

**Univerzita Pardubice**  
**Fakulta filozofická**  
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**OTOKAR FISCHER JAKO PŘEKLADATEL  
ANGLICKÉHO DRAMATU**

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**OTOKAR FISCHER AS A TRANSLATOR OF  
ENGLISH DRAMA**

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Z á s a d y p r o v y p r a c o v á n í :

Osnova: Práce v úvodu podá stručnou charakteristiku osobnosti a díla Otokara Fischera. V hlavní části se zaměří na rozbor jeho překladu dramát z angličtiny ve vztahu k jeho teoretickým názorům na překlad a literárněhistorickým studiím. V závěru podá celkové zhodnocení jeho přínosu této oblasti.

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O. Fischer: Slovo a svět, Praha 1937.

O. Vočadlo: Studie v aparátu jeho edice W.Shakespeare: Dílo. 6 svazků. Praha, 1959-1964.

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V Pardubicích dne 30. 11. 2010

Andrea Vernerová

Annotation:

The submitted paper deals with the personality of Otokar Fischer and his theories about translation. It supplies the reader with information about O. Fischer's life, publications and his theories. Basic information about translation, its linguistic methods and processes is given. Attention is paid to the analysis of two Fischer's translation pieces, Macbeth by William Shakespeare and Eduard II. by Christopher Marlowe. The aim of this work is to support Fischer's theories on the extracts chosen from originals compared to other translators' work and also to original.

Key words:

Otokar Fischer; translation; Macbeth; Eduard II

Název:

Otokar Fischer jako překladatel anglického dramatu

Souhrn:

Předkládaná práce se zabývá osobností překladatele Otokara Fischera. Seznamuje čtenáře s informacemi o životě O. Fischera, jeho publikacích a teoriích. Jsou zde také vysvětleny základní pojmy překladatelství, jeho lingvistické metody a procesy. Pozornost je věnována analýzám Fischerových překladů Macbetha od Williama Shakespeara a Eduard II. od Christophera Marlowa. Cílem této práce je dokázat Fischerovy teorie na vybraných úryvcích jeho překladu, i překladu jiných autorů, a také porovnání s originální tvorbou.

Klíčová slova:

Otokar Fischer; překladatelství; Macbeth; Eduard II

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## **Introduction**

In this work, I want to focus on the figure of Otokar Fischer (1883-1938), the professor, theater critic, dramaturgist and translator of the beginning of 20<sup>th</sup> century. My research is divided into three main areas. Firstly, the readers will get a basic theory of what translation is generally about, its processes and linguistics methods. Secondly, I will briefly mention Fischer's life and work, and finally the analyses of his translation of William Shakespeare's *Macbeth* and Christopher Marlowe's *Edward II*. In conclusion I will sum up Fischer's contribution to the translation area.

In the second part, I used the information about the theory of translation from the books written by Jiří Levý, literary theorist and critic, (*Umění překladu, České teorie překladu*). He presented basic piece of work about the translation of art literature. He perceived the development of translation and processes of translated work. This should give a reader basic knowledge about this particular topic.

The main chapter deals with Otokar Fischer's opinion about translation itself. His metric notes are summarized in this chapter. There is also a subchapter about the translation of *Macbeth* in Czech lands.

The main part is the analysis of *Macbeth* from the Fischer's point of view. The analysis of *Macbeth* is compared to some other translators, e.g. Josef Václav Sládek, Jiří Joska, etc. to see the differences.

As the second translation work by Fischer, I have chosen *Edward II* written by Christopher Marlowe. According to Fischer's theories explained in the previous chapter, in this part, there are extracts from this play showing the methods Fischer defined.

In conclusion, there is a summary of Otokar Fischer's contribution to translation area and his big influence on the following translators.



# **1 Otokar Fischer**

## **1.1 Life (20<sup>th</sup> March 1883 – 12<sup>th</sup> March 1938)**

Otokar Fischer was born in Czech Jewish family in Kolín, on 20<sup>th</sup> March 1883. His father was an owner of a small chemical factory, which did not prosper. When he died, the whole family moved to Prague, where they lived under bad living conditions. He successfully finished the secondary school in Kolín, continued the studies at the German university in Prague and later at the university in Berlin, where he successfully read for honors. He habilitated in the field of German historical literature (*Die Träume des Grünen Heinrich*) in 1909. When he achieved the doctor's degree, he took the job at the University Library, where he finished his senior lecturership. In 1927, he became an honorary professor of the History of German literature at Charles University in Prague. As an expert, he was often invited for congresses and special seminars abroad. He lectured at the universities in Paris and Strasbourg. He also visited Italy in 1935 and Yugoslavia. His lifetime interest was theatre. He was a dramaturgist in the National Theatre in 1911 and 1912. In the autumn of 1935, he was chairman of the theatre committee and from 1937 he became a chief of play. He died on 12<sup>th</sup> March 1938 because of heart failure after he got the message about the occupation of Austria by Nazi Germany.

