

## The translation into Albanian of culturemes in García Márquez' Stories (Based on the translation of *Strange Pilgrims*, by Mira Meksi)

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**Abstract:** The objective of our study is the analysis of the translation of the cultural elements of García Márquez's book, *Strange Pilgrims*, into the Albanian language. Cultural translation requires a complete understanding of the cultures that are involved in the exchange, so not only linguistic but also communicative, including gestures, rituals, etc. This approach exposes the translator to cultural differences and involves him in a transfer process, as illustrated in this article. García Márquez proves that the cultural contrast between the Europeans and the South Americans is very significant, which makes the translator's task more difficult. The results of our analysis show us the difficulties of translating the culturemes, the challenges, and the achievements so that the Albanian reader can get hold of a literary creation close to the original. We think that the translator Mira Meksi has made a successful translation, towards the arrival pole, oriented towards the reader. The translation from the lexical-semantic perspective approaches the contemporary reader. Through this translation, the Albanian language showed that it has a rich vocabulary and successfully conveys the linguistic registers that the author used. The translator Meksi brought to the Albanian reader the characteristics of the culture of Latin American identity in twelve stories.

**Key words:** Translation; cultureme; magical realism; García Márquez, Mira Meksi;

### La traducción al albanés de culturemas en los cuentos de García Márquez

**Resumen:** El objetivo de nuestro estudio es el análisis de la traducción de los elementos culturales en *Doce cuentos peregrinos* de García Márquez traducido al

albanés. La traducción cultural requiere una comprensión completa de las culturas que están involucradas en el intercambio, no solo lingüística sino también comunicativa, incluidos gestos, rituales, etc. Este enfoque expone al traductor a las diferencias culturales y lo involucra en un proceso de transferencia, como se ilustra en este artículo. García Márquez mismo comprueba que el contraste cultural entre los europeos y sudamericanos es muy significativo, lo que dificulta la tarea del traductor. Los resultados de nuestro análisis nos demuestran las dificultades de la traducción de los culturemas, los desafíos y los logros, para que el lector albanés pueda leer una creación literaria cercana al original. En nuestro análisis la traductora Meksi ha hecho una traducción exitosa hacia el polo de llegada, orientada hacia el lector. La traducción desde la perspectiva léxico –semántica se acerca al lector contemporáneo. Mediante esta traducción, la lengua albanesa mostró que tiene un léxico rico, y pudo representar los registros lingüísticos que el autor usa en los cuentos. La traductora Meksi representó ante los lectores albaneses las características de la cultura de Hispanoamérica en doce cuentos.

**Palabras clave:** traducción; culturema; realismo mágico; García Márquez; Mira Meksi;

**Sumario:** 1. Introducción. 2. The translator and his challenge with the book of García Márquez. 3. Translation of cultural elements as a process of communication. 4. Conclusion.

## 1. Introduction

Magical realism is a South American literary trend and has its apogee in the boom literary, and it is associated with the names of famous writers such as García Márquez, Borges, Allende, etc. Magical realism is characterized by the predominance of fantastic works in real life, described with enough realism, where the unreal and the strange are conveyed as common and every day.

The essence of this technique is that it gives the objects their proper importance and gives them a deeper meaning that penetrates the mystery. Art is not only the external copy of reality but creates its own reality, which originates from the interior of the artist, so the work of art feels like a creation where magic is not in opposition to mysticism but they complement each other... The magical-realist writer exposes the extraordinary in the ordinary. (Bautista 1991:19)

García Márquez, the representative writer of magical realism, in his interviews, stated that he found the desire to tell the stories of his books in his family and in his hometown.

I had an exceptional childhood, surrounded by imaginative and very superstitious people, people who lived surrounded by a magical reality

populated by ghosts. My grandmother used to tell me at dinner, in a very natural way, stories that terrified me. (García Márquez 1991)

The themes of magical realism treated in the book: *Strange pilgrims*, connect the South American spirit, its people, religion, myths, folklore, and history, giving the reader a wide panorama and multitude of ideas. Just like the themes and the characters, they see the world from a different perspective, conditioned by the European isolation and the hybridization of European and South American cultures.

