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**A COMPARATIVE ANALYSIS OF TWO SELECTED
TRANSLATIONS OF MACBETH**

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Prohlašuji, že jsem práci zpracoval(a) samostatně a použil(a) jen uvedených pramenů a literatury.

Plzeň, duben 2013

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Děkuji vedoucí bakalářské práce PhDr. Ivoně Mišterové, PhD. za metodickou pomoc a rady, které mi poskytla v průběhu zpracování této práce.

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1 Introduction

The translation of Shakespeare's work represents an important part of the world of translation. It is demanding to submit a sufficient translation of his work which would preserve all lightness and cultivated style of Shakespeare's language. The translation of Erik Adolf Saudek who represents the 5th generation of Shakespeare's translators and the translation of Martin Hilský who represents the 7th generation, which is in fact the recent one [1], were chosen for this thesis in order to show different approaches of these two generations and to compare translation methods of E. A. Saudek and M. Hilský. This will be shown on text analysis of selected excerpts of Shakespeare's play *Macbeth*.

The thesis is divided into three parts. The first two parts are theoretical and then the practical part follows. The very first part consists of three chapters. First, basic translation principles and the process of translation are discussed. The subchapters focus on the theory of translation process and on three stages of the translator's work. In the next chapter, artistic and "translation" styles are presented. The last chapter of the first part of thesis focuses on drama translation, which is a specific field of the literary translation; and on the blank verse – a typical verse of the period of Shakespeare. The theory of translation which is presented in this thesis is based on opinions and knowledge of Jiří Levý, a respected literary theorist, who was chosen on purpose for his clear explanation of this topic. In the second theoretical part, the historical and social background of *Macbeth* can be found.

The last part of the thesis is practical and consists of particular text analysis of different excerpts of *Macbeth*. It examines similarities and differences of Hilský's and Saudek's translations. Particular chosen excerpts are analyzed and compared with each other. The original text is taken into consideration as well. The last subchapter of the practical part introduces the translation of the author of this thesis. This translation is included in order to show the approach of the translator – beginner.

The aim of the thesis is to analyze two different translations of Shakespeare's tragedy *Macbeth* and to comment on particular translation approaches of chosen translators. Taking into consideration time references, for example, it is conceivable that Martin Hilský's translation is closer to contemporary young readers and is more comprehensible and intelligible whereas Erik Adolf Saudek is supposed to be more verbatim. This hypothesis will be taken into account and proved or disproved in the conclusion.

2 Process of Translating

2.1 Literary Work and Its Translation

Prior to discussing chosen excerpts from *Macbeth* and features of its translations, the theoretical background of translation process will be mentioned.

First, the process of creating the source text and subsequently the target text will be introduced to understand well the problems of translators' work.

It must be taken into consideration that there are different approaches of authors' work according to their placement into a particular time period, religious and political context, level of technological development and surroundings of authors. It is thus necessary to distinguish between the objective reality and the reality depicted in the work; facts of life must be distinguished from artistic facts. The task of a translator, however, is to keep the author's interpretation of reality not to improve or correct it.[2]

The fact that a translator is primarily a reader should not be omitted. A reader starts to imagine and picture things described in the text – it is the so called concretization of the text. For the translator, the process of perception of the text does not finish with the concretization. The translator expresses this conception by the language. The process of translating, however, is not finished by creating the target text. The process is finished when the target text is read by readers. After this phase the third conception of the work is created. First, it was the author's conception of reality, next it was the translator's conception of the source text and finally the reader's conception of translation.[3]

One of the most important parts of the translator's work is to translate with regard to readers. It means that translators have to know who the readership of translation will be. Due to this fact, the translator

chooses the most appropriate words, expressions and translation methods. The type of reader differs in the age of readers, their social levels or education.[4]

To summarize the theme about literary work and its translation it could be said that there are three aspects which have to be taken into account: objective content of the source text and its twofold concretization by the reader of the source text and the reader of the translation. These three structures will always be slightly different due to the differences between the source and target languages and due to the differences between readers. Effort to eliminate these differences can be considered as one of the biggest mistakes of translators' work.[5]

2.2 The Three Stages of the Translator's Work

Having stated the process by which the translation comes into being, demands which are imposed on translator's work can be formulated. Supposing that the source text represents the material which should be transformed by a translator, these demands can be expressed in three basic points:

- 1) Apprehension
- 2) Interpretation
- 3) Re-stylization[6]

2.2.1 Apprehension

A good translator needs to be primarily a good reader with the ability to understand the source text and to transfer its thoughts and ideas into the target text. This particular phase of translation, it means the process of understanding, can be divided into next three levels:

a) Apprehension of the text – understanding of linguistic and literary terms

Understanding of linguistic and literary terms does not put great demands on translators. It demands a professional preparation and experience in the craft. Mistakes are often made due to faulty associations or polysemy of words. An example of this follows; it refers to Ivan Jelínek's translation of Auden's poem called *Spain*:

*Did you not found the city state of sponge,
Raise the vast military empires of the shark
And the tiger, establish the robin's plucky canton?*

*Nenalezli jste město – sytého cizopasníka,
jak staví obrovské ozbrojené říše žraloka
a tygra, založit chrabrý kraj červenky?*
(Ivan Jelínek)

*Nezaložili jste kdysi velkoměstský houbovitý stát,
nevybudovali jste obrovská ozbrojená impéria žraločí
a tygří, nevystavěli jste odvážný kanton červenky?*
(Correct translation)[7]

It is not explained in the Czech translation that these lines deal with political fighting in 1937. World political powers are represented by “sharks and tigers”, and Swiss cantons are compared to a bird called robin, which is a symbol of freedom and neutrality. Except for these mistakes in meaning, there are also mistakes in translation. The expression “found” was translated by Ivan Jelínek as the past tense of the verb “find”. In that case, however, the original line should have been written like this: “*Did you not find the city state of sponge.*” Jelínek also confused the expression “state” with the adjective “sate” which means “sytý, nasycený”. [8]

As it was already mentioned, Ivan Jelínek's translation represents an example of translation where the understanding of linguistic and literary terms was not successful, and therefore this excerpt was chosen for this thesis.

b) Ideo-aesthetic values

Translators are supposed to bring ideo-aesthetic values to readers. This can be reached due to the right and attentive reading. Translators need to perceive and understand the emotional mood of the source text, decide whether the source text seems to be tragic, humorous or terrifying. They are supposed to recognize the ironic and sarcastic subtext and transfer these nuances into the target text. The ordinary reader is not expected to be aware of all these qualities but translators must meet these requirements and identify the methods of source text's author which were used to achieve these effects and qualities.[9] This is also one of the differences between translators and readers. Readers can finish reading a book without fully appreciating all qualities and nothing will actually happen but translators should think about each sentence, each expression. They must work attentively and responsibly in order to provide readers with a good translation.[10] An example follows.

Taking into consideration the topic of this bachelor thesis, the excerpt from *Macbeth* was chosen.

Act IV, scene 1

*Thrice the brinded cat has mewed.
Thrice and once the hedge-pig whined*

*Tříkrát pestrý kocour mňouk.
Ježek tříkrát a jednou kvik.
(O. Fischer)*

*Tříkrát pestrý kocour vzlykal.
Tři a jeden ježek kvikal.
(J.J.Kolár)*

*Tříkrát strakáč kocour mňouk',
tříkrát; a jednou ježek kvik'.
(J. V. Sládek)*

*Tříkrát mourek zamňoukal.
Ježek zaškvik' čtyřikrát.
(O. F. Babler)[11]*

*Tříkrát Mour už zamňoukal.
Tříkrát ježek kvik, a zas.*
(M. Hliský)[12]

*Mouratý už tříkrát mňouk.
Ježek tříkrát kvik a jednou.*
(E.A. Saudek)[13]

These excerpts come from the Witch scene. Having examined these translations, it is apparent that O. Fischer, M. Hliský and E. A. Saudek translated this excerpt from *Macbeth* well. J. J. Kolár introduced us not only one hedge-pig but the whole quartet. Moreover, there is a problem with the imperfective aspect of verbs in Kolár's translation. According to this, the reader could imagine that the cat and the hedge-pig were mewling and whining for hours. On the other hand, J. V. Sládek did not understand that the expression "thrice" belonged to the hedge-pig's part as well as to the cat's part. Not realizing this, in Sládek's translation the hedge-pig whined only once, which means that Sládek broke the magical power which is attached to the number three. It is possible that there was an incorrect punctuation in the particular publication which Sládek used as the source text and this mistake was then transferred into the Czech translation.[14] Finally, O. F. Babler omitted the expression "brinded" and therefore he did not provide readers with the whole picture of the cat. The more serious translation problem is the fact that he added the whining of hedge-pig and the magic power of the repeating number three disappeared. As it was already mentioned, this excerpt comes from the Witch scene and therefore the power of this number is so important. It was considered characteristic of supernatural beings.[15]

c) Apprehension of artistic wholes

After apprehension of ideo-aesthetic values, the translator's work leads to apprehension of artistic wholes. It means that translators are supposed to get familiar with realities depicted in the text, characters and their relationships, surroundings, and with the author's ideological intention. It is not difficult to understand the tone of one particular sentence or one particular paragraph, but to imagine real personalities of characters from the sum of these sentences and paragraphs is much more challenging. Imagination is one of the most important qualities of every translator. It should be taken into consideration that without deep knowledge of the historical and social background of the story of the source text, translators would not be able to understand all described situations.[16]

Two factors are usually cause of translator's lack of understanding – (a) “the translator’s inability to imagine the reality presented or the author’s idea, and (b) invalid semantic associations prompted by the language of the original”[17].