## **1.2 Otokar Fischer's publication**

Otokar Fischer also published regularly in newspaper *Přehled* (1907-1911), *České revue* (1910-1918), *Národní listy* (1915-23), *Právo lidu* (1924-1930) and *Lidové noviny* (1924-1930). He also contributed to other magazines and was also an editor. In 1930's, he participated in the antifascist movement. He especially helped to German emigrants and militant Spain. Fischer had merit in the introduction of advanced drama at the National Theatre in Prague (antifascist plays by Čapek, Gorkij, Kornejčuk, etc.).

Together with Antonín Fencl and Bohumil Štěpánek, he belongs to the 4<sup>th</sup> generation of translators (beginning of 20<sup>th</sup> century).

O. Fischer always connected scientific parts with translator work, critical and artistic. All these signs together lead to the uniformity of his activity. As a literary historian, he insisted on textual critique to which he was orientated with studies of German positivist philology. However, he connected philological interpretation with the modified application of modern psychological processes – *Heinrich Kleist a jeho dílo* (1912), *Otázky literární psychologie* (1917), *K Ohlasu písní ruských* (1932). Henceforward, Fischer observed a new tendency in the literary field (later on, it was also Marxist literary field). He always judged it with certain disbelief to strict systematism.

He proceeded with specific methodology based on essayistic linking of scientific analysis with artistic empathy and enjoyment. The problem of comprehension of both procedures was his frequent subject of his theoretical essays. He often chose publications of complicated, romantically based personalities for his scholastic and translation works (e.g. *monograph about Kleist, Nietzsche, Heine and translation of their pieces*). He was also concerned with special questions of an artistic characterisation and poetics – e.g. Czech studies about Březina's rhyme and Kollár's sonnets are brought together in Fischer's *Duše a slovo* (1929). (Forst, 1985, p. 71)

He was interested in Czech and world dramatic production all the time. He wrote about dramaturgy, theatre aesthetics, portraits about famous dramatic poets and actors in his another piece - *K Dramatu* (1919). Otokar Fischer was all-round writer. His translation career began with a version of Goethe's pieces and other famous documents. It was a new beginning of the Czech translation. He orientated himself to the living quality of world literature and the modern way of translation. Fischer's activity in the interwar period was characterized by close continuity of scholastic and creative intentions with humanism of his civic attitudes. He enriched original aspects with a social aspect of artistic activity in his scientific works. He also extended the sphere of surveyed problems to interliterary appearance: mostly Germano-Slavonic - *Slovo a svět* (1937).

During his life he was considered to be the most significant translators of the pieces of western literature (*version of Heine's and Villon's poems*). Fischer's warm relationship

to national arts was demonstrated in his works dedicated to a classical heritage of Czech literature - *essays about K. H. Mácha, K. J. Erben, F. L. Čelakovský, F. X. Šalda* (*Šaldovo češství 1936*)- and history of Czech theatre (*Činohra Národního divadla do r. 1900*). Fischer's literature piece rose as a statement about his spiritual and emotional life. The first books of poetry were neo-romantic escape to the empire of spirit and symbolized author's severance socially motivated and also with personal feelings of ahaverism - *Království světa (1911)*. Temporary Fischer's understanding of prewar modernism did not show dramatically. New life-time inspiration, which Fischer found in family feeling and in the consciousness of collective national belonging, was enriched thematically and showed in sensible familiar lyrics and in epigrams – *Peřeje (1931), Hrst epigramů (1935)*. Fischer reacted in drama's work from mythology and history – *Sestry (1912), Karlštejn (1916), Přemyslovci (1918), Heráklés (1919), Orloj světa (1921), Otroci (1925) and Kdo s koho (1928)* to social development with a repeated solution to individual relationship with national and social community.

His language was characterized by richness, magnificence and also intelligibility. He also translated pieces of William Shakespeare, Rudyard Kipling, Christopher Marlowe and Moliere. In his pieces, he was always recurring to the question of relationship of individual to personal virtues. He searched for continuity between past and present and at the same time he connected cultural area with actual social questions.

He wrote eleven books of poetry, *Království světa (1911), Ozářená okna (1915), Hořící keř (1918), Léto (1919), Kruhy (1921), Hlasy (1923), Vdova (1930), Peřeje (1931), Rýmy (1932)* – epigrams in this garner were dignified continuators of K.H. Borovský's epigram, *Podobizny básníků (1933), Poledne (1934), Hrst epigramů (1935), Z Mého Polabí (1935), Rok (1935), Host (1937), Poslední básně (1938), Básně Otokara Fischera (1925-26)* which reflected his poetry and Czech language feeling in the time of wide bilingualism. German, French masters of verse, who were very constricted close to Fischer, are secretly presented in his poetry.