In the Caribbean and in general in Latin America, we have 'magical' situations as an integral part of everyday life, like any other ordinary and common reality. It seems very common for us to believe in predictions, telepathy, and sensations, as well as in a multitude of superstitions and 'fantastic' interpretations of the future, which are not at all common. In my books, I never seek an explanation for all these events or a metaphysical justification. I call myself a realist writer and nothing more. (García Márquez 1991)

Our study aims to identify the journey of the culture of García Márquez's country of origin towards the Albanian language that has the lexical wealth to convey it. In addition, we would like to identify cultural, fantastic, and magical Latin American's cultural element and how strange it is for the Albanian reader. García Márquez, who received the Nobel Prize in 1982, said: "On the contrary, it seems that the cultural distance has increased, although advances in the shipping industry have shortened the distance between America and Europe," (García Márquez 2014)

The corpus of our study is:

G. García Márquez. (2009). *Doce cuentos peregrinos*. Barcelona: Mondadori.

G. García Márquez (2005). *Strange Pilgrims* Tirana: Dituria. The book was translated by Mira Meksi in 1994.

The methodology we have used is comparative and analytical. The translator of literature does not only transport words from one language to another; it is very complex. In every translation, intercultural competence is implicitly or explicitly intertwined with ideas, concepts, sensations, colours, aesthetic and argumentative values, etc., so it carries linguistic phenomena and cultural dimensions.

If attention is paid to the root word in Latin trans-latio, translation means the transfer of meanings that implies displacement in time and space.... The prefix trans, emphasizes the displacement... it also means

beyond: beyond language and national literature... (Villegas Salas 2019: 339)

The translator must not only be able to identify the culturemes but also provide a solution, because it can appear as a problem if the translator does not make the right decision. So the translator must possess cultural and intercultural competence and be able to compare cultures, including the culture of the country of origin and the host culture. It should be taken into account that the meaning it receives depending on the host culture is final. (Prieto del Pozo 2006:167)

Culture in the dictionary of the Spanish language: conjunto de conocimientos, grado de desarrollo científico e industrial, estado social, ideas, arte, etc., de un país, o una época... Conjunto de valores compartidos por un grupo social que son favorables al hecho que se expresa. (Moliner 2000: 402)

The notion of cultural element (culturemes), used in the field of translation and in the fields of phraseology and culture since the middle of the 20th century, is culturally specific; it belongs to a country or a cultural area. *Culturemes* lose their validity and actuality; they are modified, but in the meantime, new ones are created. (Martínez 2006:79) The Nord added the *suffix* 'eme' to the name 'cultur' to make it clearer and easier to understand, as well as to facilitate communication, while using a single word and not phrases: cultural elements, marked by cultural aspects, etc.

A culture-specific phenomenon is thus one that is found to exist in a particular form or function in only one of the two cultures being compared. This does not mean that the phenomenon exists only in that particular culture. The same phenomenon might be observable in cultures other than the *tëo* in question. Translating means comparing cultures. Translators interpret source-culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator's native language and culture. A foreign culture can only be perceived by means of comparison with our own culture, the culture of our primary enculturation. (Nord 2018: 33)

José de Saura Saramago, the Portuguese writer and recipient of the 1998 Nobel Prize and a translator, states in one of his interviews that translators make literature universal, regardless of where and when the literary work was written. "It is the credit of the translators, who did not create the story, the characters, the drama, but also like the author, worked with the language, style, corrected, etc., and in most cases remain unknown."

(Tuesta 1999) García Márquez said in an interview: "... the best way to read is translation." (García Márquez 1982)

## 2. The translator and his challenge with the book of García Márquez

García Márquez, in the Prologue of the book *Strange Pilgrims*, proves that the cultural contrast between the Europeans and the South Americans is very significant, which makes the translator's task more difficult. But is the knowledge of the language enough to transfer the cultural element from one language to another?

Linguistic translation as a conventional meaning fails to imply that the transfer from one language to another entails the need to preserve the meaning despite the change of location. Cultural translation is that transfer of meaning that is fully aware of the change of location and emphasizes the difference without wanting to flatten it, highlighting it by trying to reveal the inner meanings of these narrow spaces. (Villegas Salas 2019: 337)

We are sure that the distance in time and space between the writer and the reader in Albanian language makes it difficult to translate and receive the original text. In the years when García Márquez excelled with magical realism, Albania was a country under dictatorship, and not only was Albanian literature not influenced, but few of his books were translated into Albanian. Literary and ideological censorship did not allow literature to be written outside the aesthetic boundaries of socialist realism. After the 1990s, with the change in the political system and the establishment of democracy in Albania, García Márquez's books received well-deserved fame and importance through translation.

