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LINGUOSTYLISTIC PECULIARITIES OF TRANSLATION OF "KING HENRY THE EIGHTH" BY SHAKESPEARE INTO UKRAINIAN

William Shakespeare was an English poet and playwright, widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist. He is often called England's national poet and the "Bard of Avon". His surviving works consist of 38 plays, 154 sonnets, two long narrative poems, and several other poems. His plays have been translated into every major living language and are performed more often than those of any other playwright. That is why we decided to concentrate our attention on investigation of one of the plays written by Shakespeare "King Henry the Eighth" translated by Maria Hablevych. So, the purpose of our work is to investigate the author's individual style of writing and peculiarities of translation of the play done by Maria Hablevych.

For achievement of this purpose the following tasks have been put: to define the influence of author's life on his works, to reveal the essence of the play "King Henry the Eighth" in the English literature, to give the information concerning well-known Ukrainian translator Maria Hablevych, to analyze the peculiarities of translation of the play "King Henry the Eighth" on all the levels. The object of our research work is the process of translating the text into the Ukrainian language. The subject of the investigation is the theoretical and practical peculiarities of translation of drama on the basis of the chronicle "King Henry the Eighth".

As it is widely-known, the famous playwright was born in the family of a successful glover and alderman in Stratford-upon-Avon. His unknown birthday is traditionally observed on 23 April, St George's Day. This date, which can be traced back to an eighteenth-century scholar's mistake, has proved appealing because Shakespeare died on 23 April 1616. He was the third child of eight and the eldest surviving son [Kennedy 1991, c. 571].

The literary activity of William Shakespeare are divided into several periods; in his final period, Shakespeare turned to romance or tragicomedy and completed three major plays: *Cymbeline*, *The Winter's Tale* and *The Tempest*, as well as the collaboration, *Pericles, Prince of Tyre*. Shakespeare collaborated on two further surviving plays, *Henry VIII* and *The Two Noble Kinsmen*, probably with John Fletcher.

Around 150 years after Shakespeare's death, doubts began to emerge about the authorship of Shakespeare's works. Alternative candidates proposed include Francis Bacon, Christopher Marlowe, and Edward de Vere, the Earl of Oxford. Although all alternative candidates are almost universally rejected in academic circles, popular interest in the subject, particularly the Oxfordian theory, has continued into the 21st century.

One of the last plays written by Shakespeare was "The Famous History of the Life of King Henry the Eighth", based on the life of Henry VIII of England. An alternative title, *All is True*, is recorded in contemporary documents, the title *Henry VIII* not appearing until the play's publication in the First Folio of 1623. Stylistic evidence indicates that the play was written by Shakespeare in collaboration with, or revised by, his successor, John Fletcher. It is also somewhat characteristic of the late romances in its structure [Kennedy 1991, c. 578].

This play is about famous King Henry the Eighth (28 June 1491 – 28 January 1547). He was King of England and Lord of Ireland, later King of Ireland, from 21 April 1509 until his death. Henry was the second monarch of the House of Tudor, succeeding his father, Henry VII. Henry VIII is famous for having been married six times. He wielded perhaps the most formidable power of any English monarch and brought about the English Reformation

(including the creation of the Church of England as well as the Dissolution of the Monasteries) and the legal union of England and Wales.

Many significant pieces of legislation were enacted during Henry VIII's reign. They included the several Acts which severed the Church of England from the Roman Catholic Church and established the king as the supreme head of the Church in England.

Henry's first wife was Queen Catherine, his brother's widow. They had been living together for twenty years but she could give him a son, an heir. In 1525, Henry's impatience with what he perceived to be Catherine's inability to produce the desired heir increased when he became attracted to a charismatic young woman in the Queen's entourage, Anne Boleyn. Henry ordered Cardinal Wolsey to begin formal proceedings with Rome to annul his marriage on the grounds that Catherine's brief marriage to the sickly Arthur had, indeed, been consummated. These exactly events were described by William Shakespeare in the drama.

Speaking about the drama King Henry the Eighth we should mention that this drama is one of the twenty or so Shakespearean plays for which an actual performance can be precisely dated. In the case of *Henry VIII,* the performance is especially noteworthy because of the fire that destroyed the Globe Theatre during the performance, as described in several contemporary documents.

The play is generally believed to be collaboration between Shakespeare and John Fletcher (as we have already mentioned) the writer who replaced him as the principal playwright of the King's Men. There is no contemporary evidence for this; the evidence lies in the style of the verse, which in some scenes appears closer to Fletcher's typical style than Shakespeare's. It is also not known whether Fletcher's involvement can be characterized as collaboration or revision.