## 2 Definition and theory of translation

This chapter focuses on the explanation of translation and also gives basic information about this topic.

Scott Arthur Finley defined translation as: “*A removing, transferring, from one place to another. The turning from one language into another*”. (Finley, 1965, p. 295)

Voltaire’s definition of translation is “*Translations increase the faults of a work and spoil its beauties.*” (Finley, 1965, p. 295)

The good translator should know the language, from which he translates the language to which he translates and the factual content of translated text, this means geographical, cultural and historical background. The translation should act as an artwork. Jiří Levý defined translation as:

*“Překlad jako dílo je umělecká reprodukce, překlad jako process je původní tvoření”.*

*“Translation as a piece of work is an artistic reproduction, translation as a process is original creation.”* (Levý, 1983, p. 401)

### 2.1 Linguistic methods and processes

The theory about translation used in this chapter is according to Jiří Levý and Dagmar Knittlová.

The empiricists defined what a translator should know: 1) the language from which he translates, 2) the language to which he translates, 3) the factual content of the translated text (i.e. historical and geographical background, various author’s specialties and the relevant field of literature). There is sometimes added information that translation should act as an artistic piece of work. The principle of linguistic questions is undoubtedly what both languages have in common or what differentiate them.

Concerning the formal linguistic stratification of the language system, Catford attempted to differentiate the translation process (A Linguistic Theory of translation –

An Essay in Applied Linguistics, London 1965). (Levý, 1983, p. 24) He differentiated between restricted translation and total translation. Restricted translation means a translation within one language level, i.e. phonological, lexical or grammatical translation. Total translation is not limited to linear conversion within one grammatical level; very frequently matches to the grammatical device of the original language, i.e. the lexical device of the targeted language so that it creates functional advance from one language to another.

Another differentiation was introduced by Jakobson. He distinguished three basic types: a) intralingual translation – interpretation of terms in the same language, b) interlingual translation – translation from one language to another, c) intersemiotic translation – interpretation of signs in one semiotic system, i.e. interpretation of painting with words.

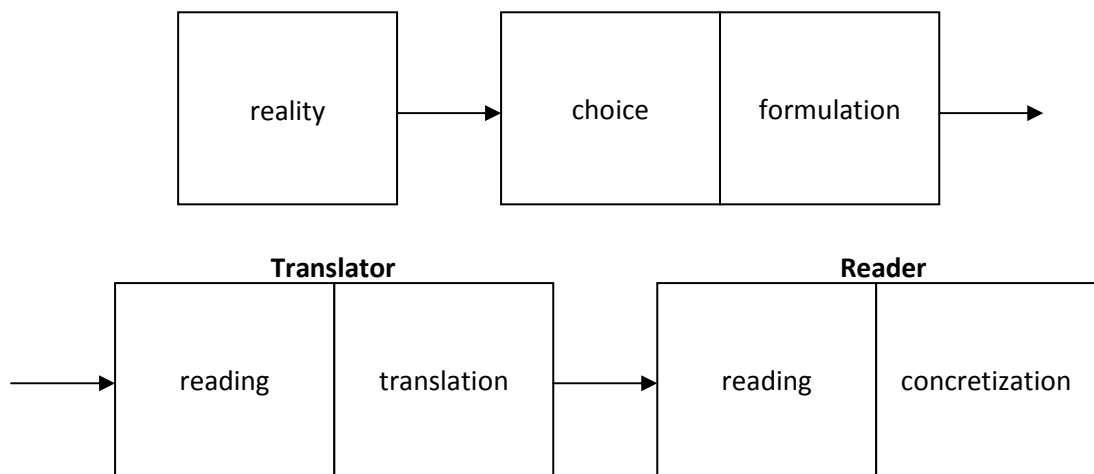
As most important aspect in theory and practice of translation is considered to be the functional aspect which examines which communicative function has individual language elements and which can perform full function in their own language. In 1913 cofounder of Prague Linguistic Group, Vilém Mathesius, formulate a functional aspect of translation (Levý, 1983, p.25):

*“...vlastní podstata přebásnění je úsilí o vzbuzení uměleckého účinku i třeba jinými literárními prostředky, než jakých bylo užito v originálu...často stejné – nebo přibližně stejné – prostředky docilují různých účinků. Zásada, že důležitější je rovnost uměleckého účinku než stejnost uměleckých prostředků, důležitá především při překládání básnických děl.”*

*“...proper principle of version is an effort to awake an artistic effect also with other literary instruments, than it was used in original – often the same one – or approximately the same – instruments reach different results. The principle, that equality of an artistic result is more important than uniformity of artistic instruments, important in the first place when translating books of poetry.”*

The translation theory is used from Jiří Levý – Umění překladu and Dagmar Knittlová – Teorie překladu.