There is an important question that we ask within every translated book, which is in the hands of the reader: Is it the book that the author wrote?

The translator is ahead of two paths, in the first case when he makes it possible for the reader to go to the author, or in the second case when the translator makes it possible for the writer to go to the reader. Whatever strategy is chosen, the final result is important, and the translator's decisions determine and condition the translation. The cultural level of a literary work is the most discussed, because there can be conflicts between the original text and the translated text. For this reason, in this study we give place to the analysis of how these cultural elements are transferred from one language to another, because in the translated literary text there is generally an inevitable cultural loss.

The translator knows Spanish very well, so this book is translated from the original version, as the translator knows García Márquez's style very well because she also translated other books by the author such as *Love in time of cholera* (El amor en tiempos de cólera), *Memories of My Melancholy Whores* (Memorias de mis putas tristes), *One hundred years of solitude* (Cien años de soledad) this gives her perspective.

According to Lucia Molina Martínez, in the book *El otoño del pingüino: análisis descriptivo de la traducción de los culturemas*.

[...] entendemos por *culturemas* un elemento verbal o paraverbal que posee una carga cultural específica en una cultura y que al entrar en contacto con otra cultura a través de la traducción puede provocar un problema de índole cultural entre los textos origen y meta. (2006: 79)

The researcher explains that *culturemas* do not exist outside of context but exist within a transfer between two concrete cultures. The author of the study makes a classification of *culturemas* based on the theories of researchers Nida and Nord, which we have followed to analyse the challenges of the translator of García Márquez's book.

Natural environment (Medio natural)

Cultural heritage (Patrimonio cultural)

Social culture (Cultura social)

Linguistic culture (Cultura lingüística) (2006:79)

In the following, we will analyse the translation of *Culturemas* based on the context of the literary work, and we will accompany it with comments on the strategies used.

The Albanian translation of the book *Strange Pilgrims* is quite modern and current at the lexical level. In our analysis, we stop to tell the story of *The Ghosts of August* (Espantos de Agosto) written in 1980 (2005: 81–83). There we find new words: *karaibas*; and popular words of different regions of Albania, such as: *qoshkë*, *urthi i dritares* (nook, window heartburn); words derived from other languages such as Spanish: *senjori*, *florentinas* (mister, from Florence); English: *alkovi* (alcove), and Turkish, which are called archaisms in the Albanian language<sup>1</sup>, such as: *kallkan* (iced up), etc.

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<sup>1</sup>They are called archaisms because they are the linguistic influence of Turkish on the Albanian language after four centuries of occupation of Albania by the Turkish Empire (XV to XX centuries). Although these words have been replaced by Albanian words of the standard language, they have preserved their archaic form in popular speech.

We notice that in the story *The Ghosts of August*, the translator does not interrupt the long sentence and respects it until the end and maintains a natural rhythm without affecting the fluency in the Albanian language.

The translator Meksi follows the model of the book's author and uses several languages registers to convey the variety and preserve the writer's style. While he uses more words of the traditional 'tosk' dialectal language register of southern Albania, compared to García Márquez, who maintains a standard Spanish language register.

In the story *The Ghosts of August*, García Márquez uses a popular proverb, and we would like to pay attention to the Albanian translation of this important cultural element:

- "...con el estómago lleno y el corazón contento." (García Márquez 2009: 114)
- "... me stomakun plot dhe zemër të gëzuar." (García Márquez 2005: 82)

This is a proverb that in the Caribbean is also known by the variant: *Barriga llena, corazón contento* (Junceda 2022: 70), which means that after we have satisfied our appetite, we will feel happy and full. The translator translated it word for word and did not ask for a proverb from the Albanian language.