Translators can be divided into two groups. One group is represented by mechanical translators and the second group by creative translators. Mechanical translators are not able to imagine the described reality; they perceive only words and their basic meanings. On the other hand, creative translators perceive what is happening beyond the story; they are able to picture the whole reality which was created by the author. The difference in psychological processes of these two groups of translators could be described as follows:

- Mechanical translator : *source text* → *target text*
- Creative translator: *source text* → *imagined reality* → *target text*[18]

Only the process which includes all these three parts (source text, imagined reality, target text) can lead into an artistically valuable translation. This process could be called reconstruction of reality.

However, there is some danger in this more demanding translation. Translators can add to the source text facts which were not actually expressed by the author of original text. In other case, translators can have a clear idea about one of the characters and reveal all information about this character at the very beginning and forget that the author of the source text revealed this information or relationships successively and gradually on purpose. This translator's foreshadowing can deprive readers of qualities of the source text.[19]

2.2.2 Interpretation

Sometimes the target language does not offer a sufficient equivalent for the expression that is translated due to its ambiguity. In that case, translators must specify the meaning of translated word and decide upon one of the meanings. To be able to do this, translators need to understand the reality which is hidden beyond the story. An appropriate interpretation of reality is demanded from the original author. It is thus necessary to notice three aspects [20]:

- a) The search for the objective idea of the work

To achieve a correct interpretation, it is necessary to take the most essential features of the source text as a starting point for the interpretation and objective values as its target. Translators' conception of the text is realistic only when they manage to avoid succumbing to reader's personal sentimentality. Readers are allowed to see someone they know in one of the characters, they are allowed to recognize a place where they live in the work and thereby put their opinions and feelings into the story but, it is demanded from translators to avoid these personal feelings and to stay objective. Translators are supposed to suppress their personal intentions and to approximate the objective value of the original text.[21]

b) The translator's interpretative position

Interpretative position of the translator represents a pivotal aspect for the conception of translator. Translators need to decide what and how they want to convey to readers. They must choose what type of technical methods they are going to use.[22]

c) The interpretation of the objective values of the work according to this position

Translators are not supposed to put their own ideas into the translation. On the other hand, they are allowed to bring a new perspective by justified emphasizing of a particular aspect of the source text. It is not possible to accept that kind of interpretation which would contain disparate elements opposing the objective idea of the source text. The choice of stylistic methods represents a main device of translator's creative work. Translators, especially translators of poetry, are able to impose on the text their own style and also their conception by these stylistic methods. But in any case, translators must not distort the sense of source text. Translators are not allowed to push changes to the text. Then it is not a translation, but the adaption and every adaption deforms the source text as well as the target text.[23]

2.2.3 Re-stylization

Translators can use their talent primarily for linguistic stylization and therefore should have the gift of style in the first place. The following three questions are usually related to the language issues:

a) The inter-relationship between the two language systems

The verbal means are not equivalent in two language systems and therefore translators should not translate mechanically. Meanings and their aesthetic values are different in particular language systems. Even a simple translation is actually a compromise. The idea of source text depends largely on syntactic abilities and vocabulary of the language. [24]

b) Traces of the language of the original in the stylisation of the translation

Language of the original does not influence only the source text. It has impact more or less also on the translation. This influence can be direct or indirect. Direct influence can be characterized as an absence of target language means of expression which are not common in the language of the source text. Indirect influence, on the other hand, is represented by the effort of translators to distinguish stylistic features of the language of the source text from stylistic features of the language of the target text.[25]

c) Tensions in the style of the translation arising out of the rendering of ideas in a language other than that in which they were conceived

Apart from difficulties related to the influence of language stylisation of the source text on translation, there are some other disadvantages caused by the fact that the expression of translation is not original and that the idea is re-stylised into a material which it was not created in. Artistic enrichment in translation is more exceptional, it is not an inseparable part of creative process, and on the contrary, it is a result of language coincidences.[26]

There are some stylistic clichés which were created by translators in order to bridge the differences in expressions of two particular languages. “Translators use these clichés and artificial constructions to impose upon the language of the target text that kind of mental patterns which are not natural for it. In this case, translated text can be easily identified because of high frequency of phrases which are grammatically and stylistically correct but which are at the same time regarded as unnatural”. [27]

3 Artistic and “Translation” Styles

Translation can be sometimes found pale and uninteresting, without the ability to force readers to read the whole story until the very end, even if there are no language inaccuracies. A comparison of the source text and its translation, both of them expressed in the same language, could represent a method to find out reasons for this deterioration. These conditions can be achieved due to back translation – translation of the Czech text is translated back to the Czech language, for example. [28]

3.1 Lexical Choices

Translators sometimes use expressions which are more general; it means they use expressions which are less illustrative. This situation is called lexical impoverishment. Translators are usually prone to three types of stylistic impoverishment in lexicon:

- a) A general concept is adopted, rather than a specific, precise designation

In the set of near-synonyms, a translator chooses the least vivid, with the most general sense. This kind of translators could be called unimaginative translators who then submit “grey” translations. On the other hand, translators who are linguistically talented select from this set

of near-synonyms that expression which is more precise and accurate.[29]

- b) A stylistically neutral word is adopted, rather than an emotionally coloured word

Emotionally coloured expressions are sometimes rendered by neutral and colourless expressions and thereby they lose their stylistic value. Except for the tendency to diminish the subtle aesthetic values of the source text, an opposing tendency is also found – intensifying stylistic values which are considered cruder. Translators know that the intensity represents the core of meaning and therefore they exaggerate the basic meaning.[30]

- c) There is limited use of synonyms to achieve variety of expressions

The resources in terms of synonyms of the Czech language for differentiation of meaning are not sufficiently exploited in translations. “Insufficient use of synonyms in cases where the variegated expressions are demanded is also a symptom of attraction which is exerted on translators by the most familiar expression in the range of synonyms”[31].

3.2 The Idea and Its Expression

The main effort for translators is to interpret the work to the target language of readers. It means to make the work intelligible for readers. From the point of view of Jiří Levý, translators are interpreters of the work and therefore they do not only translate it but they also explain it. Thereby, they deprive it of the artistically effective tension between the idea and its expression. There are three main types of “intellectualisation” in translation [32]:

a) Logicalisation of the text

There is often a deliberate tension between the idea and its expression in an artistic text. Translators have the tendency to logicalise not only the expression but even the idea itself if the notion in the source text is bolder and more unusual.[33]

b) Explicitation of what is only half-said

Translators, in their effort to interpret the work to their target language readers, sometimes explain thoughts and ideas which are implicit in the source text or they explain that kind of thoughts which are reserved for the sub-text and thereby translators impoverish the original and also change the intention of the source text's author.[34]

c) Formal expression of syntactic relationships

Translators tend to formal expansion of thoughts also in syntax, but only a simple paratactic juxtaposition of ideas creates sentences which are fresh and natural. Translators often explain hidden logical links between ideas formally by means of conjunctions and therefore they transform co-ordinate sentences into subordinate sentences. As a result, translation then seems to be more pedantic and lifeless than the original text. Another tendency to express relationships between ideas is the inclination of translators to use the cohesive style. Translations are usually divided into two basic groups – translations which are fluent and translations which are not fluent. The main effort of translators, when they stylize the great wholes, is to link the ideas cohesively so the paragraph goes easily from the beginning till the end. Translators who use such a style also in their native language then develop a stereotyped stylistic manner which leads to formal connecting and linking sentences by conjunctions and connecting particles.[35]