Translation is communication. Exactly speaking, translator decodes the message, which is involved in the text of original author and rephrases it to his own language. Reader decodes the message in the translated text.



(Levý, 1983, p. 42)

This chain with staging of translator theatrical piece of work is even more complicated. Theatrical set decodes the translator text and makes the new message, which is received by audience later on. The semantic analysis of the artwork can be approached from two aspects: a) communicative – the processes are stated what happens when author tells the notice to receiver, b) representative – means what the piece of work embodies and in which relationship is the concept according to author and scheme of factors.

There are three phases of translator's work.

- 1) Understanding the draft – a good translator must be above all a good reader

We have three levels:

- a) Understanding the text, i.e. philological understanding ( an equivocality of words can lead to the errors)
- b) The ideological and aesthetic values, i.e. ironical or tragical coloring – the translator should be able to recognize it.

The magic number “three” and use of only odd numbers was considered characteristic for fairies. Suppression of symbology depletes characteristic value of magic formula.

- c) Understanding the art units, i.e. characters, their relationship, background, the author's intention
- 2) Draft interpretation
- With an incommensurability of both language materials, complete semantic match between the expression and translation of the draft is not possible.
  - It is very often case, that mother language is not significantly capable of translation such as original. The translator must specify the meaning and decide for one of the proximate terms. And he needs to know the reality hidden behind the text. It is necessary to notice three moments.
- a) Finding an objective idea of the work - as much as possible to suppress their subjective interventions
  - b) Translator's interpretative attitude
  - c) Interpretation of work's objective values from this attitude - an artistic interpretation must come from those idealistic virtues, which occurs in work. In the concept of translation is given to the foreground a theme, which was secondary in an original text and so the work appears in absolutely different context.
- 3) Rewrite of the draft
- There is a need of artistic valuable stylization of the reality from the original author, on contrary we ask for artistic rewrite of the draft from the translator. Therefore he needs stylistic talent.
  - Language translation issue concerns following questions:
- a) Connection of two language systems
  - b) Memory of original language in translation stylization
  - c) Tension in the style of translation, which rises because the idea is transferred into the language in which it was created – discovering and selection start when the translator has more stylistic options available and he must choose between them according to the draft's needs. The translator must have language imaginary and inventiveness. Sophisticated translator's knowledge of the work, gives them more translation solution to choose. The greater is his artistic and linguistic talent; the improved instruments to this correct interpretation are given.

Dagmar Knittlová adverted to Canadian authors Vinay and Darbelnet and their seven basic processes of translation which includes: 1) transcription – a transcription of more or less of the target language, 2) calque – a literal translation, holding the same structure of the vocable, 3) substitution – a replacement of the linguistic instrument with another one – equivalent, 4) transposition - necessary grammatical changes in consequence of a different system of language, 5) supermodulation – a change of an aspect, 6) equivalence – an usage of the stylistic and structural instruments different from the original, mostly in the field of expressivity, 7) adaptation – a substitution of a situation described in original text with different adequate situation.

Knittlová also mentioned American theorist Gerard Vázquez – Ayora and his strategical processes suitable for a good translation practice. Vázquez – Ayora defined 8 processes: 1) transposition, 2) supermodulation, 3) equivalence, 4) adaptation, 5) amplification – an extension of the text, 6) explicitness – adding expositive information, 7) elision, 8) compensation (Knittlová, 1995, p. 9)



### 3 Otokar Fischer and his theories

Information and theories are used from books by Jiří Levý – *Umění překladu*, Otokar Fischer – *K Dramatu; Duše, slovo a svět* and Jiří Kudrnáč – *Česká literární kritika v dotyku se strukturalismem (1880-1940)*.

Otokar Fischer claimed that the stage of translation of the poetic work should always be worked up by two writers to take account not only for linguistic correctness, faithfulness and poetry, but also for practical conditions. Transcriptions should be related to translation of pentameter - a line of verse of five metrical feet (Scott, 1965, p. 216) and hexameter - a line of verse of six metrical feet (Scott, 1965, p. 127) which are very important for modern verse practice.

Dactylic pentameter is distant analogy of classic alexandrine. An alexandrine is in French prosody a line of twelve syllables. It has been the standard meter of French poetry and the equivalent in English verse is the iambic pentameter. (Cuddon, 1977, p. 23). They are common in drama in English used by William Shakespeare and Christopher Marlowe. It is rived in two halves exactly stated by caesura. Caesura is a break or pause in a line of poetry, dicated, usually, by the natural rhythm of the language. In most cases, caesura is indicated by punctuation marks which pause in speech: a comma, semicolon, a full stop, a dash etc. (Cuddon, 1977, p. 96) This caesura in the middle of the verse is so typical, that it cannot be avoided, skipped or moved in translation. It is very difficult to find in the Czech language appropriate number of monosyllables, that is why committee acknowledged “in addition to old transcript, the new form with third disyllabic, which needs strong pause, preferably punctuation”.

