Murder and treason. [Sh:293]

Vrasje, *tradhësi*. [N:58]

Shipwrecking storms and direful *thunders* break. [Sh:284]

Pëlçet furtuna, *bumbullin rrufeja*. [N:14]

The connection of the above expansion of the words is without conjunction.

Glamis hath murder'd sleep, and therefore Cawdor, shall sleep no more, Macbeth shall sleep no more. [Sh:291]

Glamsi ka vrasë gjumin, Kodri *pra* s'fle më, Makbethi *nuk fle dot më*. [N:51]

In the quoted example we have expansion of a statement / sentence / with another statement/ or sentence.

Whereas in the following expanded pattern the connection is with coordination, by means of the Albanian conjunction *dhe* (*and*).

Lamentings heard i' the air, strange screams of death. [Sh:292]

Furtun' *e rreptë çirrej dhe vajtonte*. [N:57]

And prophesying with accents terrible, of dire combustion and confused events. [Sh:292]

Me klithma dhe rënkime vdekje, me profetira dhe me gjëma tmerri. [N:57]

⁴ Xh. Lloshi, *Stilistika E Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 76.

In the above examples, expansion is shown with the Albanian additional expressions, *dhe rënkime vdekje, dhe me gjëma tmerri*. There are often two or more than two words in the expanded patterns which are connected with different grammar means. From the semantic view we have a unique enhanced emotional as well as expressive-stylistic content.

Written language tends to group verbs into verb group + verbal noun. A small series of verbs indicating action which diminish their concrete meaning, may emerge as the first term of these groups.⁵

Noun Expansion

The components of expansion may be noun + noun.

Your servants ever, have theirs, themselves, and what is theirs, in compt. [Sh:289]

Si veten, gjindjen, mallin dhe shtëpinë. [N:37]

The Albanian words: *veten, gjindjen, mallin, shtëpinë* (servants ever, have theirs, themselves, theirs, in compt) form an expansion and appear as contextual synonymy. In the following example, the same phenomenon can be observed with the Albanian words: *zjarr, trazira, vajtje dhe mjerime*.

Of dire combustion and confused events. [Sh:292]

Me *zjarr, trazira, vajtje dhe mjerime*. [N:57]

As Sadiku puts it, another phenomenon is observed in the above examples. It is that, the components of expansion can establish hyperonym (or hyponymic) relation between them. In such cases the elements are in superordinate or subordinate relation, the meaning of one component reinforces the meaning of the other, which is wider, such as the Albanian words *zjarr, trazira, vajtje dhe mjerime*. The meaning of the word *mjerime* (misery) is subordinate to the meaning of Noli's words *zjarr, trazira, vajtje* (dire combustion fire,) etc.

The amount of the words in the expansion is not the same. It can be larger or smaller. For example, the syntagm of *veten, gjindjen; malli dhe shtëpia* (servants ever, have theirs, themselves, theirs, in compt) are components in partial synonymous report. All four elements together, do not create complete but partial synonyms.

The syntagm of verbal noun is literary, but it gives the writer the opportunity for further expansions. There are generally plenty of other uses of verbs that allow unlimited stylistic game⁶, such as the Albanian words: *vajtje, mjerime, zjarr, trazira*.

⁵ Xh. Lloshi, *Stilistika E Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 77

⁶ Xh. Lloshi, *Stilistika E Gjuhës Shqipe dhe Pragmatika*, Albas, 2005, f. 77

Noli's second sentence, *me zjarr, trazira, vojte dhe mjerime*, contains elements that enter into partial synonymy relation. This string of words expresses the spiritual torment and suffering that are caused in times of war, when crowds of abandoned, betrayed warriors wander around because they do not know whether to serve the new king. In this case the synonymy is partial, not complete.

Verb Expansion

The meaning expressed by the elements comes and intensifies in a gradual manner. The progression is a typical stylistic benefit for intensification and consolidation. The second element may be a part of lexical field of the first element.

During his creative and translating work Noli has felt the need of expansion of the lexicon with words or word forms in order to have different stylistic functions. Noli gives the reality of that time by presenting it in stylistic connotation.

When in swinish sleep their drenched natures lie as in death. [Sh:290]

Dhe kur të *shtrihen dhe të flenë* derrërisht në pellg të gjumit si në varr të vdekjes. [F:41]

That they did wake each other. I stood and heard them. [Sh:291]

Sa që të dy u zgjuan: *ndenja dhe dëgjova*. [N:49]

In this case the expansion is realised with **verb+verb**, by giving escalation of actions.

By expansion Noli aims to present the ideas expressed by Shakespeare in the best possible way so as to sound as close as possible to the reader. Despite their use in live language, the above mentioned expansions are a feature of artistic discourse. They are the fruit of seeking a more expressive language, and they have literary-artistic taste.

Noli, creates expressive variety with new synonymic variants, which are expressed in various forms, such as: noun with adjective, noun + verb, noun + noun, adjective+verb, adjective+adjective, ver+verb, adverb+adjective, etc.

From the analysis we found that the same phenomenon occurs in English. The expansion happens by means of connectors or in an asyndetic way. The obtained expanded elements attract attention with their extensive information and high expression. In ordinary discourse, expansions are used extensively where the expanded word brings emotional-evaluative connotation. Such constructions are often used by Noli.

In conclusion, we understand that Noli's goal was to give such nuances, in order to create aesthetic moments and discover new semantic layers in different words. With plenty of use and

original looks, the expansion is a feature of Noli's style. Noli artistically uses all the possibilities that language offers for a more detailed expression of ideas and emotions.

Symbols

1. [N: 15] = Fan Noli Makbethi Shqip.Tiranë 1943, p.15 (number of pages differs).
2. [Sh:288] =Shakespeare, Great books of the Western World, Volume 2.1952 Encyclopedia Britanica, Inc.p.288 (number of pages differs).

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