Në të vërtetë, kështjella ishte e paanë dhe e zyrtë. Por ditën me diell, me stomakun plot dhe me zemër të gëzuar, rrëfimi i Migeli ngjante si një shaka e zakonit, si tërë ato shakatë e tij me të cilat zbaviste të ftuarit. (García Márquez 2005: 82)

El, castillo en realidad, era inmenso y sombrío. Pero, a pleno día, con el estómago lleno y el corazón contento, el relato de Miguel no podía parecer sino una broma como tantas otras suyas para entretener a sus invitados. (García Márquez 2009: 114)

Starting from the literary context, the author first builds the scenario of an old, large, gloomy castle for the fascinating history it hides, where supernatural events take place; this is where the title begins. The night is scary, a mystery, and a ghost, but in the morning, the heart rejoices and fascinating events unfold. The literary context is wider than the popular expression inherited over the centuries because the author tells us that the arrival of the morning and good food make the heart happy. The translator Meksi in Albanian has faithfully conveyed the ideas that the author wants to convey: magic, fear, and liberation with the dawn and good food.

Evidence that the Meksi translator has consulted translations in other languages is the title of the story, which matches the English translation.

- Espantos de agosto
- Fantazma gushti
- Ghosts of August (García Márquez 1993: 92)

*Espanto* in Spanish, according to the dictionary María Moliner (2000: 574), is: "Miedo muy intenso, que impulsa a huir. Terror."

While the ghost, according to the Dictionary of the Albanian Language, is "The shadow of a dead person who haunts mentally ill people or superstitious people," (Academy 2002: 317–318)

*Strange Pilgrims*, with its cultural richness and literary colour, makes difficult the translation process. The author uses all the personal information collected during his travels in Europe, which he uses as a document, as he affirmed in his prologue. He had described the various European cities where the events of the stories take place only from the impressions he kept in his mind, from a relatively distant time, and at this point, he wants to prove the fidelity of his memories, almost twenty years later. And so he took a quick trip to several cities: Rome, Paris, Barcelona, and Geneva.

Not one of them had any connection to my memories. Through an astonishing inversion, all of them, like all of present-day Europe, had become strange: True memories seemed like phantoms, while false memories were so convincing that replace reality. (García Márquez 1993: XII)

The author combines the real with the magical in the Prologue, which can be called the thirteenth story. He is the first strange pilgrim in this book to try a strange experience in Europe.

The first story idea came to me in the early 1970<sup>s</sup>, the result of an illuminating dream, I had after living in Barcelona for five years. I dreamed I was attending my own funeral, walking with a group of friends dressed in solemn mourning clothes, but in a festive mood. We all seemed happy to be together. And I more than anyone else, because of the wonderful opportunity that death afforded me to be with my friends from Latin America, my oldest and dearest friends, the ones I had not seen for so long. At the end of the service, when they began to disperse, I attempted to leave too, but one of them made me see with decisive finality that as far as I was concerned, the party was over. "You're the only one who can't go," he said. Only then did I



understand that dying means never being with friends again. (García Márquez 1993: VII- VIII)

It is very paradoxical how, in this situation of mourning, death and celebration are placed next to each other, alive and dead, surrounded by friends while leaving to never see them again. I can't follow them even if I want to, but I start a new journey towards a new dimension.

We notice that his characters are also strange or in search of the unusual, such as: the woman who became insane because her car was damaged, María, who was mistakenly isolated in a psychiatric hospital and abandoned by her fiancé, the admiring observer of the beauty sleeping on a plane trip, the old woman who went to meet the Pope, the children who navigated the electric light in Madrid, the Colombian who rented to dream, etc.

Intercultural competence is necessary for translation because every act of translation between texts, situations, languages, or cultures includes specifically intercultural know-how (skills), the result of a combination of connotative and denotative messages that the sending group sends, which are beyond the linguistic message and reflect wider cultural contexts and a close relationship between the signifier and the signified. A translation is required in a broader sense: a translation between cultures, between cosmovisions, between experiences and lifetimes, some of which we find reflected in literary and/or artistic genres. (Gutiérrez Rodríguez 2010: 17)

The difficult challenge of the Meksi translator to make the right decisions, to understand the message, and to enter the imaginary world of the writer in front of a culturally marked text and the author's very prominent style has been successfully overcome.

The translator Meksi skillfully chose to orient the translation of the text towards the reader, but this was not the only criterion; the translation strategies she chose fulfilled the reader's expectations; she brought a communicative translation to the reader but also took care of fidelity to the original text, without falling prey to the traditional analytical perspective, where translation was seen as an exchange of linguistic codes.