According to Fischer there were few translators in our country, who assumed the requirement, that in the conversation it should not be recognized whether Gallicism, Germanism or Anglicism are used. The dialog should flow as its author used native language. Otokar Fischer emphasized that our translators should be able to represent correct sense and internal rhyme of a dialog.

Internal rhyme occurs in a single line of verse. Rhyme should not be an impediment of consequentiality and clarity; other way round the rhyme should be natural, as it is natural to us to speak grammatical. Rhyme should not be a burden of a thought, but it should help its birth. Who forms rhyme, connects the soul of two things, two entities, two tones. (Levý, 1996, p. 128)

The most difficult task of translator was, according to O. Fischer, to translate the title of the poem correctly. As an example he pointed out the case of attempts translating William Shakespeare's *Taming of the Shrew*. Sometimes it is necessary to use paraphrase or even free compensation. (Levý, 1996, p. 131)

Another problem is with pointing places in the poem, which besides its meaning also has an independent existence of philosophy of country, that appear as a quotation in other works or daily life. What he called the beauty of the poem was not only dependent on metric system and succession of rhymes, but the most important issue is given by breathing pauses, especially the choice and succession of phoneme in the middle of individual verses. It was the issue of poetics how to express the sound succession, this relations and series of vocals and consonants.

Otokar Fischer had few questions. What if the poem loses the musical appreciation, the most important part? Would not be better to leave the poem untranslatable? And if it succeeded to leave her musicalness, to the prejudice of content, is it all along the translation at all? Fischer formulated those questions to indicate that he fully understood the antagonism of principle of many admirers of foreign poetry against attempts of its transmission.

Fischer asserted that it was undoubtedly and for our purpose important, that those effects grew up from the spirit of certain language and that it cannot be transposed to other without making changes. In other words, it means that the poem is needful to compose from the spirit of new language. He said that translation of artwork has its acceptance and justification only when it is an artwork itself. He supported that it can become the real creative activity from an average poem.

To demonstrate the justification of this opinion he critically looked at several advanced thoughts. In his publications he mentioned the supposition, enhanced by translation arts (Tychon Mommsen, 1858), that it is always easier to translate from the language cognate to the language of original. Fischer opposed with an argument that closeness of two languages have their difference, which are even more substantial.

Another prejudice, which insinuated especial ease of translation where original is in unbound speech. Otokar Fischer argued back that it is not off hand to talk about simplicity. Rightly unbound speech has its own immanent rhythm, act, own personal expression. It is even more apprehensible, that it cannot be displayed by scheme and scansion. He mentioned that in English language is translated every *indeed, I'm afraid, truly, rather* by which the conversation in England is gradated. (Levý, 1996, p. 135)

Fischer demarcated two opposite aspects of principle of poetical creation. First of all he used Edgar Allan Poe's expression, how Poe wrote his "Raven" with artful forethought, how consciously he behaved with refrain "nevermore" and other components of poem. The second one emphasized unpretentiousness, artlessness, spontaneity of creation. Fischer summed up both aspects to the conclusion that respect to the poet is necessary to complete with respect to the language. (Levý, 1996, p. 136)

But there is lot of places where our native language gives an opportunity to compete successfully with foreign language. When we consider the invincible difficulties conditioned with the structure of foreign language and the difference with ours, it is needed that in translation abilities was found compensation coming from the spirit of native language. Philological research must be naturally based on original and can use the translation only with big guardedness.

Fischer defined point of concurrence between original poetry and translation. He did not accept the supposition, that sometimes the translation was equivalent to artistic creation itself. Translation is a borderline activity, which arises from synthesis of scientific and artistic instinct. It cannot be compared to original work, because it does not bring new components in principle. Translating poetry means transferring it to different material,

to material, which partly dictates itself own new conditions and sustains also necessary variation from the draft.

When Fischer himself tried to define good translation, he used a metaphor from the fine art, explaining that translating is not the same “jako když se v galerii kopíruje starý mistr; že běží o odlitek; o napodobení” (“as when the old masters are copied in the galleries, neither as a casting nor an imitation”). According to Fischer, that comparison failed, because they ignored the basic fact: (Levý, 1996, p.136)

*“...překládat básnické dílo, to znamená přenášet je do jiného materiálu, do materiálu, který si zčásti diktuje své vlastní nové podmínky, a zdůvodňuje tudíž i nutné odchylky od předlohy”*

*“...to translate poetic piece, is to transmit into another material; into material which partially dictates its own new conditions and therefore justifies the necessary deviations from the original as well”*

He also mentioned literal translation. It also has its own place: for school trainings, studying languages, for “drawing cards”. But he conceded that it would be ridiculous if literal translation would mean to translate truly.