The possibility of collaboration with Fletcher was first raised by James Spedding, an expert on Francis Bacon, in 1850. Spedding and other early commentators relied on a range of distinctive features in Fletcher's style and language preferences, which they saw in the Shakespearean play. For the next century the question of dual authorship was controversial, with more evidence accumulating in favour of the collaborative hypothesis. In 1966, Erdman and Fogel could write that "today a majority of scholars accept the theory of Fletcher's partial authorship, though a sturdy minority denies it" [Kennedy 1991, c. 652]

The most important stylistic or stylometric study is that of Cyrus Hoy, who in 1962 divided the play between Shakespeare and Fletcher based on their distinctive word choices, for example Fletcher's uses of *ye* for *you* and '*em* for *them*. Hoy's division is generally accepted, although subsequent studies have questioned some of its details.

We should also mention that this play stands apart all the other Shakespeare's historical chronicles, which are closely connected with each other by topic and plot. King Henry differs from all the other chronicles in time and period aspects because all the events are not distant past, they are associated with present and connected with political and ideological problems of these days.

In this history Shakespeare does not depict the whole long period of Henry's rein but only one – full of important events: divorce with Catherine of Aragon, marriage with Anna Boleyn, the birth of daughter Elisabeth, future "Great Queen". Shakespeare concentrates historical events by including the conspiracy against Duck of Buckingham and his execution [Шекспір 1986, с.762-763].

At the beginning of our article we mentioned that the play "King Henry the Eighth" was translated by Maria Hablevych. Maria Hablevych is a Ukrainian literary scholar, translator from English; she is a member of National Association of writers of Ukraine. Maria Hablevych is widely-known as a translator from Lviv, she studied here, though she was born in Russia. Maria Hablevych translated poems, novels, and plays written by such

famous authors as Emily Dickinson, John Updike, Alan Poe, William Shakespeare and modern writer Paulo Coelho.

We analyzed the translation of the play "King Henry the Eighth" done by Hablevych. Her translation is very accurate and precise, so we were trying to investigate it on all the levels and to compare it not only with the original text of the play but with the Russian translation done by Tomashevskij and with Russian translation done by Veinberg in 1899.

In fact Maria Hablevych tries to preserve the original constructions using similar Ukrainian ones where it is possible. Speaking about the first level – the lexical one we should mention the word-stock using by Shakespeare and his translators. Maria Hablevych in her translation of the play uses a lot of compound words which consist of two or more stems, e.g. *Been, out of fondness* [Shakespeare 1999, c. 1177] she translates as: *аж до марновірства* [Шекспір 1986, с. 488]; *Not worth it serious considering* [Shakespeare 1999, с. 1180] – *Його велекодумного ума* [Шекспір 1986, с. 495]; *If I loved many words* [Shakespeare 1999, с. 1181] – *Коли б мені та ваше велемовство* [Шекспір 1986, с. 499]; *That out of mere ambition* [Shakespeare 1999, с. 1182] – *Ви з шанолюбства звеліли* [Шекспір 1986, с. 501]. In the Russian translation done by Tomashevskij we can trace: *Почти до суеверья доводила; Не стоит его серьйозных мыслей; Будь я словоохотлив; Притом из честолюбья повелели; Безмерную приверженность; Из низкого сословья* accordingly.

Besides, Maria Hablevych uses a lot of words which are typical to the Ukrainian language only (slangisms). For example, the passage:

Ye speak like honest men – pray God ye prove so!

But how to make ye suddenly an answer,

In such a point of weight [Shakespeare 1999, с. 1177] the Ukrainian translator renders as follows:

Ви – чесні, дастьбі, будете й на ділі.

Але ж бо що в такій поважній справі

маю відповісти так зопалу я [Шекспір 1986, с. 486], here we can find words *дастьбі* and *зопалу* which can not be found neither in the Russian translation of Tomashevskij:

Как люди честные вы говорили,

Дай бог, чтоб вы и оказались ими!

Но как могу я быстро вам ответить; nor in the translation of Veinberg:

Какъ честные. Дай Богъ, чтобъ ими были

На д.л. вы! Но дать сейчасъ отв.тъ

Въ такомъ серьезномъ д.л.[Шекспир 1899, с. 485] .

The next is syntactic level which is characterized by wide usage of repetitions, enumerations. In most cases they can be traced in the Ukrainian variant as well, for example repetition:

Those suns of glory, those two lights of men [Shakespeare 1999, с. 1160] –

Оті два світочі, два сонця слави [Шекспір 1986, с. 442] (expanded repetition).

There are some cases when repetition is omitted in the Ukrainian translation, e.g.: *All clinquant, all in gold* [Shakespeare 1999, с. 1161] –

Бо стільки золота та брязкалець на них [Шекспір 1986, с. 442] (complex sentence);

Not almost appears;

It doth appear; [Shakespeare 1999, с. 1163] –

Дійде? Вже дійшло! [Шекспір 1986, с. 450].