María dos Praceres, a retired prostitute, is the main character of the story with the first title, written in the year 1979. She had come from Brazil to a neighbourhood in Barcelona because she wanted to leave her past in search of a dignified old age. María dos Praceres misinterprets a dream she had and prepares her funeral. The magic begins with her dream until she realizes that she made a mistake in the interpretation.

The interpretation of the future through the dream and the obedience the character showed to the sensation it created are closely related to the culture of their origin. The translator has provided a literal translation, word for word, and preserved the syntactic structure.

En una fracción de segundo volvió a examinar por completo el sueño premonitorio que le había cambiado la vida durante tres años, y comprendió el error de su interpretación. 'Dios mío', se dijo asombrada. '¡De modo que no era la muerte!' (García Márquez 2009: 138)

"Në një fraksion të vetëm të sekondës, nisi të analizonte nga e para ëndrrën paralajmëruese, që i pat ndryshuar jetën në ato tre vjet dhe kuptoi gabimin e interpretimit. 'O Zot, tha e patakstur. 'Domethënë s'paska qenë vdekja.'" (García Márquez 2005: 97)

We would like to dwell on an important element of spiritual culture: the mourning of a loved one at the grave. In the culture of García Márquez' country of origin, mourning has the spiritual value of longing and love. For this reason, that lonely 76-year-old woman bought a place for her grave from the funeral merchant, who even taught her to cry over the grave.

When María dos Prazeres realized the truth, that she was not going to die, her life changed course.

"... María dos Prazeres i dha dërrmin tmerit që nuk kishte njeri që ta qante mbi varr."(García Márquez 2009: 92)

"... María dos Prazeres superó el terror de *no tener a nadie que llorara sobre su tumba.*"(García Márquez 2005: 130)

The translator has made a word-for-word translation in both sentences, detached from the story. The syntax of the Albanian language has allowed him to follow the same order of words in the sentence. Culturemes come across as clear and understandable, and the sentence maintains the same simplicity.

<i>Dios mío</i>	<i>O Zot</i>
<i>no era la muerte</i>	<i>s'paska qenë vdekja</i>
<i>llorara sobre su tumba.</i>	<i>ta qante mbi varr</i>

In the first example of the table, the translator has removed the possessive pronoun, *mío*, from the expression, which would be very good in Albanian. In the second example, the verb tense is not the same, in Spanish it is the imperfect tense of the demonstrative mood, while in Albanian

habitual mood which does not exist in Spanish, and helps to express surprise, astonishment in the Albanian language.

In the third example, both sentences used the relative mood.

The translator preserves the Spanish syntax, although she adapts it to the grammar norms of the Albanian language.

The interpretation of dreams, the desire to understand or make decisions as they are seen as divine warnings, or the prediction of fate through a cup of coffee, etc., are not only South American cultural phenomena. These *cultureme* are rich with the cultural peculiarities of the people they came from, and as they travel in time and space through literature, it is the duty of the translator to observe, compare, and be included in the culture of the writer's origin.

A former president in exile is the character of the first story *Bon Voyage, Mr President* (Buen viaje, Señor Presidente). He settles in Geneva, lives in poverty and despair, and is in search of healing. Foreign, unknown, and lonely, the President is a pilgrim with a fixed idea of death.

The theme of death is the companion of most of the characters, along with the themes of pilgrimage, loneliness, misunderstanding, lack of understanding, etc.

The protagonist, after being informed that he is quite sick, asks for a coffee, which he had excluded from the health diet for a long time, first of all to read his fate.

Se lo tomó sin azúcar, a sorbos lentos, y después puso la taza boca abajo en el plato para que el sedimento de café, después de tantos años, tuviera tiempo de escribir su destino. (García Márquez 2009: 18)

E piu pasheqer, me gllënjka të avashta, dhe pastaj e ktheu filxhanin përmbys në pjatë që llumi i kafesë të kishte kohë, pas kaq shumë vitesh, të shkruante fatin e tij. (García Márquez, 2005: 15)

The meaning of the culturemes has remained intact, and the emotions it conveys are complete. The characters of magical realism live magic every day, and the supernatural that surrounds them does not surprise or frighten them. They have accepted death; therefore, this theme is the companion of most of the characters, along with the themes of pilgrimage, loneliness, misunderstanding, incomprehension, etc. The translator has beautifully brought the magic and the emotion that accompany it into Albanian.