To describe the sense, word change is needful. It is important to contemplate the whole sentence, context and rhythm. Fischer asserted that it is not possible to give transcriptions; every piece of work must be solved with its own way. Each translator should approach to his work with premises. He defined essential sign of true translator with two words: *tact and selection*.

*Tact* is needful, when translator recognizes the cases, when personal or local name of original needs home localization. Even the best translator cannot avoid the fact, that he would use something of his own work and use it in the foreign piece of work. And so those inevitable insertions are the most cogent sign of translator’s effort.

Second principle is even more important, *the selection*. Each and every verse exercise so that we decide what is considerable and what is inferior, to reduce it. That means to choose. But this is the spirit of translation. The translation happens at continuous control of vigilant consciousness. That means to search, consider and choose all the time. At one point it is important to decide for the exact observance of the words; on the other it

is all about to catch the right mood, smell, and descant, at last it is the point, pun and jest.

When there is a plot, it is not admissible to change. The translator should know the plot of original more brightly than it is expressed in the poem itself. The moment of selection is closely related to the exact sense of purpose. The translation is always made for someone. Fischer said not any translation is irreplaceable so that it cannot be improved. That translation from the Czech language was made to show a little bit of Slavonic world. He referred to the translation, that it was not all about showing something new, but to give it in new form. It can be said that this was the moment of Czech lyrics' insight to the world.

Czech country was preferred to foreign country in publication. Fischer claimed that translation is subjugated to changes of individual, national and contemporary variances. And that:

*“Básnické dílo má i v překladu podržet rozměr originálu”*

*“Poetry work should keep rhythm also in original.”* (Levý, 1996, p. 142)

Rhyme is sensible only when it eases associations, when it occurs like apparent hint and not like a resistance. It is very positive when a poet uses the language as an artistic value, the language which is his native. Here is a contact point between original poetry and translation. To avoid misunderstanding, it is necessary to suggest that the contact point does not mean identity either the level.

Another question Fischer mentioned in his publication was, to what extent is our native language capable to high and difficult translation tasks. He explained that translation does not arise under the language, from which it is translated, but to the language to which it is translated.

Concerning chronological division of translation, Fischer divided it to three epochs: 1) Jungmann's era – revivalist era, enthusiasm that can be expressed in the Czech language. There were translations of Milton. 2) Vrchlický's era – swing of the language,

rhetorical pathos, lyricism, and mostly “catching up” Europe, 3) The 20<sup>th</sup> century era – this era came with new requirements of speech, deliverance and revision.

The next influence, based on Fischer’s opinion, was political situation in Europe. It all depended on the translators of that time, if the dreams about new Europe came true and that they had powers in their hand to overcome the distance between nations. To overcome the distance was a question which Fischer answered, that it is the main principle of translation.

#### **4 William Shakespeare – “Macbeth”**

Shakespeare’s tragedy Macbeth was issued posthumously in 1623. A theatrical performance is preserved from 1610. Shakespeare drew an inspiration from popular tradition of witches and mostly from Holinsher’s Scottish Chronicle, in which the government of the historical King Macbeth (1040-1057) tells accordance to national legend and where Shakespeare found the details for murder committed on Duncan. In the first and the fourth act is a political conversation between Malcolm and Makduff. (Fischer, 1947, p.3)

It is a literal echo repercussion taken from the chronicle’s draft. The names and data are diffracted just little. On the other hand in matters of internal composition, poetry, chronology, location and characterization retained independence. Ballad structure of Shakespeare’s Macbeth influenced by draft, storyline and poetic intention showed that drama was not structured equally. With suggesting impressions are related that some details could be taken in symbolic sense, others in relation to future storyline. Numerous documents of ambiguity and dramatic irony were reasonable.

Shakespeare showed more than his arts, in which he simultaneously described the dual action in Macbeth: first, illustrated as the one, which can be seen and heard, second, which can be only marked and sensed. The whole work has a poetic method of suggestion and unfinished words. The unfinished words mean the opposite to

“unconsidered”. With pent technique and psychological depth, Shakespeare gave the possibility to supernatural powers to intervene the mortal’s action.

He brought the light to the depth of human’s dreamery, subconsciousness and craziness. He solved the deepest moral contradiction of guilty and conscience on historical-mythical basis. He demonstrated murderous act, which resulted from mental necessity and carried out the bloody purgation on both offenders according to irreconcilable reverse of men’s and women’s character. The plot develops from murder to murder.

The horror of Makduff’s family towed to death, criminal victimization of two innocent chamberlains stained with blood, are effectual opposites and supplement of central storyline, which is grouped around regicide committed only from ambition. What preceded the murder and what is showed in monologue is painful ignition with destructive demon of soul. It is dramatically compacted and royally arrogant human feeling, feeling magnetized with blood.