4 Drama Translation

Translators' approach to drama translation cannot be expressed by a clear and static attitude. It is rather a system of variable approaches because a theatre text is not only a closed world of language; it is a system of dynamic impulses. Therefore, the relationship between a translator and a theatre text is flexible. In one case, the precise meaning is the most important. In another case, it is the style and intonation which is in the first place.[36]

4.1 Semantic Contexts

The meaning is mainly realized on the only one level in prose. Theatre dialog is semantically much more difficult because the author's lines can, besides making references to objects, be involved in other semantic relationships:

- a) They may refer to objects on stage, or to the dramatic situation

Only in certain situations, the reference to visible objects on stage is highlighted. Playwrights indicate objects which represent the part of "action" on stage by demonstratives or adverbs such as "now", "here", "afterwards"... in most cases. Translators, however, sometimes tend to denominate things fully and by this they "uproot" the dialogue from the situation on the stage.[37]

- b) They may carry different meanings for different recipients at one and the same time, consequently belonging to several semantic contexts

In a play, the actors' lines or even a single word are involved in many semantic contexts. Particular characters and also particular spectators can understand these contexts differently. The fact that the lines are heard and understood by several characters is the basis for various

theatrical devices – dramatic irony, disguises scenes, revelation of secret intention and so on. Translators are supposed to use that kind of formulations so the lines could be understood in a number of different ways.[38]

Ominous dramatic irony is very important to create the dramatic tension and also the coherence of the play. Due to this kind of irony, the spectators understand an inconsequential remark of one of characters as a prediction of an impending disaster. Shakespeare's *Macbeth* represents a good example of a play where the use of such ambiguous motifs for the ironical prediction of future events is very frequent. When Macbeth comes to the Inverness Castle and says to his wife that King Duncan is coming, Lady Macbeth answers:

*He that's coming.
Must be provided for.*

Ten příchozí musí být opatřen!
(J. V. Sládek)

*Ten, kdo jde k nám,
si zvláštní péče žádá.*
(O. Fischer)

*Ten, co jde k nám,
si žádá zvláštní péče.*
(E. A. Saudek)[39]

Náš host si žádá mimořádnou péči.
(M. Hilský)[40]

The ironic expressions “zvláštní péče” and “mimořádná péče”, in fact, represent a murder of the king. In this case, Fischer's, Saudek' and Hilský's translations seem to be more adequate than Sládek's translation as they invoke the atmosphere of fear and evil.

c) They are not only verbal denominations but also verbal action

Dialogue is dramatic only if one character influences, or wants to influence, another character by words. Dialogue is a verbal action and

therefore translators must keep its specific energy and also the fact that one character focuses on another character. Rhythm and rhyme are usually an abundant source of “scenic energy” in the drama in verse. Also rhythmical solution of a verse can make the work of an actor easier or, on the contrary, more difficult. It can support the energy of idea or it can destroy it.[41]

4.2 Blank Verse

Blank verse was a predominant verse of the period of William Shakespeare and he thus wrote most of his plays using this type of verse. “Blank verse could be defined as a type of poetry that does not rhyme, usually with ten syllables in each line”.[42]

Robert B. Shaw in his book called *Blank verse: A guide to its history and use*, says that “the lazy way to think about blank verse is to view it as a compromise between rhyming metrical verse on the one hand and free verse on the other. It has characteristics that give it a unique set of capabilities, setting it distinctly apart from either of these alternatives.”[43]

The example of blank verse in Shakespeare’s play *Macbeth* follows:

*Tomorrow, and tomorrow, and tomorrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. (V.5)[44]*

5 Historical and Social Background of *Macbeth*

Prior to discussing particular excerpts from *Macbeth*, some information about historical and social background of this play is to be presented.

It is known that Shakespeare usually found inspiration in a wide range of sources and he did not often use his original ideas. His play *Macbeth* is therefore also based on real historical events and personalities which were modified by Shakespeare. It is necessary to say at the beginning of this chapter that there are considerable differences between Shakespeare's *Macbeth* and the real Scottish King.

The Real King MacBeth reigned in Scotland from 1040 to 1057. He was considered a good and brave king and patriot. During the first years of MacBeth's reign, there was no foreign attack and during his whole reign he was confronted only with one native rebellion.[45]

Scotland of the time of King MacBeth was divided into six provinces. A "mormaer" (the title of a regent) guarded each of these six provinces. The High King of Scotland owned these "mormaers", they were his possessions. There were two provinces that were the most powerful and largest ones in the kingdom at that time – Moray and Atholl. Two clans that guarded these provinces were enemies. There was an endless fight for power between them because both of these clans could and also wanted to apply for the position on the Scottish throne.[46]

The society and the power of the society of that time were divided (according to the Celtic system) into three levels – "mormaers", the local Kings and the High Kings. Representatives of these positions were elected. They could be proposed by the previous representative of the position but they had to always be elected by the gathering of the tribe. All the chiefs could be revocable in case of their inability or incompetence to effectively reign.[47]

MacBeth MacFindlaech, "Mac" is used with Scottish and Irish surnames and stands for "the son of"[48], was born in 1005. His parents

were born in powerful families. His mother, Doadá, was the daughter of the king called Malcolm II. and his father Findlaech MacRuaridh was the Moray's mormaer. He could therefore lay a claim to the throne of Scotland. Duncan MacCrinan, who is the current King in Shakespeare's *Macbeth*, was the son of MacBeth's aunt and he was thus the cousin of MacBeth.[49] The teacher of MacBeth was a Christian monk. Macbeth was told that the honour is one of the most important and basic qualities of the man. The lack of honour was considered unforgivable. Therefore, for a man with such values deeply in his mind, it would be improbable to kill the King Duncan and so many people after this first murder as it was written in *Macbeth*. [50]

As it was already mentioned above, MacBeth had, thanks to the origin of his parents, the right to the throne of the High King of Scotland. He decided to go to Scone, the capital city of that time, to be elected by the clans. He was crowned and blessed there and he also took an oath. Hereby he made the commitment to protect his land and take care of its inhabitants. Under the reign of MacBeth, Scotland benefited from the prosperity. He was described as a good and liberal-minded king. No chronicler of that time considered him cruel or tyrannical.[51]

The defeat of MacBeth is connected with another important event of that time which took place in England. There was a fight for power in England and the Normans had to escape from this land to save their lives. MacBeth offered asylum to them which caused that he fell of grace of English Lords and also Malcolm (the son of Duncan, MacBeth's cousin) then gained the support of these English Lords in his effort to become the Scottish King.[52]

Some similarities and differences can be found in the comparison of the defeat of the real King MacBeth and the defeat of Shakespeare's Macbeth. In Shakespeare's play *Macbeth* there was only one final battle, which caused Macbeth's death, but in reality there were two battles. The important date is 1054, which is the date of the first one. This is where the

myth about the moving Birnam Wood, which was used by Shakespeare in his play, comes from, but obviously, it is not the date of MacBeth's death. That fatal battle for MacBeth took place in 1057. It can be assumed, that the fact that it took Malcolm three years to defeat MacBeth could be the proof that MacBeth was popular with his people and that his people did not betray their King and stayed loyal until the end.[53]

MacBeth was attacked by the Malcolm's army near the town called Tarland. The King was then chased to the near town of Lumphanan where he was finally killed by Malcolm. The body of dead MacBeth was taken to the Iona Island which was considered a sacred area and he was buried there. It is another proof that even after his death MacBeth was respected and loved because only High Kings could be buried in Iona. On the contrary, when Malcolm died, he was buried in Dumfermane and thereby he became the first Scottish King who did not have the honour to be buried in Iona.[54]

6 Translation analysis

The practical part is divided into two subchapters. The first one deals with translations of Martin Hilský and Erik Adolf Saudek. The second subchapter is dedicated to the translation of author of this thesis which is also followed by the commentary.

6.1 Translations of Martin Hilský and Erik Adolf Saudek

This subchapter is focused on particular chosen excerpts on which the main differences and similarities between the original text and individual translations are shown. Excerpts are followed by commentaries.

They were chosen chronologically in order to embrace the whole play.