In the translation of toponyms, the translator tends not to naturalize them; she even did not translate from French the words *promenade* and *chemin* (promenade and road), accordig to the examples presented in the

table. In the cases where toponymy has a tradition in everyday communication, it uses naturalized terms in the Albanian language, according to the examples below.

Gjenevë	Ginebra
Parku Anglez	Parque Inglés
Martinica	Martinica
Mont Blanc	Mont Blanc
Promenade du Lac	Promenade du Lac
Chemin du Boau Soleil	Chemin du Boau Soleil

*The Holy* is the third story, written in the year 1981. García Márquez's character is Margarito Duarte, from the Colombian Andes, a father who wants his daughter to be canonized because her body has not decomposed. This is the reason why he took the road to Rome with the coffin with him. Margarito, dressed in the fantastic Latin American culture, has left his country, and in Europe, the cultural environment is completely different, the customs are different, and he feels the sadness of rejection and the displeasure of ignoring fantastic knowledge.

Margarito pidió al funcionario que comprobara la ingravidez del cuerpo. El funcionario la comprobó, pero se negó a admitirla--Debe ser un caso de suggestion colectiva--dijo. (García Márquez 2009: 53)

Margaritoja i luti të vërtetonin me sytë e tyre që trupi ishte i papeshë. Funksonari i vërtetoi, por refuzoi ta pranonte. – do të jëtë ndonjë si punë sugjestioni i përgjithshëm, - tha. (García Márquez 2005: 39-40)

All twelve of García Márquez's stories convey the feeling of loneliness of the characters, as they become aware of their South American identity during the eventful journey of unusual, strange, and unreal events in European cities. (García Márquez 2009: 6)

The key to understanding, interpreting, and translating the magic in García Márquez's stories is in the Prologue, but also in the speech given on the occasion of receiving the Nobel Prize in Literature, in which he again reveals that the South American and European realities are different. Europeans, according to him, are too rational; this prevents them from penetrating the peculiarities of South American reality. *"The interpretation of our reality through foreign schemes affects not recognizing us, and we are less and less free and more alone"* in Europe. (García Márquez 2010:26)

When translating anthroponyms, the translator tends not to naturalize them, but in some cases, when it comes to anthroponyms that are commonly used in the Albanian language, she naturalizes them. The translator inflects all anthroponyms into cases when using them in the text.

Margarito Duarte	Margarito Duarte
Rafael Ribero Silva	Rafael Ribero Silva
Cesare Zavattini	Cesare Zavattini
Carlo Calcagni	Carlo Calcagni
Shën Marku	San Marco
Gjoni XIII	Juan XIII

In the examples mentioned above (sentences in two languages), the translator takes care to preserve the syntax of the sentence without affecting its fluency or meaning in Albanian. Perhaps this is related to the desire to preserve the style of the author.

In these stories, the translator takes care not to interpret the literary text, not to add clarifications to the translated text, and tries to make the text comprehensible and contemporary for the reader through the traditional language register, dressed in the Albanian *tosk* dialect, popular expressions, and idioms of the Albanian language.

### 3. Translation of cultural elements as a process of communication

Translation requires the reproduction in the receiving language of the message written in the source language through the closest and most natural equivalent, first in terms of meaning and then in terms of style. The equivalent is found by following the *golden rule* for all translations: to say whatever the original text says, to say nothing that the original does not say, and to say everything with the correctness and naturalness that the language into which it is being translated allows. But the translator is not always faithful to this postulate. (García Yebra 1982) In some instances, the translator betrays what the author wants to say by a simple omission or by a wrong translation.

In the last story of the book, *The trail of your blood in the snow*, first published in 1980, the story of Nena Daconte and Billy Sanchez, a newly married Colombian couple. They travel from Cartagena de Indias, Colombia, to France to spend their honeymoon in Bordeaux. Nena loses her dream of love as she loses her life on the wedding journey. A rose thorn pricked her finger upon her arrival in Madrid, and in Paris, she was hospitalized.