Shakespeare deepened the mystery of evil and interlocked the existence of three witches on Macbeth’s act. The evil was dignified to the principle of wielding the nature. He put a human action to the symbols of characterization, motifs of human heart, intellect and will. Witches’ scenes are characteristic external feature of the whole piece. These and other components of this work, unique in its drama, its purgative power, influenced playwrights and philosophers in France, Germany and our country.

## **4.1 Translation of “Macbeth” in Czech lands**

The materials used in this chapter are from the publications by Otakar Fischer – Macbeth and K dramatu.

The tragedy of Macbeth did not endear that much like Shakespeare’s Hamlet or Romeo and Juliet. Macbeth is the first Shakespeare’s translated drama, which was played on the stage on 20<sup>th</sup> January, 1839. Shakespeare among others got also into the Czech letters. New conception made by Jaroslav Kvapil in 1916 was very famous event, because

immediately after that Shakespeare's cycle was played at the National Theatre. In 1851, director Chauer began with Macbeth, the Shakespeare's performance on Czech stages. He also got into Czech letters.

That was in 1786 when K. H. Thám tried to Czechify Shakespeare. It was a reflection of current level of our literature and native language. Thám's draft was not the original, neither good translation from Wieland and Eschenburg, but theatrical elaboration. Jungmann noted in his vocabulary Historie České literatury, that Thám translated accordance with Schiller. But it was a mistake, because Schiller translated Macbeth 14 years later after Thám. Thám had used translation of F.J.Fischer.

F.J.Fischer was an actuary of Prague book censorship. In years 1777-8 he adapted four Shakespeare's plays for the Prague theatre. He became a member of Wahr theatrical company in Prague in 1788. He also worked for a long time in Germany and corresponded with Goethe. Goethe appreciated his modest worth as: (Fischer, 1919, p. 235):

*“Ale i tomu muži, jenž nám pomáhal založiti divadlo, zachováme vděčnou vzpomínku.”*

*“But also we will perpetuate grateful memory to a man, who helped us found theatre. “*

The same was said about his Prague adaptations of Shakespeare. Collected work “Schauspiele von Shakespear für das Prager theater adaptirt”, which included Macbeth, Merchant of Venice, and Richard II. and Timon, was published in 1788.

Criticism of this work was not good. An adaptation of Macbeth was very weak. There was a reduction of number of characters, from 26 to 10, when F.J. Fischer omitted the figure of King Duncan (so his murder was misguided) and also Lenox, Ross, Angus, Makduff's wife and others. Witches' scenes were changed beyond recognition, Macbeth became a coward and his wife became a harridan. This unshapely Shakespeare was the first source of our literature.

There was a book published in 1782, in Jindřichův Hradec, which was titled: “Makbeth, Vůdce Šottského vojska. Z německé Komedy v Češtinu přeložený; V pěti Dílech, a osmnácte smutných Představeních vyobrazený”, (“Macbeth, leader of Šottský troop, from German Comedy into Czech translated; in five Publications and eighteen



sorrowful performances interpreted”). It is truly evidenced, that it was F. J. Fischer’s adaptation, which was used.

In 1786, publication from Schönfeld was introduced in Prague: “Makbet. Truchlohra v pěti dějstvích, od Shakespeara”, (“Macbeth, Tragedy in five acts, by Shakespeare”). Karel Hynek Thám translated it into Czech. Thám knew that he was translated it at third hand. It was obvious, that his translation did not belong to history of our relationship to English literature, but it went back to the influence on German taste and bad taste. Thám’s translation was similar to F. J. Fischer’s translation. Shakespeare’s translation after bad elaboration did not show evidence of our large ideas and high expectations.

Thám’s merit of Czech language could not be denied. Probably F. J. Fischer’s translation was not the only source. Sometimes he had some more Shakespeare’s sentences added in his translation. Thám described Macbeth’s death and Makduff’s last speech with sentimentalism, which did not appear in the text from 1777. Besides the book, he also used some stage hologram. This suggested some translation mistakes, explicable by oversight of bad copy.