1) Act I, scene I

| Shakespeare | Hilský | Saudek |
|--|---|---|
| FIRST WITCH When shall we three meet again? In thunder, lightning, or in rain? | PRVNÍ ČARODĚJNICE Kdy sejdeme se my tři znova? Až hrom a blesk či déšť nás svolá? | PRVNÍ Č. Kdy my tři se zas sejdeme ve vichřici, v hromobití a plískanici? |
| SECOND WITCH When the hurly-burly's done, When the battle's lost, and won. | DRUHÁ ČARODĚJNICE Až přežene se řež a vřava, Až z bitvy vzejde pád i sláva. | DRUHÁ Č. Až ztichne té rvačky jek a ryk, Sik jeden až zadává druhý šik. |
| THIRD WITCH That will be ere the set of sun. | TŘETÍ ČARODĚJNICE A dřív než slunce sbohem dá nám. | TŘETÍ Č. Tož se soumrakem v jeden mžik! |
| FIRST WITCH Where the place? | PRVNÍ ČARODĚJNICE Ještě místo. | PRVNÍ Č. Kde se sejdeme? |
| SECOND WITCH Upon the heath. | DRUHÁ ČARODĚJNICE Pustá zem. | DRUHÁ Č. Na vřesovišti. |
| THIRD WITCH There to meet with Macbeth. | TŘETÍ ČARODĚJNICE Tam sejdeme se s Macbethem. | TŘETÍ Č. Makbethovi věštit příští. |
| FIRST WITCH I come, Graymalkin. | PRVNÍ ČARODĚJNICE Už jdu, Moure. | PRVNÍ Č. Mouratý, přijdu! |
| SECOND WITCH Paddock calls. | DRUHÁ ČARODĚJNICE Kropuch volá. | DRUHÁ Č. Kuňka volá! |
| THIRD WITCH Anon. | TŘETÍ ČARODĚJNICE Hned. | TŘETÍ Č. Hned! |
| ALL Fair is foul, and foul is fair, Hover through the fog and filthy air. | VŠECHNY Hnus je krása, krása hnus, Smrdutou mhou teď ležet zkus. | VŠECHNY TŘI Smrad je vůně, vůně smrad, Viňme se mhou a čmoudem z blát! |

This first excerpt was chosen on purpose because it comes from the very first scene in *Macbeth*. This scene describes the meeting of three Witches (Weird Women). There are apparently some distinctions in translations which should be examined in greater detail. There is only one sentence which was translated in the same way by Hilský and Saudek - "Anon." In both cases, it was translated as "Hned". The only one small difference represents Saudek's use of exclamation mark, which made it sound even more urgent and acute. If we look at the first sentence of the excerpt it could be said that it is Hilský who translated it more literally. An interesting fact is the translation of sentence "When the battle's lost and won" which was translated by Saudek as "Šik jeden až zadává druhý šik" and by Hilský "Až z bitvy vzejde pád i sláva". It is conceivable that it is Hilský who respected more the original text whereas Saudek translated it more freely. Moreover, it is true that the expression "zadáví" really invokes the idea of desperation and loss. On the other hand, his translation contains some expressions which could be less comprehensible for contemporary young readers or these readers could find them "outdated" ("tož" for example). This is caused by the fact that Saudek's translation comes from the first half of the 20th century whereas Hilský is one of the current Shakespeare's translators.

In the original text of this excerpt, there are at least two expressions which are not common and could cause a problem for translators: "Graymalkin" and "Paddock". "Graymalkin is a common name for a cat, especially as a witch's familiar; possibly pronounced as it was sometimes spelt – 'Grimalkin'. Paddock, on the other hand, is a toad"[55]. Concerning "Graymalkin" there is not a big distinction between Saudek's and Hilský's translations whereas in the case of "Paddock" it is Saudek who translated this expression more literally as "Kuňka". Hilský chose the expression "Kropuch" which stands for a disgusting creature, hybrid of a toad and a stench.[56]

The last two lines of this excerpt should also be discussed. "Sententious phrases such as 'fair without but foul within' used to be common, but the paradox 'fair is foul, and foul is fair' was not"[57]. Therefore, the Czech translation should be a little weird, unusual and atypical as well. It could be said that it is the translation of Saudek which invokes this paradoxical situation better. He used two expressions "smrad" and "vůně", which are obviously antonyms, and forced readers to involve their olfactory senses. This atypical combination stimulates readers' imagination and it is even more intensified by the second line where he used "mhou" and "čmoudem". Readers are involved in the situation and they can start to worry about Macbeth.

2) Act I, scene 5

Shakespeare

LADY MACBETH
 Glamis thou art, and Cawdor, and shalt be
 What thou art promised ; yet do I fear thy nature,
 It is too full o' th' milk of human kindness
 To catch the nearest way. Thou wouldst be great,
 Art not without ambition, but without
 The illness should attend it. What thou wouldst highly,
 That wouldst thou holily ; wouldst not play false,
 And yet wouldst wrongly win. Thou'dst have, great
 Glamis,
 That which cries, "Thus thou must do if thou have it ;
 And that which rather thou dost fear to do,
 Than wishest should be undone. Hie thee hither,
 That I may pour my spirits in thine ear,
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 Which Fate and metaphysical aid doth seem
 To have thee crowned withal.

Hilský

LADY MACBETH
 Glamis i Cawdor jsi a budeš král,
 jak řekly. Jen tvé povahy se bojím,
 jsi příliš měkký, mléčný lidskostí
 a neumíš jít bez ohledů za svým.
 Chtěl bys být velký, ctižádost bys měl,
 leč špinou světa umazat se nechceš.
 Moc bys chtěl moc, však získat ji jak světec,
 Falešně hrát, to ne, jen křivě brát.
 Máš v sobě hlas, co křičí: "Měj se k činu",
 Když chceš mít moc; a když se k činu nemáš,
 pak hlavně proto, že se činu bojíš,
 a ne že nechceš udělat ten čin.
 Přijď, já ti vliju do ucha svou kuráž,
 Jazykem vymrskám ti z duše všechno,
 co zbraňuje ti sáhnout po zlatu,
 kterým ti osud s nadpozemskou mocí
 už obkroužily hlavu.

Saudek

LADY MAKBETHOVÁ
 Jsi Glamis, Kawdor jsi a budeš tím,
 co řekly! Jen tvé povahy se bojím.
 Přespříliš mléka lidskosti je v tobě,
 Abys šel cestou nejkratší. Chtěl bys být velký
 a máš i ctižádost, leč chybí ti
 potřebná zvilost. Dravě chceš mít,
 leč svatě dostat. Falešně hrát nechceš,
 leč nepoctivě brát. Glamisi, chceš,

co křičí: „Učiň to, když to chceš mít!“
 a spíš máš strach to udělat, než že bys nechtěl,
 aby to bylo. Ke mně přijď, ať v sluch
 svou odvahu ti naliji a z duše
 svým jazykem ti vybičuji vše,
 co tobě brání sáhnout po tom vínku,
 kterým tě sudba tvá i vyšší moc
 zřejmě už korunovaly.

This second excerpt comes from one of the most important and powerful scenes in *Macbeth*. Lady Macbeth has just read the letter from her husband. She knows now that Macbeth is predestined to become the King. In her monologue, she expresses her feelings and also fears of her husband's weakness.

One distinction can be seen at the first sight without reading the whole monologue. It is the appellation of Lady Macbeth. Hilský did not change the English form and therefore his translation is “Lady Macbeth” as well as in the original text whereas Saudek changed the spelling and form of her appellation and transformed it into the Czech version of female surnames – “Lady Makbethová”. According to the Institute of the Czech Language, it is more appropriate to transform female surnames into their Czech versions.[58]

There are some phrases in the original text which could be difficult to understand because they are written in the old form of English, for example “if thou have it” which means “if you are to have it”. The whole line “Thus thou must do if thou have it” was translated as “Měj se k činu, když chceš mít moc” by Hilský and “Učiň to, když to chceš mít!” by Saudek.

Another line talks about the human kindness: “It is too full o’th’ milk of human kindness”. “It” stands for the nature of Macbeth. Concerning the word “kindness”, it is necessary to mention that “kind” originally meant “natural” and developed its modern sense from “natural goodness”; both of which are involved here, for Lady Macbeth is consciously invoking the unnatural.[59] Shakespeare used the noun “milk” rather unusually in this

context, but it perfectly expresses the goodness of Macbeth at the beginning of the play. Saudek and Hilský understood it and therefore both of them translated this part similarly. Saudek: “Přespříliš mléka lidskosti je v tobě” and Hilský: “Jsi příliš měkký, mléčný lidskostí”. Saudek translated this line nearly verbatim whereas Hilský, in his peculiar way, used instead of the adjective “mléčný” the noun “mléko”, which could be considered more comprehensible and accurate. It is apparent that “mléčný” stands for “pure”, “innocent”, “uncorrupted”.

