

The parallel corpus as a means of dramatic works translation

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У статті розглядаються основні проблеми перекладу драматичного твору Крістофера Марло "Трагічна історія життя та смерті Доктора Фавста". Розроблено програму паралельного корпусу для порівняльного аналізу трагедії Крістофера Марло і українських перекладів Максима Стріхи і Євгена Крижевича.

Key words: drama translation, parallel corpus, A and B Texts, translation of Eugene Kryzhevych, translation of Maxim Strikha.

Different languages do not define one and the same concept in a different way but they see it differently.

W. von Humboldt

Introduction

The drama flourished during the reign of the Queen Elizabeth owing to the famous playwrights of that time (Thomas Kyd, George Chapman and Christopher Marlowe). Inspired by the works of golden Age of English literature dramatists Eugene Kryzhevych and Maxim Strikha laid the foundation of the first Ukrainian translations of the Christopher Marlowe's dramatic play "Tragic History of the Life and Death of Doctor Faustus".

Translation studies have been the focus of attention for various contemporary scholars, including those of Comparative Literature. It is a vastly complex field with many far-reaching ramifications. Translation in the modern sense of the term is a transformation, a concept in which the Peircean idea of signifying – translating from one semiotic system to another – and of reading – to construct a text – are both implicit [5: 29].

I. The approaches to drama translation

In this article an issue of dramatic text translation is considered as it cannot be translated in the same way as prose text. The main theoretical peculiarities of poetry translation, dramatic text in particular, are characterized by A. Lefevere, P. Newmark, Z. Kufnerova and Z. Skoumalova.

In the frame of the artistic translation we distinguish translations of poetry, prose and drama, which correspond to the traditional division of artistic genres into lyric, epic and dramatic genres. Prose narrates events but drama transfers them via speech. The entire content has to be transposed into dialogues (monologues), being accompanied by facial gestures, gesticulation, stage space and props. The language requirements are higher here than in prose: the direct speech that essentially addresses the spectator has to be able to express – even though indicatively – far more than a dialogue of a novel. Except for the function of characterization of the protagonists the direct speech substitutes the other items of prosaic text (narrating the past, author's reflexion, lyric digression

etc.), and at the same time it should sound naturally, for it is intended for a direct audio-visual impact.

The translator of a dramatic work should pay attention to the fact that a dramatic text is written in order to be performed on stage. That is why he has to choose words that are easily pronounced by actors and comprehensible to the audience. At the same time he ought to aspire to maintain the meaning and form of the original as much as possible so that the translation represents the goal and effort of the original author. Each translator aims at a maximal realistic authenticity, including both the inner (author's and director's notes) and outer language of the drama.

The translator of a dramatic text has to respect the speciality of a spoken word. The structure of a sentence of a dialogue is simple as could be; the sentences are usually paratactically connected, often without conjunctions. Many unfinished sentences and ellipsis may appear. So-called contact words are very important as well. Various modal particles and expressions that might have multifarious context meanings are characteristic of language of a dialogue. In this case dictionaries shall not be that useful for the translator for the language of drama is very specific and often peculiar [10].

The two kinds of a dramatic translation suggested by Z. Kufnerová and Z. Skoumalová involve: firstly, the importance of the translator's contribution into the target text; secondly, the rights of the director to modify the text translated [7: 140].

The translator of drama, according to P. Newmark [9: 172], in particular must translate into the modern target language if he wants his characters to "live", bearing in mind that the modern language covers a span of, say, 70 years. If one character speaks in a bookish or old-fashioned way in the original, written 500 years ago, he must speak in an equally bookish and old-fashioned way in the translation, but as he would today, therefore with a corresponding time-gap – differences of register, social class, education, temperament in particular must be preserved between one character and another. Thus the dialogue remains dramatic, and though the translator cannot forget the potential spectators, he does not make concessions to them [10].

II. The features of "Dr Faustus" Ukrainian translations

Christopher Marlowe plays a prominent role in English Renaissance drama. He defined dramatic genre features: a large number of characters, theatrical time and space were freely shared, the combinations between serious and humorous, miserable and inspiring, verse and prose. He was the one who created his famous "Tragic History of the Life and Death of Doctor Faustus" in an inspiring dramatic style, full of rhetorical techniques, similes and

hyperboles.

