

Adaptace a překlad pro divadlo

5. dubna 2018

Roman Jakobson, “On Linguistic Aspects of Translation” (1959)

3 types of translation:

- intralinguistic
- interlinguistic
- intersemiotic

- 1) ambice (Ambition)
- 2) poslání (Mission)
- 3) zakázka (Commission)
- 4) vnější vlivy (Exigencies)
- 5) dispozice (Conditions)
- 6) dokumentace (Presentation), vč. historiografie

Translation Criteria

(1) **literary criteria**

(2) **cultural criteria**

(3) **acoustic criteria**

- acoustic temporhythm (rhythmical impulse)
- euphony and cacophony
- acoustic “colour” of the translation (directions of sound, voice, sung lyrics)
- ostension of the language
- poetic qualities (poetic function)

(4) **actorly criteria**

(5) **stage criteria**

Actorly Criteria

- speakability (pronouncibility)
- breathability (*Atembarkeit*): breath scenario
- rhythm
 - Iul.** O Romeo, Romeo, wherefore art thou Romeo?
Denie thy Father and refuse thy name:
Or if thou wilt not, be but sworne to my Loue,
And Ile no longer be a Capulet. (*RJ F1 2.1.75–78*)
- gestus (oral gesture)
 - Come sir, to draw toward an end with you. (*Ham 3.4.190*)
- character determinateness; character individuation
- impersonation (embodiment) level; stage presence of the dramatic characters

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Sat. Romaines do me right.

Patricians draw your Swords, and sheath them not

Till *Saturninus* be Romes Emperour: (*Tit* F1 1.1.203–205)

Stage Criteria

- theatre acoustics
- literariness of the script
- irony, dramatic irony, wordplay, (meta)theatrical joke, expressivity, *Verfremdungseffekt*
- shifts and consistency; dialogism (*heteroglossia*) and monologism: also *sequential* and *synchronous* construction (dramatic *polyphony* and *homophony*)
- situational determinateness; the measure explicitness and interpretation in presenting a dramatic moment

Stage Criteria

- the text's incorporation into the action

mere language cannot contain what [characters] need to communicate to one another. No matter how consciously articulate the speaker, no matter how artful the poetry, language is never the most important thing that is going on; it is irradiated by the dramatic situation, and is merely, as it were, "the vehicle of the soul."

[This concrete passage] can seem on first reading to be both overwrought and overlong. In fact, it is one of the pitfalls of reading what is in essence a theatrical blueprint to lose the situation for the words. What has happened on stage [... Of that] Apprehension in the audience is immediate, and builds during [the character's] speech, which is not dramatically the curious academic exercise it in part appears, but rather a device for tightening and tightening the fearful tension [of the situation...]. All he has are desperate, inadequate words. Again language has tremendous importance, and control of it is crucial, not for its own sake, but for the sake of what needs to be conveyed. (Rodriguez-Badendyck 1985: 22)

Stage Criteria

- rhythmical structuring:
 - (i) dynamics of the speeches
 - (ii) dynamics of sequences (beats)

Ile rather be vnmannery, then troublesome: *you doe your selfe wrong indeede-la.* (MWW F1 1.1.292–293)

I pray you be gon: *I will make an end of my dinner; ther's Pippins and Cheese to come.* (MWW F1 1.2.12–13)

Thou art the Mars of Malecontents: *I second thee: troope on.* (MWW F1 1.3.96–97)

Fare-well to your Worship: truely an honest Gentleman: but Anne loues him not: for I know Ans minde as well as another do's: *out vpon't: what haue I forgot.* (MWW F1 1.4.158–160)

- (iii) character dynamics
- (iv) interaction dynamics

Stage Criteria

- rhythmical structuring:
 - (i) dynamics of the speeches
 - (ii) dynamics of sequences
 - (iii) character dynamics: empathy and provocativeness of characters (eg. Othello or Richard III)
 - (iv) interaction dynamics: between individual characters and between the stage and the auditorium

The Translator's Task

- translating the “myth” (canonicity)
- consistency / inconsistency
coherence principles or semantic continuums
- translation “mask”
- the myth of modern language, authorial style, and comprehensibility:
Oph. What meanes this, my Lord?
Ham. Marry this is Miching Malicho, that meanes Mischeefe.
(*Ham* F1 3.2.130–132)
- *parodia* and anticipated ostension
- actorly polyphony:
intonation | word | body language

Charles Dickens, *A Tale of Two Cities* (1859)

Chapter I The Period

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way--in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

There were a king with a large jaw and a queen with a plain face, on the throne of England; there were a king with a large jaw and a queen with a fair face, on the throne of France. In both countries it was clearer than crystal to the lords of the State preserves of loaves and fishes, that things in general were settled for ever. [...]

[...] It is likely enough that, rooted in the woods of France and Norway, there were growing trees, when that sufferer was put to death, already marked by the Woodman, Fate, to come down and be sawn into boards, to make a certain movable framework with a sack and a knife in it, terrible in history. It is likely enough that in the rough outhouses of some tillers of the heavy lands adjacent to Paris, there were sheltered from the weather that very day, rude carts, bespattered with rustic mire, snuffed about by pigs, and roosted in by poultry, which the Farmer, Death, had already set apart to be his tumbrils of the Revolution. But that Woodman and that Farmer, though they work unceasingly, work silently, and no one heard them as they went about with muffled tread: the rather, forasmuch as to entertain any suspicion that they were awake, was to be atheistical and traitorous.

Mike Alfreds. *Then What Happens? Storytelling and Adapting for the Theatre*. London: Nick Hern, 2013.

The opening sequence from *A Tale of Two Cities* might be transformed into an after-dinner conversation between port-drinking club members alternating with a debate between working-class ale-drinkers in a tavern. The past tense is changed to the present.

CLUB DRINKER A It is the best of times.

TAVERN DRINKER B It's the worst of times.

CLUB DRINKER C It is the age of wisdom.

TAVERN DRINKER D It's the age of foolishness.

CLUB DRINKER A It is the epoch of belief.

TAVERN DRINKER B It's the epoch of incredulity

CLUB DRINKER C It is the season of Light.

TAVERN DRINKER D It's the season of Darkness.

CLUB DRINKER A It is the spring of hope.

TAVERN DRINKER B It's the winter of despair.

CLUB DRINKER C There is a king with a large jaw and a queen with
a plain face on the throne of England.

TAVERN DRINKER D There is a king with a large jaw and a queen
with a fair face on the throne of France.

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TAVERN DRINKER B It's likely that in the woods of France and
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