The last lines that will be discussed with respect to this excerpt are following: “That I may pour my spirits in thine ear, and chastise with the valour of my tongue all that impedes thee from the golden round”. Spirits can have three different meanings: 1. immaterial qualities, 2. courage, mettle, and 3. distilled poison.[60] Hilský chose for his translation “kuráž” and Saudek “odvahu”. So they understood it equally, but the “spirits” in the original text could be also understood as the third possibility. It could be perceived as a sort of poison that Lady Macbeth has got in her veins, the poison of ambition and cruelty which she wants to share with her husband. The choice of the ear can be explained. It might be seen as a reference to another Shakespeare's play – *Hamlet*. In this play, old king Hamlet is killed by his brother when he pours poison in the King's ear. It is thus supposable that even Lady Macbeth feels that what she wants to share with her husband is something terrible and shameful.

The verb “chastise” was also translated similarly by Hilský and Saudek. Hilský used the expression “vymrskám” and Saudek “vybičují”. Both of these translations invoke the dominance that Lady Macbeth feels at this moment.

There is one important expression which was translated differently by Hilský and Saudek – “golden round” which obviously stands for “crown” but none of these translators used the word “koruna”. Hilský's solution is “zlato” whereas Saudek chose “vínek”, which is an old Czech literary word that means “to give somebody something as a gift” and it is

usually used in its figurative meaning. In this case, it refers to the prophecy of the Witches.

3) Act II, scene 2

Shakespeare

MACBETH

One cried 'God bless us', and 'Amen' the other,
As they had seen me with these hangman's hands;
List'ning their fear, I could not say 'Amen'
When they did say 'God bless us'.

Hilský

MACBETH

"Můj Bože!" volal jeden, druhý "Amen!",
Jak viděli by ruce zabijáka.
A já tam stál a ne a ne říct "Amen",
Když oni řekli "Panbůh s námi".

Saudek

MACBETH

Jeden vzkřik: "Pánbůh s námi!" druhý: "Amen!",
jak by mě viděli s rukama kata.
Jak jsem tam stál, já na "Amen!" se nezmoh
k tomu: "Bůh s námi!"

The third excerpt comes from the scene which follows right after the murder of King Duncan. Macbeth starts realizing that he is not strong enough to handle this horrible deed.

It is apparent that Hilský and Saudek produced two peculiar translations. One of the parts that was translated differently is "hangman's hands". Hilský translated this part as "ruce zabijáka" and Saudek as "s rukama kata". According to Brooke, "hangman stands for an executioner; part of his duties was to disembowel and quarter the hanged man." [61]

Saudek translated this part verbatim and although both of Czech expressions – "zabiják" and "kat" – make readers feel anxious, worried and scared, it is probably the original word "kat" which is more suitable here due to the fact that Lady Macbeth, in fact, sentenced the two grooms to death and Macbeth, as an executioner, had to execute them.

An important part of this excerpt is the scream "God bless us" which appears twice here and neither Hilský nor Saudek translated it

equally. Hilský as “Můj Bože!” and at the end as “Pánbůh s námi”. Saudek started with “Pánbůh s námi!” and then shortened it into “Bůh s námi!”.

4) Act II, scene 2

Shakespeare

LADY MACBETH
 Infirm of purpose;
 Give me the daggers; the sleeping and the dead,
 Are but as pictures; 'tis the eye of childhood
 that fears a painted devil. If he do bleed,
 I'll gild the faces of the grooms withal,
 For it must seem their guilt.

Hilský

LADY MACBETH
 Slabochu!
 Dej mi ty dýky. Mrtvoly a spáči
 jsou jako obrazy. Jen dětský zrak
 se bojí malovaných ďáblů. Sluhům
 pozlatím tváře krví královskou
 a tahle trest se změní v jejich trest.

Saudek

LADY MAKBETHOVÁ
 Povaho slabá!
 Dej mi ty dýky! Ti, kdož spí, a mrtví
 Nejsou než obrazy. Jen děcko strach
 má z čertů malovaných. Krvácí-li,
 tím vínem ruměným těm sluhům v tvář
 ruměnec viny nakreslím.

This scene follows the third chosen excerpt. Here Lady Macbeth shows her dominance again and also her ruthlessness which is so close to women. She says to her husband that she will solve out everything that was too difficult for him.

The first part of this excerpt was translated similarly by Hilský and Saudek. For example “Give me the daggers” was translated as “Dej mi ty dýky” by both translators. The only small difference is the exclamation mark used by Saudek. Next, “the sleeping and the dead” was also translated almost equally, but Hilský changed the order of expressions and therefore his version is “Mrtvoly a spáči”. In contrast, Saudek kept the order: “Ti, kdož spí, a mrtví”. The first part of their similar translations is closed by the expression “devil”, which was translated as “ďáblů” by Hilský, and in the second case as “čertů” by Saudek. It is interesting to notice that in the original text, “devil” is in the singular whereas Hilský and

Saudek used the plural. Another significant fact is the position of adjectives. Hilský places adjectives before nouns as it is usual in contemporary language whereas Saudek used the apposition.

The next part, starting with “Sluhům pozlatím tváře” by Hilský and “Krvácí-li” by Saudek, is almost completely different. Hilský, for example, omitted “If he do bleed” and, in contrast to Saudek's translation, used the verb “to gild” which appears in the original text and translated the whole line as “pozlatím tváře krví královskou”. Supposing that old gold had the red colour, it is an apt metaphor.[62] Hilský then continues with the wordplay “trest’ se změní v trest” and profits from the fact that these two words “trest” and “trest” sound almost the same and it can be considered as a good example of the alliteration. Brooke adds that “Lady Macbeth made painted devils from these two grooms due to the blood”.[63] On the other hand, Saudek omitted the verb “to gild” and replaced the blood by red wine which is the same colour as blood: “vínem ruměným těm slouhům v tvář ruměnc viny nakreslím.”. In this case, Saudek drew on a wordplay - “ruměným” and “ruměnc”.

This excerpt will be translated further by the author of this thesis in order to show the attempt to differ from the translations of E. A. Saudek and M. Hilský.

5) Act III, scene 1

Shakespeare

BANQUO
Thou hast it now, King, Cawdor, Glamis, all,
As the Weïrd Women promised, and I fear
thou played’st most foully for’t; yet it was said
it should not stand in thy posterity,
but that myself should be the root and father
of many kings. If there come truth from them,
as upon thee, Macbeth, their speeches shine,
why by the verities on thee made good
may they not be my oracles as well,
and set me up in hope? But hush, no more.

Hilský

BANQUO
Krásně to vyšlo – Glamis, Cawdor, král –
všechno, co slíbily ti sudičky.
Já za tou krásou tuším hnusnou hru.
Ty ale krále nezplodíš. To ze mě
jak z kořene prý vzejde mnoho králů.
Jestliže nelhaly – a na tobě,
Macbethe, jejich slova pravdou září - ,
pak sliby, co se tobě vyplnily,
předpovídají budoucnost I mně,
takže mám take naději. Už dost!

Saudek

BANKO

Nyní to máš. Jsi Glamis, Kawdor, král,
 vše, co ti slíbily – a obávám se,
 žeš to zahrál nečistě. Ty vědmy
 však řekly též, tvůj rod že nepovládne,
 leč já že budu praotec a zdroj
 přemnoha králů. Říkají-li pravdu,
 jakože na tobě se, Makbethe,
 až dosud vyplnilo vše, až divno,
 proč já bych měl v ně nevěřit a proč,
 v nadějích aspoň, nepovýšit ? – Tiše !

This excerpt was chosen in order to show the character of Banquo. Banquo, a fellow of Macbeth, is worried about the Macbeth's innocence; he hesitates if the new King gained the throne righteously. Furthermore, Banquo realizes that also his clan has got the chance to success and power.

It is conceivable that there is one distinction that, however, was already discussed. Both translators chose different approaches to translation of names: Banquo – Banko, Cawdor – Kawdor and Macbeth – Makbeth.

In the second line of the original text, Shakespeare mentioned “Weird Women” which were translated by Hilský as “sudičky” whereas Saudek omitted this part and translated it one line later as “vědmy”.