The story was written twenty years after García Márquez left Paris. His official biographer says that when he lived in Paris, he was a young man in economic difficulties but experienced a passionate love story with the Spanish actress Tachia Quintanar in 1956 that did not have a happy ending, which inspired him to write this story. (Martin 2009)

Here the author uses Colombian words (part of the lexicon of the Spanish language in Colombia) that are not found in the *Dictionary of the Spanish Language* of the Royal Spanish Academy (RAE), but we find them in the *Breve diccionario de Colombianismos*, a publication of the Colombian Language Academy.

- **mamasantas**

Më vonë zunë të futeshin nëpër gabinat e shkreta të Marbejes ku fati i kish vënë ballazi për herë të parë dhe arritën deri aty sa të futeshin të maskuar gjatë karnavaleve të nëntorit nëpër dhomat me qera të lagjes së vjetër të zezakëve të Getsemanit, duke qenë në mbrojtjen e *selestinave*, të cilave pak muaj më parë u ishte dashur të vuanin nga Billy Sançes dhe banda e tij e zinxhirëve. (García Márquez 1995: 137-138)

Después, cuando los coches se les volvieron demasiado fáciles, se metían por la noche en las casetas desiertas de Marbella donde el destino los había enfrentado por primera vez, y hasta se metieron disfrazados durante el carnaval de noviembre en los cuartos de alquiler del antiguo barrio de esclavos de Getsemaní, al amparo de las *mamasantas* que hasta hacía pocos meses tenían que padecer a Billy Sánchez con su pandilla de cadeneros." (García Márquez 2009: 201)

In this particular case, the translator Mira Meksi has translated the word *mamasanta* with *Celestina*. *Mamasanta*, in the Colombian dialect, means: *Prostitute who performs the activity in secret, while in public she behaves and shows herself as virtuous*. (Academia 2012:71)

*Celestina* (*selestina*) is a word originating in the Spanish of Spain, written as it is pronounced in South America, and explained according to the RAE: *A person who arranges or facilitates love encounters for others*. From here came the expression *Ser una celestina o Estar hecho una celestina*, which today has a negative meaning and refers to someone who manipulates to organize meetings between two people in order to get to know each other or have a relationship. (RAE 2014)

*Celestina* is a literary character that comes from the end of the XV century, in the book *Tragicomedia de Calixto y Melibea*, written by Fernando de Rojas. She organized the meeting of the two main heroes, where they fell in love.

The name *Celestina* has no meaning for the Albanian reader, who does not know Spanish literature, nor does it carry the literary meaning that the profession of the characters mentioned in the novel carries. The translator did not use the equivalents of the word in the Albanian language, such as: *kodoshe*, *ndërmjetëse*, *shkuese* (whoremonger, mediator, mediator in a marriage).

In the story, García Márquez used some popular expressions from a vulgar register that are quite interesting in translation and deserve attention.

- Romperle la madre a cadenas

As soon as Billy Sanchez is informed that his beloved wife has died, he leaves the hospital very angry and wants to vent his anger...

Iku pa thënë lamtumirë, pa falenderuar askënd, duke menduar se e vetmja gjë e ngutshme, për të cilën kish nevojë, ishte të gjente dikë që t'ia bënte copë të ëmën me zinxhirë, për t'u çliruar nga fatkeqësia e tij. (García Márquez 2005: 151)

Se fue sin despedirse, sin nada que agradecer, pensando que lo único que necesitaba con urgencia era encontrar a alguien a quien romperle la madre a cadenas para desquitarse de su desgracia. (García Márquez 2009: 220)

This is a popular vulgar expression that is used in some countries of South America; in México, it is very popular, and the translator has translated it literally, losing the meaning and vulgarity. We think the translator was reserved in the translation, maybe because this kind of vulgarism was not very popular and acceptable by the reader in the early 1990s when the book was translated. The effect they convey to the reader in Albanian is softer than in the original text.

- Velar el cadáver

Accompanying the deceased and listening to the person who has passed away is a socio-cultural phenomenon present in many societies around the world that, in addition to showing respect for the person who passed away, also proves the person's spiritual pain. As far as it is perceived in the story, there is no important cultural difference between Colombia and

our country, and it is quite understandable for the Albanian reader. In the text, the interception of the corpse is a very important ceremonial funeral rite, as it is in our culture, which assumes the participation of family members and companionship until the last moment.