Christopher Marlowe's "Tragic History of the Life and Death of Doctor Faustus" was firstly published in 1604 and later in 1616. Those editions are called A and B texts. The two play texts are also dissimilar in numerous instances of phrasing, punctuation and spelling. They diverge in ideology and theology as well, which results in substantive differences in interpretation. In the past, the prevalence of conflated editions promoted the misinterpretation that a single, authoritative play could exist, which therefore pre-empted discussions of such textual issues. Presently, the dominant scholarly view holds that the A Text is the more authoritative, yet advocates that both versions are products of collaboration and are unique theatrical experiences, distinct yet related and equally worthy of study [4: 161-164]. The peculiarity of B Text is not only the fact that it is longer and more diffuse than A one; the play has also been subjected to severe censorship to satisfy a strict statute, the Act of Abuses, which became law in 1606. The final soliloquy has lost much of its power in the B Text, where a worried Faustus has no vision of Christ's blood streaming in the firmament, and thinks to "leap up to heaven", rather than (like the A Faustus) "to my God" [8: 13-14]. Nowadays only two Ukrainian translators – Eugene Kryzhevych and Maxim Strikha – skillfully represented the plot of the drama. The source for both translators was the edition of 1604.

In this article I would like to mention that the most accurate and close to the original of Quarto 1604 is the translation of Eugene Kryzhevych. It is obvious because he tried to save the original thought of Christopher Marlowe and did not stray from the structure of the A Text. But Eugene Kryzhevych uses such translation strategy as generalization: he adds his own explanatory lines in order to emphasize more on the words of Christopher Marlowe's heroes, e.g.:

WAGNER. *I will, sir* [8].

ВАГНЕР. *Слухаюся, пане./Порада дружня – краща допомога,/Ніж всі оці мої розумування* [1].

Maxim Strikha used the contamination of the A and B Texts. This process resembles the fact why he changed the order of verses, e.g.:

FAUSTUS. *Ah, gentlemen!*

FIRST SCHOLAR. *What ails Faustus?*

FAUSTUS. *Ah, my sweet chamber-fellow, had I lived with thee,/then had I lived still!/but now I die eternally. Look, comes/he not? comes he not?*

SECOND SCHOLAR. *What means Faustus?* [8]

ПЕРШИЙ СТУДЕНТ. *Шановний Фавсте, нам здається, що ви змінилися останнім часом.*

ФАВСТ. *Ах, панове!*

ДРУГИЙ СТУДЕНТ. *Що непокоїть Фавста?*

ФАВСТ. *Ах, милі мої друзі, якби я був із вами, то ще жив би, а ось тепер мушу навіки гинути. Погляньте, панове, він ще не йде? Йде не йде?* [3]

Maxim Strikha's translation is the most strayed from the original: he could leave the whole verse untranslatable (e.g. *Enter the POPE and the CARDINAL OF LORRAIN*

to the banquet, with FRIARS attending [8].) or even omit some original lines, e.g.:

WAGNER. *Why, now, sirrah, thou art at an hour's warning, whensoever/or wheresoever the devil shall fetch thee.*

CLOWN. *No, no; here, take your gridirons again.*

WAGNER. *Truly, I'll none of them.*

CLOWN. *Truly, but you shall.*

WAGNER. *Bear witness I gave them him.*

CLOWN. *Bear witness I give them you again.*

WAGNER. *Well, I will cause two devils presently to fetch thee*

away. – Baliol and Belcher! [8]

ВАГНЕР. *Тепер тебе попередять за годину, де й коли тебе заберуть чорти.*

БЛАЗЕНЬ. *Забірайте назад ваші монетки, я не брав їх!*

ВАГНЕР. *Тоді я звелю чортам тебе забрати. Гей, Баніол, Белчер!* [3]

Such translation transformations diversify two Ukrainian representation of the original and readers may decide which one is easier for understanding.

The representation of translations reflects the features of original text but they are not distinctive. Such features and emotional mutation appeared as the result of specific difficulties of conveying the poetic style of English Renaissance into Ukrainian translation [2: 170].