One of the key parts of this excerpt is the line “it should not stand in thy posterity”. According to Brooke, it stands for “to continue in your descendants”.^[64] Hilský translated it as “Ty ale krále nezplodíš” and Saudek as “tvůj rod že nepovládne” which can be considered as two similar translations, whereas the part “myself should be the root and father of many kings” was translated more differently. Hilský's version is “To ze mě jak z kořene prý vzejde mnoho králů”. Thereby he respected the original meaning of the expression “root” which stands for “kořen”. Saudek's version is “leč já že budu praotec a zdroj přemnoha králů”, however it is questionable if the expression “zdroj” is a suitable solution in this context. Saudek also added the prefix “pře” to the expression

“mnoha” and thus indicated a long tradition of the future Kings of his own blood.

The last distinction to be discussed is the latter of the last line: “But hush, no more”. It should not go without the mention that Hilský translated the second part, “Už dost!”, whereas Saudek used the word “Tiše!”.

6) Act III, scene 1

Shakespeare

MACBETH

It is concluded – Banquo, thy soul’s flight,
If it find Heaven, must find it tonight.

Hilský

MACBETH

A máme to! Tvou duši ještě dnes
pošleme, Banquo, do nebes.

Saudek

MAKBETH

Už je to tak: Když, Banko, do nebes
tvá duše míří, doletí tam dnes!

This excerpt comes from the end of a very important scene. Macbeth decides upon the murder of Banquo and his son in order to avert the prediction of Weird Women.

One part of the first line is translated similarly by both translators: “A máme to!” – Hilský and “Už je to tak” – Saudek. An attentive reader can notice that Shakespeare, Hilský and also Saudek used different punctuation after this part. In the original text, there is a dash, Hilský used an exclamation mark and Saudek used a colon. The rest of this excerpt was translated rather differently. Hilský translated it as a fact, as an inevitable truth that Banquo's soul is flying to Heaven whereas Saudek expressed the condition written by Shakespeare: “If” - “Když”.

Another significant distinction can be observed at the end of translated lines. Hilský's version of the first line is finished by the expression “dnes” and the second line by “nebes” while Saudek, on the contrary, ended the first line “nebes” and second one “dnes”. This is the example of the use of end rhymes in both translations.

7) Act III, scene 4

Shakespeare

MACBETH

Then comes my fit again;
I had else been perfect –
Whole as the marble, founded as the rock,
As broad, and general, as the casing air;
But now I am cabined, cribbed, confined, bound in
To saucy doubts and fears. – But Banquo's safe?

Hilský

MACBETH

Znovu mě drtí strach. Já jinak byl bych
zdravý jak mramor, pevný jako skála,
volný jak vzduch, co objal celou zem:
teď jsem však svázan, spoután, přikován
k dotěrným pochybám a strachu. Banquo -

Saudek

MAKBETH

Tak to má křeč se vrací. Byl bych býval
jak skála celistvý, jak mramor zdrav,
valný a volný jak vzduch. Leč nyní
jsem v pasti, lapen, s nestoudnými strachy
a s pochybou jak sezdán. Ale Banko
je bezpečen?

The seventh excerpt introduces readers to the scene taking place in Inverness. It is evening, Macbeth prepares a feast and Banquo is dead. One of Banquo's murderers joins the feast and reports to Macbeth that Banquo's son has escaped. This is the moment when Macbeth's mind starts to imagine unspeakable things and his conscience rebels against Macbeth's horrible sins.

There are again some expressions that should be explained prior to analysis of these two translations. According to Brooke, there used to be two proverbs: "As hard as marble" and "as fixed as a rock". Shakespeare paraphrased these two proverbs and created a new simile "Whole as the marble, founded as the rock". "As the casing air" suggests elaboration of "as free as air" which is somewhat paradoxical due to the fact that the expression "casing" stands for 1. surrounding; 2. enclosing. When Macbeth further describes his feeling he says "I am cabined, cribbed, confined" which can be considered a nice example of alliteration. "Cabined" stands for being shut up in a hut or hovel and "cribbed" was used of an ox-stall, a small room, or a cabin also.[65]

The very first line already offers two peculiar translations. The key word in the original text is “fit”. Saudek translated this expression as “křeč” which is close to the meaning of the original expression whereas Hilský chose a simpler expression “strach” but, on the other hand, he chose the verb “drtí” which is really suitable in this situation. This verb provides readers with the possibility to feel Macbeth's fear, to touch his heart that is shrunk by reproaches.

The third line in the original text: “Whole as the marble, founded as the rock” is translated almost equally except for the fact that Saudek changed the order of these two similes: “jak skála celistvý, jak mramor zdráv”. Saudek also chose an unusual expression “valný” which is not used very often nowadays and which stands for “broad” here and another meaning can be “great”. It can be assumed that he chose this particular expression due to the adjective “volný” which follows. Thus, Saudek's translation contains wordplay and alliteration. The alliteration can be found also in Martin Hilský's translation “teď jsem však svázán, spoután”.

The last issue to be discussed is the end of the last line. Macbeth asks if murderers are sure that Banquo is dead. In this context, Shakespeare chose an atypical expression “But Banquo's safe?”. Normally, this expression is used to make sure that someone is out of danger not to make sure that someone passed away. Hilský omitted this part and left Macbeth's question unfinished. Saudek translated this part verbatim, “Ale Banko je bezpečen?”, in order not to deprive Czech readers of this uncommon phrase.

8) Act IV, scene 1

Shakespeare (page 168)

SECOND WITCH
 Fillet of a fenny snake
 In the cauldron boil and bake;
 Eye of newt, and toe of frog,
 Wool of bat, and tongue of dog;
 Adder's fork, and blind-worm's sting,
 Lizard's leg, and howlet's wing:
 For a charm of powerful trouble,
 Like a hell-broth, boil and bubble.

Hilský (page 66)

DRUHÁ ČARODEJNICE
 Plátek z hada honem spař,
 vař ho v kotli, smaž a škvař:
 žabí prst a oko mloka,
 kousek tlamy ze žraloka,
 zmijí jazyk, ocas štíra,
 trochu chmýří z netopýra,
 ať má lektvar sílu pekla,
 škvař se, vař se, jak jsem řekla.

Saudek (page 105)

DRUHÁ ČARODĚJNICE
 Z hada močidláka mastné
 útroby a plst' tam vrazte,
 oko z mloka, z žáby prst,
 zmijí dvojklan, ze slepýše
 žahadlo a křídlo sýce,
 ať to moří, ať to maří,
 v kouzlo pekelné se svaří !

The following excerpt is taken from Act IV, scene 1. While reading it, readers can notice the rhythm of the spell of Second Witch. It serves perfectly to imagine the three Witches standing in the circle around the cauldron, moving from side to side. Hilský expressed this brisk rhythm well and his translation is fast paced. Concerning Saudek's translation, it could be mentioned that the rhythm was changed and slowed down.

The first line is to be discussed now. It is conceivable that both Hilský and Saudek omitted and changed some parts. Hilský omitted the expression “fenny” which stands for “muddy” and Saudek changed “fillet” (“slice”) into “útroby a plst'” and he translated “fenny” as “močidláka”.

Martin Hilský, furthermore, changed the order of ingredients. It starts with the third line where he switched a newt and a frog (“žabí prst a oko mloka”) or “wool of bat” which was placed on the seventh line (“trochu chmýří z netopýra”) and, moreover, there is one ingredient that is completely newly added by Hilský: “kousek tlamy ze žraloka”. On the

other hand, there are some ingredients omitted: “and tongue of dog” and “lizard’s leg, and howlet’s wing”.

Concerning Saudek's translation, there is only one omission of ingredients: “lizard’s leg”. The rest was translated. The way Saudek translated the part “Adder’s fork” is remarkable. The expression “fork” in this context was conveyed as “dvojklan” in order to express and describe the shape of adder's tongue. Hilský chose a more general expression “jazyk”.

Both translators attempted to make the end of this spell strong. The original text ends with “boil and bubble” which is another example of alliteration. Hilský chose the verbs “škvař se, vař se” with a similar word shape and the same base word. Saudek did not diverge from the alliteration and used the verbs “ať to moří, ať to maří” which begin with the same consonant letter.

9) Act IV, scene 3

Shakespeare

MACDUFF
O I could play the woman with mine eyes,
And braggart with my tongue. But gentle heavens,
Cut short all intermission: front to front
Bring thou this fiend of Scotland and myself,
Within my sword’s length set him – if he scape,
Heaven forgive him too.

Saudek

MAKDUFF
Ó, moh bych zrakem na ženu si hrát,
jazykem na reka – leč, dobrý Bože,
už ukrať všechn odklad ! Tváří v tvář
mě postav tomu zloduchovi Skotska,
na dosah mého meče ! Vyvázne-li,
i ty mu, Bože, odpusť !