Prindërit e Nena Dakontes kishin mbërritur të shtunën në mesditë dhe e kishin *përgjuar kufomën* në kishën e vogël të spitalit, duke pritur deri minutën e fundit ardhjen e Billi Sançesit. (García Márquez 2005: 150-151)

Los padres de Nena Daconte habían llegado el sábado a mediodía, y velaron el cadáver en la capilla del hospital esperando hasta última hora encontrar a Billy Sánchez. (García Márquez 2009: 219)

- Piñata

The tradition of children breaking pinatas for birthdays comes from Latin America. The pinata is prepared in a glass, clay, or cardboard container that is filled with various sweets. At the moment when the party culminates, the birthday child approaches the hanging pinatas and hits them with a stick until they break. There is no equivalent in European culture, but we noticed that it has been adopted in many European languages, in Albanian too. In Albanian, it is pronounced as it is pronounced in Spanish. In the book, the translator has explained at the bottom of the page how it is built and how to deal with it. We think that when the book was translated, it was an unknown word, but today it is known by the younger generation, and we have even borrowed the tradition of preparing and breaking pinatas at birthday parties.

“Shkollën fillore e kishin bërë bashkë, dhe kishin thyer kushedi sa *pinjata* nëpër ditëlindje...” (García Márquez 2005: 136)

“Habían estado juntos en la escuela primaria y habían roto muchas piñatas en las fiestas de cumpleaños...” (García Márquez 2009: 199)

- Chinchorro

Netët e vështira të korrikut i kaluan në terracën e brëndshme të shtëpisë ku kishin vdekur gjashtë gjenerata njerëzish të shquar të families së Nena Dakontes, - ajo duke luajtur këngë në saksofon dhe ai me dorën në allçi duke soditur paprehje që nga *hamaku* me një lloj admirimi të budallallëpsur. (García Márquez 2005: 136)

Pasaron las tardes difíciles de junio en la terraza interior de la casa donde habían muerto seis generaciones de procrees de la familia de



Nena Daconte, ella tocando canciones de moda en el saxofón, y él con la mano escayolada contemplándola desde el chinchorro con un estupor sin alivio. (García Márquez 2009: 199-200)

*El chinchorro*, which originated in Latin America, is a cultural heritage. In the RAE dictionary, it is explained: "*Hamaca ligera de tejida de cordeles o fibra*" (Light hammock woven with ropes or ribbons).

In Albanian, we know it as a hammock chair, swing hammock, hammock with strips, garden hammock, etc. This is an object that is available for sale in markets and whose name is not naturalized, such as a rocking bed, swing chair, etc. Even the translator used the word *hamak*, which was not very popular in the early 1990s, and did not explain it at the bottom of the page. *Hamac* was known by the French, who took it from the French colony of Haiti, and we think that this is where the use of this word in Europe originates.

#### 4. Conclusion

García Márquez tells us that this book is the fruit of his life experience as a pilgrim writer in the vast geographical area of Europe. His pilgrim characters encounter strange situations and events during their European travels and are carriers of Latin American culture and fantasy. In all the stories, the author reflects on the match between different cultures, which has come into Albanian fluently and quite dynamically. The Albanian translator comes close to the author's approach to making the culture of the author's country of origin readable and understandable.

Intercultural translation requires a complete understanding of the cultures involved in the exchange, not only linguistic but also communicative: gestures, rituals, etc. This approach exposes the translator to cultural differences and involves him in the transfer process, as illustrated in this article.

The author reflects in all the stories the match between different cultures, which has become fluent and quite dynamic in Albanian. The Albanian translator approaches the author's approach to make the culture of the author's country of origin readable and understandable. The author, García Márquez, uses a rich vocabulary that reflects the culture and civilization of Europe and South America. The language in general has different registers, such as intellectual and popular. In the article, we bring some cultural elements, translated into Albanian by the translator Mira Meksi, to illustrate how literature becomes a transmitter of cultural values and the translator is the author's best collaborator.

The results of our analysis show us the difficulties of translating the cultural element, the challenges, and the achievements so that the Albanian reader can get hold of a literary creation close to the original. We think that the translator Meksi has made a successful translation even towards the arrival pole, oriented towards the reader. In cases where foreign words are adapted to Albanian, we think that, in most cases, it is a question of linguistic naturalization. The translation from the lexical-semantic perspective approaches the contemporary reader.

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