Enumeration is widely used in the both English and Ukrainian texts, e.g.:

The spinsters, carders, fullers, weavers [Shakespeare 1999, с. 1163] –

Прядильників, ткачів і сукновалів [Шекспір 1986, с. 450];

Aposiopesis is an expressive means which promote the incompleteness of sentence structure, it can be found in the both variants of the play, e.g.:

One Gilbert Peck, his chancellor, – [Shakespeare 1999, c. 1163] –

Сер Гілберт Пек, що в герцога секретарем … [Шекспір 1986, с. 448].

Speaking about sentence-structure we should mention also such stylistic device as anaphora, when the beginnings of two or more successive sentences are repeated. But in most cases Maria Hablevych doesn't use this stylistic device but substitutes it with the other means such as repetition or enumeration. For example:

Who did guide,

I mean, who set the body and the limbs [Shakespeare 1999, c. 1161] –

А правив хто? Хто вів за поводи

Це буйне свято? [Шекспір 1986, с. 443]. In this example we can see the linking repetition instead of anaphora.

Think ye see

The very persons of our noble story

As they were living; think you see them great, [Shakespeare 1999, c. 1160] –

До тих осіб, що їх покажем вам,

Немов живих, їх уявіть собі,

Як гордо виступають у юрбі [Шекспір 1986, с. 441]. In this example we have complex sentence instead of anaphora.

The structure of the English and the Ukrainian texts of the play is characterized by some syntactic variations, it means that some English sentences are given by Shakespeare as questions while Maria Hablevych translates them as imperative sentences in order to preserve the essence of the play. For example:

What are you chafed?[Shakespeare 1999, c. 1162] –

Я бачу ви дратуєтесь[Шекспір 1986, с. 445].

In the play under investigation Shakespeare used a lot of rhetoric questions to underline the destiny of heroes their desperate situation. Maria Hablevych preserves this stylistic device in the Ukrainian variant of the play. For example:

What can happened

To me about this wretchedness? [Shakespeare 1999, c. 1177] –

Що може бути гіршого? [Шекспір 1986, с. 488];

The text of the play is full of idioms and sayings which make the play interesting and unique. Maria Hablevych translates the saying and idioms using the Ukrainian equivalents, similes and synonyms to preserve the atmosphere of the play. For example: *No man's pie freed*

From his ambitious finger [Shakespeare 1999, c. 1161] –

Немає діла,

Щоб він не вліз усюдисущим носом! [Шекспір 1986, с. 443]. We can compare this translation with the translation done by Tomashevskij:

В любой пирог

Сует он свой честолюбивый палец.

And also we would like to compare this translation done by Maria Hablevych with the translation done by Veinberg in 1899:

Ни одному пирожному испечься

Не может он позволить, чтобь не ткнуть

Вь него своим честолюбивым пальцем [Шекспир 1899, с. 497].

So, we can see the difference in translation, Maria Hablevych uses the Ukrainian equivalent of the given saying, while the other two translators give the almost word-by-word translation. We would like to present here several more saying and their three translations:

To climb steep hills
Requires slow pace at first [Shakespeare 1999, c. 1162] –
Хто вгору пнеться – починає звільна [Шекспір 1986, с. 446];
Tomashevskij: *На холм крутой взбирайтесь не спеша.*
Veinberg: *Кто желаеть*
На крутизну взобраться, должень вверхь
Идти всегда спокойнымь, тихимь шагомь.

There are some cases when translation of Maria Hablevych is not accurate, and not close to the text:

Good morrow, and well met. How have ye
Done since last we saw in France? [Shakespeare 1999, c. 1160] –
Моє вам шанування. Як життя?
Як Франція? [Шекспір 1986, с. 442].

The translations done by Tjmashevskij and Veinberg are more accurate:

Tomashevskij: *Добро пожаловать и с добрым утром!*
В последний раз во Франции как будто
Мы виделись? Ну, как живете вы?
Veinberg: *Лордь, здавствуйте! Я очень радь вась встретить.*
Что делали, какь поживали вы
Сь течь порь, как я во Франции вась видель
В последний разь?

There are some episodes in the play in which we can trace quite different variants of translation. For example:

I'll follow and, outstare him [Shakespeare 1999, c. 1162]. Maria Hablevych translates this sentence as: *Я теж піду – хай бреше просто в очі* [Шекспір 1986, с. 445.] Tomashevskij gives his translation: *И я пойду и брошу вызов там.* Veinberg's translation: *Пойду туда отстаивать себя* [Шекспир 1899, с. 444].

As a conclusion we would like to point out that the play "King Henry the Eighth" is exceedingly interesting from the stylistic point of view. Maria Hablevych tried to preserve it in the Ukrainian translation, though sometimes she gave her own stylistic devices and expressive means, which are typical to the Ukrainian language, in order to express the main ideas of the novel.

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ІДІОМИ В НІМЕЦЬКІЙ МОВІ: ПЕРЕКЛАД, ТЛУМАЧЕННЯ ТА ЛАТИНСЬКИЙ АНАЛОГ