Hilský

MACDUFF
Kéž bych mohl spustit nářky jako ženská,
anebo vychloubáním dělat hrdinu.
Teď ale, dobrý Bože, bez průtahů
tváří v tvář sved’ mě s tím skotským d’áblem,
na dosah meče dej mi ho, a jestli
vyvázne, tak mu odpusť.

The excerpt concerning Macduff was chosen due to the fact that it is Macduff who in the end kills Macbeth. In this scene, Macduff realizes that

his whole family was murdered and he decides to revenge his wife and children and to bring peace to Scotland.

This excerpt is remarkable from the very beginning until the end. The first and the second lines of the source text “O I could play the woman with mine eyes and braggart with my tongue” were translated very differently by Hilský and Saudek. Saudek translated it more verbatim, using expressions which could sound strange or again “outdated” to the contemporary young readers: “ó” and “reka”. On the other hand, Hilský did not translate exact expressions of this part but he conveyed the meaning: “Kéž bych mohl spustit nářky jako ženská”. The second line was translated similarly; Saudek translated “tongue” and omitted “braggart”, and his version is “jazykem na reka” whereas Hilský omitted “tongue” and translated “braggart” “anebo vychloubáním dělat hrdinu”.

Next part was translated similarly, both translators chose “dobrý Bože” as an equivalent to “gentle heavens”. But later there are some differences especially in the line “Bring thou this fiend of Scotland and myself”. Both Hilský and Saudek perceived this line as a climax of this excerpt and they tried to depict Macduff's indignation and anger. The expression “fiend” has many equivalents in the Czech language and it depends on the consideration of translators to decide which expression is the most suitable. Saudek chose “zloduchovi” and Hilský “ďáblem”. Comparing these two solutions, it is Hilský's translation which could be considered stronger and more terrifying. From the point of view of a contemporary reader, the expression “zloduch” does not terrify anymore.

The rest of the excerpt was translated almost equally. The only distinction is the fact that Hilský omitted the second expression “Heaven” at the end whereas Saudek translated it as “Bože”.

10) Act V, scene 7

Shakespeare

MACBETH
 I will not yield
 To kiss the ground before young Malcolm's feet,
 And to be baited with the rabble's curse.
 Though Birnam Wood be come to Dunsinan,
 And thou opposed, being of no woman born,
 Yet I will try the last. Before my body
 I throw my warlike shield : lay on Macduff,
 And damned be him that first cries 'Hold, enough!'

Hilský

MACBETH
 Nevzdám se. Nehodlám se plazit v prachu
 před Malcolmem a luze být jen pro smích.
 Birnamský les se vydal na pochod
 a tebe žena neporodila,
 já přesto zkusím poslední a vrhám
 před sebe štít a na tebe svou zlost.
 Ať proklet je, kdo prosí o milost.

Saudek

MAKBETH
 Já se nevzdám,
 abych se před Malkolmem plazil v prachu
 a štvát se nechal proklínáním luzy.
 Birnamský les ač ztekl Dunsinan,
 ač ty tu stojíš, z ženy nenarozen,
 já zkouším poslední. Bitevní štít
 já vrhám před sebe a k zlosti zlost,
 a proklet buď, kdo první zvolá: "Dost!"

The last excerpt to be discussed in this subchapter is devoted to Macbeth's last speech. He knows that his death is coming, but he also knows that he must not surrender without a struggle. This excerpt describes the power of Macbeth.

The beginning of this excerpt is translated equally: "Nevzdám se. Nehodlám se plazit v prachu před Malcolmem" – Hilský, and "Já se nevzdám, abych se před Malkolmem plazil v prachu" – Saudek. In the original text, there is a proverbial phrase "to kiss the ground" which stands for "lick the dust". But the rest of this sentence "and to be baited with the rabble's curse" is translated completely differently. Saudek chose the verbatim translation "a štvát se nechal proklínáním luzy" while Hilský chose a different approach and changed "curse" into "smích".

Following the text, it could be noticed, that Hilský omitted the expressions "though" and also "Dunsinan". His translation of that part is "Birnamský les se vydal na pochod" whereas Saudek translated everything, and therefore his translation is "Birnamský les ač ztekl Dunsinan". There is one expression, "ztekl", which may sound archaic to

a contemporary reader. It stands for the verb “to attack”, but it can be understood from the context even though someone does not know this particular word.

The rest of this excerpt is also translated more freely by Hilský. He omitted the adjective “warlike” in contrast to Saudek, who translated it as “bitevní” and somewhat modified the last line. The expression “cries” was translated as “prosí” and the direct speech “Hold, enough!” was transformed into an exclamatory clause, indicating a wish, “Ať proklet je, kdo prosí o milost.” Saudek, on the contrary, did not carry out this change and therefore his version is “a proklet buď, kdo první zvolá: “Dost!”.

6.2 Translation of Author of This Thesis

The second subchapter of the last chapter of this thesis deals with the translation of this thesis' author. Three excerpts were chosen, one of them is the same as the fourth of previous excerpts. The translations are followed by the commentary.

1) Act II, scene 2

LADY MACBETH
Infirm of purpose;
Give me the daggers; the sleeping and the dead,
Are but as pictures; 'tis the eye of childhood
that fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

(Shakespeare, W. p. 128)

LADY MACBETH
Chudáku!
Ty dýky mi radši dej. Umrlici a ti, co spí
nejdou víc než obrazy. Jen dítě strach má
z načrtnutého d'ábla. Jestli z nich prýští krev,
pak tou krví jak zlatem jim do tváře vinu vpálím.

(Černá, K.)

2) Act III, scene 4

MACBETH
What man dare, I dare:
Approach thou like the rugged Russian bear,
The armed rhinoceros, or th' Hyrcan tiger,
Take any shape but that, and my firm nerves
Shall never tremble. Or be alive again,
And dare me to the desert with thy sword-
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow,

MACBETH
K čemu odváží se muž, k tomu odvážím se já:
proměň se v sibiřského medvěda,
nosorožce či tygra, jestli chceš,
všechno ustojím, mé ruce budou pevné,
však tohle ne. Ať život sebou znovu prostoupí
a v poušti můžeme se bit –
jestli pak strachy já se roztřesu, že jsem jak
malé děcko, můžeš o mně říct. Jdi pryč, stíne,

Unreal mock'ry, hence.
Why so, being gone
I am a man again-pray you sit still.

(Shakespeare, W. p. 158)

posměšnou máš tvář.
Zmizel a já mužem můžu znovu být.
Prosím, sedte dál

(Černá, K.)

3) Act V, scene 1

DOCTOR
Foul whisp'ring are abroad: unnatural deeds
Do breed unnatural troubles ; infected minds
To their deaf pillows will discharge their secret:
More needs she the divine than the physician-
God, God, forgive us all. Look after her,
Remove from her the means of all annoyance,
And still keep eyes upon her. So good night,
My mind she has mated, and amazed my sight.
I think, but dare not speak.

(Shakespeare, W. p. 196)

DOKTOR
Zlé zprávy kolují. Jen hrůza se zas
z hrůzných činů rodí, pomatené mysli
svěřují se polštářům.
Tady já nepomohu, k ní musí spíše kněz.
Bože, prosím, vyslyš nás. Nehněte se od ní,
Co by rozčílilo ji, s tím pryč,
neztraťte ji z očí. Tak dobrou noc.
Popletla mi mysl, oslepila oči,
Bojím se, co tuším, že se k pravdě stočí.

(Černá, K)

The first excerpt was taken from the Act II, scene 2. It describes first moments after King Duncan's murder. In the second excerpt, Macbeth is watching the ghost of Banquo, the second victim of Macbeth. In the third one, the doctor talks about Lady Macbeth. She lost her mind and wanders in the castle every night trying unsuccessfully to wash blood off her hands.

The main intention of these translations was to avoid similarities with translations of Martin Hilský and Erik Adolf Saudek but it is not always possible. The original text was translated rather freely than verbatim, for example the last two lines of the first excerpt.

In the second excerpt, attributes of named animals, e.g. "rugged", "armed" and "Hycran" are omitted due to the fact that translation of attributes in general is sometimes unnecessary and a translator-beginner can easily lose the rhythm of the line then. Concerning the part "protest me the baby of a girl" it was understood as a baby girl as in "fool of a man". Saudek translated it similarly "ať nejsem muž, leč malá holčička" whereas Hilský's version is "říkej, že jsem panenka pro děti".