III. The parallel corpus in Delphi environment

Having faced the problem of Christopher Marlowe's tragedy translation the parallel corpus in Delphi environment was developed. The parallel corpus is a collection of the parallel texts. The idea of parallel texts design implies the original texts and their translations. The texts alignment is the most difficult process in the parallel corpus development. The alignment process requires the correspondence between the original and the translated texts. That is why before writing the Delphi program two both original and translated texts were thoroughly marked by sentences. Such type of marking ensures that the structure and the plot of both original and translation will be preserved.

The program written in object-oriented programming environment Delphi 7 and Pascal language is the comparison program of both translations with the original dramatic text. Delphi is a high-level, compiled, strongly typed language that supports structured and object-oriented design. Based on Object Pascal, its benefits include easy-to-read code, quick compilation, and the use of multiple unit files for modular programming [6]. The program is an additional computer tool created in order to represent two Ukrainian translations in electronic form and ease the comparative analysis of the texts. It allows selecting the necessary part of the original text and getting the translated one and vice versa.

The final version of the program consists of several files: Program.exe – executable program file; 1.mp3 ... 10.mp3 – files with monologues which one can listen to;

Os.txt, Ok.txt, Ps.txt, Pk.txt – original and translation text files.

The program usage starts from executable program file running. The program window is runned afterwards (Fig.1).

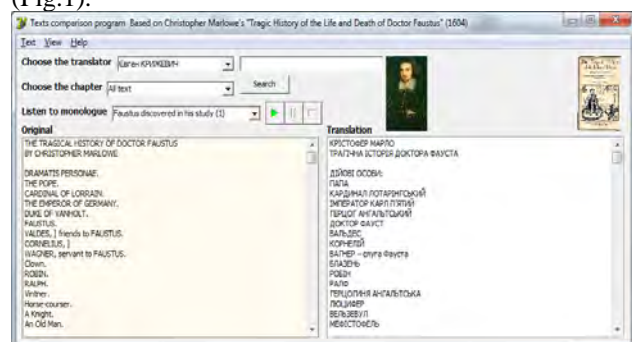


Fig.1 View of the running program window

The program main menu includes the following operations: a transition through the “Text” menu to the full text display or its parts, and exit of the program; “View” menu allows a user to review the original or the translated text according to the active window (has more yellow background); “Help” menu displays information about the application and the developer.

The translation (or the original) reviewing is provided through the context menu of the relevant part of the text by putting the cursor in the part of the text (the translation/the original) which has to be translated, clicking the right mouse button and choosing the appropriate command (or using the “View” menu). The highlighted part of the text that corresponds to the translation/original of the selected part of work will be shown in the appropriate window (Fig.2).

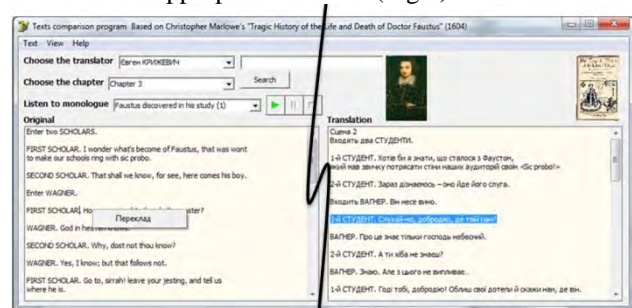


Fig.2 Translation text display

There is an additional function – to listen to the parts of the work in the program. There are 10 monologues of Christopher Marlowe’s Dr. Faustus which one can listen to using the appropriate buttons on the form in the program.

Conclusion

Among the features of drama translation which one should take into consideration are: dialogues as the events representation through speech, comprehensible and easily

pronounced words, realistic authenticity, simple sentence constructions, rhyming scheme and verbs usage.

There are only two Ukrainian translators Eugene Kryzhevych and Maxim Strikha who greatly accomplished the translations of such powerful dramatic piece as Christopher Marlowe’s “Tragic history of the Life and death of Doctor Faustus”. The short excerpts taken from the translations demonstrate the peculiarities of both translators’ strategies. Eugene Kryzhevych skillfully renders the complicated places in the texts while Maxim Strikha ignores them adding his own interpretation or even omitting the whole scenes. Such translation peculiarities are clearly visible applying the parallel corpus in Delphi program. It is a fundamental computer instrument developed with the aim to facilitate the comparative analysis of Christopher Marlowe’s tragedy.

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