The third excerpt was translated rather freely in order to distinguish it from translations by Hilský and Saudek. This passage can be considered the most peculiar of these three excerpts. The third line which is originally rather long was shortened into “svěřují se polštářům”. The part “forgive us” was changed into “vyslyš nás” and “the means of annoyance” were translated as “co by rozčílilo ji”. Hilský's version of this part is “vše, čím by si mohla něco udělat”. In the last two lines, end-rhymes are used as in the original text.

7 Conclusion

This thesis dealt with the comparative analysis of two different translations of *Macbeth*. The theoretical part provided readers with basic information about the theory of translation, especially from the point of view of Jiří Levý, and also with a brief historical background of the play. The practical part was focused on ten excerpts of *Macbeth* and their translations by Martin Hilský and Erik Adolf Saudek. The second subchapter of the practical part dealt with three translations produced by the author of this thesis. These three excerpts were included to the thesis in order to show the attempt of the translator-beginner to produce a sufficient translation of a part of Shakespeare's work.

Concerning the translations of Martin Hilský and Erik Adolf Saudek, some differences in several areas could be observed. In most cases, comments on these differences followed right after particular excerpts. The most striking distinctions will be, however, recapitulated here.

As it was assumed in the introduction, Hilský's choice of words can be considered the closest to contemporary readers due to his use of everyday spoken language which is well understandable. In contrast, Saudek's selection of archaic expressions can be sometimes considered unintelligible.

Concerning syntactic structures, there are also some differences between these two translations. Shakespeare is known for his long and complicated sentences and it is possible for readers to get lost in the text. Saudek tried to make *Macbeth* more comprehensible to readers and he divided sentences into more units. Hilský in his effort to make the play really intelligible to everyone who starts reading it, changed many things. He switched words and divided sentences into shorter parts as much as possible where needed.

As regards the question of verbatim and free translations, Saudek's translation is verbatim as well as free. None of these approaches is

dominant. It could be mentioned that Saudek's intention was to make the vocabulary as "unusual" as possible. Hilský's translation, on the other hand, can be considered very free. His intent was to make the original text comprehensible and therefore he omitted some expressions or he modified the lines to simplify them.

There are other differences between the two translations but not every difference can be expressed in words and sentences. Sometimes, it is only a question of feelings that the particular translations invoke.

Erik Adolf Saudek belongs to the 5th generation of Shakespeare's translators whereas Martin Hilský represents the 7th generation, which is the recent one. Both of them are leading representatives of their generations and readers can appreciate the work of William Shakespeare thanks to them.

8 ENDNOTES

1. Kapradí, Seznam textů a edicí. [online].
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3. Ibid., p. 23.
4. Ibid.
5. Ibid.
6. Ibid., p. 25.
7. Ibid., p. 25-26.
8. Ibid.
9. Ibid.
10. Ibid.
11. Ibid.
12. SHAKESPEARE, William. Macbeth. Translated by M. Hliský, p. 66.
13. SHAKESPEARE, W. Tragédie. Translated by E. A. Saudek, p. 104.
14. LEVÝ, op. cit., p. 26.
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17. Ibid.
18. Ibid.
19. Ibid., p. 40.
20. Ibid., p. 43.
21. LEVÝ¹, op. cit., p. 31-32.
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23. Ibid., p. 34-38.
24. LEVÝ², op. cit., p. 48.
25. Ibid., p. 51.
26. Ibid., p. 52.
27. Ibid.
28. LEVÝ¹, op. cit., p. 91.
29. LEVÝ², op. cit., p. 108-113.
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36. LEVÝ¹, op. cit., p. 111.
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45. ELLIS, Peter, Berresford. MacBeth - velekrál skotský: 1044-1057, p. 10, 18.
46. Ibid., p. 18.
47. Ibid., p. 22-23.
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50. Ibid., p. 32-33.
51. Ibid., p. 73.
52. Ibid., p. 84-96.
53. Ibid., p.100-102.
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56. SHAKESPEARE, W. Macbeth, poznámka překladatele, p. 113.
57. BROOKE, op. cit., 95.
58. Ústav pro jazyk český, Přechylování. [online].
59. BROOKE, op. cit., p. 111.
60. Ibid., p. 112.
61. Ibid., p. 127.
62. Ibid., p. 128.
63. Ibid.
64. Ibid., p. 141.
65. Ibid., p. 154.

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10 Abstract

This thesis deals with the comparison of two selected translations of Shakespeare's play *Macbeth*. Martin Hilský and Erik Adolf Saudek were chosen for this purpose. The thesis is divided into three main parts. Two parts are theoretical and the last one is practical. Theoretical parts consist of the theory of translation and the historical and social background of this play. The practical part is dedicated to text analysis of ten chosen excerpts of *Macbeth* and their Czech equivalents. The excerpts are followed by commentaries. The last part of the practical part deals with the translation of three excerpts of this work's author. The pictures of actors and actresses who played Macbeth and Lady Macbeth and also the story of Macbeth's curse are included in appendices. The purpose of the thesis is to show main differences and similarities between Martin Hilský's and Erik Adolf Saudek's translations.

11 Resumé

Tato práce srovnává dva různé překlady Shakespearovy hry *Macbeth*. Pro tento účel byli vybráni překladatelé Martin Hilský a Erik Adolf Saudek. Práce je rozdělena do tří hlavních částí. První dvě jsou teoretické a poslední je praktická. Teoretické části se zabývají teorií překladu a také historickým a společenským pozadím této hry. Praktická část je věnována samotné analýze překladů, je porovnáváno deset vybraných úryvků. Tato část je zakončena třemi úryvky, které byly přeloženy autorkou této práce. V příloze je možné najít fotografie vybraných herců a hereček, kteří ztvárnili role Macbetha a Lady Macbeth, a také příběh o kletbě této hry. Cílem této práce je poukázat na hlavní rozdíly a podobnosti překladů Martina Hilského a Erika Adolfa Saudka.

12 APPENDICES:

Appendix 1: Actors and Actresses in roles of Macbeth and Lady Macbeth

1) Martin Stránský and Štěpánka Křesťanová



Source: Martin Stransky [online]. [cit. 25. 3. 2013] Available from WWW:
<http://stranskymartin.webgarden.cz/rubriky/fotogalerie/divadlo>

2) Laurence Olivier



Source: Murphsplace [online]. [cit. 25. 3. 2013]. Available from WWW:
<http://www.murphsplace.com/olivier/macbeth.html>

3) John Gielgud



Source: Shake&Tumble [online]. [cit. 25. 3. 2013]. Available from WWW:
<http://shakespearean.tumblr.com/post/38448371928/john-gielguds-macbeth-looks-a-bit-like-the>

4) Orson Welles



Source: Moviemail [online]. [cit. 25. 3. 2013]. Available from WWW:
<http://www.moviemail.com/directors/777/Orson-Welles/>

5) Vivien Leigh



Source: Fanpop [online]. [cit. 26. 3. 2013]. Available from WWW:
<http://www.fanpop.com/clubs/vivien-leigh/images/5855826/title/macbeth-photo>

6) Ian McKellen and Judi Dench



Source: The Times [online]. [cit. 26. 3. 2013]. Available from WWW:
<http://www.thetimes.co.uk/tto/arts/stage/theatre/article2518635.ece>

Appendix 2: The Curse of Macbeth

Macbeth has been surrounded by a mystery since its first performance in 1607. The boy who was supposed to play Lady Macbeth unexpectedly died and it was Shakespeare who had to play this role. The play was then banned for seven years due to the fact that King James I was too displeased by its cruelty.

In 1775, the actress who played Lady Macbeth, Sarah Siddons, was lynched by the audience. Thirty spectators were killed in 1849 due to the mass hysteria during the play. The situation did not change not even in the 20th century. A heavy weight fell down on the stage only several centimeters next to Laurence Olivier whose picture can be found in appendix 1. Ten years later, when the role of Macbeth was played by John Gielgud, picture in appendix 1 as well, three actors died and the costume designer committed a suicide. Eleven years later, Charles Heston as Macbeth nearly burned to death.

Nowadays, actors do not dare to mention the play's title. It must be called *The Scottish Play* and the roles have special nicknames: Lady M or Mac-ers. If an actor utters the real title of the play, he is obliged to leave the theatre, spin three times, spit three times and then he has to wait to be invited back to the theatre.

One of the theories explaining these accidents is that the ghost of the real King MacBeth cursed this play because it humiliates him. The real King Macbeth was considered a good and brave man whereas Shakespeare described him as a tyrant.

Source: Katharsis Theatre Company [online]. [cit. 6. 4. 2013]. Available from WWW: <http://www.katharsistheater.org/curse.html>

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