As an example, in the seventh act Macbeth spoke about water of his “life” (“života”) instead of water of his country (“země”) – (german “lands” was read as “lebens”). Here came a question, to what degree Thám understood Shakespeare. There is an evidence of mistakes made by careless translator’s attitude to original text. On page 51 “dokud veliký les Birnámský na kopci Dunsyánském na něj přitáhne”, but it should be translated “na kopec pro Dunsinaneskému”. Another mistake is on page 53, when Macbeth should see two “říšská jablka” (reichsäpfel), but Thám translated it as “rajská jablka” (tomatoes). (Fischer, 1919, p. 240)

It was known, that in the 18<sup>th</sup> century there were made theatrical manuscripts for scene purpose according to Shakespeare. There was a manuscript written in gothic type, untitled with era, saved in archive of the National Theatre: “Makbet, dle Šekspíra zčeštěná truchlohra v 5ti jednáních H. Kuklou”. The draft of this translation was probably Thám’s translation. Kukla (a writer or an actor, it is an unknown fact) plagiarized word after word, but still did not depend only on Thám. There were added some characters, whereof Kukla’s adaptation enriched Thám. Kukla restored King’s

role, demonstrated Banquo's murder and Makduff's assault on the castle according to Shakespeare. Even though these complements were based on the German translation, there was a tendency to return to more appropriate text. (Fischer, 1919, p. 240)

A big progress, in both rhythmical and poetic side, noted J. V. Sládek's translation. It was released in 1896 as the book of "Sborník světové poezie", ("Memorial volume of world literature"). Two years after it was released as the first book of Shakespeare's work issued by the Czech Academy. On April 6<sup>th</sup>, 1902 Sládek's translation was introduced on the stage at the National Theatre. When Sládek announced his new translation, he met by conservatives with refusal. When he came through and became a translator at the National Theater, and Sládek lived to see enthusiastic, sometimes uncritical appreciation.

His translation brought something new and valuable, but he cannot be considered as the best Shakespeare's translator. Sládek himself added, that after thirty, fifty years would be seen, as he looked on Thám: (Fischer, 1919, p. 248)

*"Jsem si jist, že nový Shakespeare potom zas bude zrovna tak nutným, jako nové překlady většiny dramát..Každý nový svědomitý překlad, ať pochází od kohokoliv, své ovoce ponese, ani jeden není zbytečným",*

*"I am sure, that the new Shakespeare will be as necessary as the new translation of the most plays...Every new conscientious translation, no matter from who it comes from, it will fructified, neither one of them is needless."*

According to Otokar Fischer, Sládek's Macbeth did not sound very "macbethovsky", ("macbetish"). In Sládek's Macbeth, character Ross said, that "zvěst za zvěstí šla *jak krupobití*" ("tidings after tidings went like hail-storm), in older translation was like "*po poště*", ("by post"). Another example is when Lady Macbeth was calling on ghosts: "K mým ženským prsům spějte, sajte žluč tam za mléko", this translation of "take my milk for gall" was incorrectly considered as wrong translation. It was more exaggerated translation of words by Sládek. Otokar Fischer found only mistake at the end of the 4<sup>th</sup> act, in Shakespeare's Macbeth, Makduff said, that he could boast and cry too, Sládek translated wrongly with the past tense: "A já jsem hrát moh úkol ženy svýma očima a šermovati chlubným jazykem!", which has lost the important Makduff's confession.

Occasionally by Sládek's translation, the expressiveness of the words was decreased, as according to Kollár, his meaning of the word "boží bojovník", ("god's warrior) was by Sládek turned down to "boží vojín", ("god's soldier"). Despite all these details, Sládek excelled over his predecessors. Mostly where there was scenic lyricism, especially in beautiful words about Macbeth's life. Verses of the 5<sup>th</sup> act best described what "Sládkovský" translation is.

Sládek's version:

"Již zhasni, malá svíce, shasni již!  
Jest život jenom putující stín,  
jen herec ubohý, jenž chvíli svou  
si vykračuje, řádí na prknech  
a potom o něm neslyší se víc.  
To povídka, již vypravuje blb,  
Jen hluk a vřava, neznačící nic."

Otakar Fischer's version:

.....Zhasni, světýlko!  
Je život stín jen bludný; bídný herec,  
jenž chvíli svou si řádí na prknech  
a nadýmá se, a pak dost; jen bajka  
Již vypravuje blb: v ní řev a vztek,  
leč smysl žádný.

It is trenchant in expression, symmetrical of its own form. And also it is smart in its endings. Here is the extract from original text:

....Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his honour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

(Fischer, 1919, p. 231)

It has the same thought, but the form, structure and rhythm are different. Sládek translated literally. He could find an expression in Czech which matched the original. On the other hand his style of translation resulted in ambiguity. In Macbeth he never forgot to translate every "almost", "very", "scarce", "is said" from original. (Fischer, 1919, p. 250-251)

## 5 Analysis of Macbeth

In this part of the bachelor paper, the reader will give an idea of Fischer's theory summarized in the previous chapter. There will be given extracts from William Shakespeare's Macbeth and Czech translation of this literature piece and Christopher Marlowe's Edward II. also compared to the Czech version of translation. The theory is summarized in 8 main points followed by the extracts and analyses.

1) Quantity, which is meant by shortness and length of unstressed syllables, is important for O. Fischer in rhyme. He used it to revive the language and avoid the monotony. He placed this long-syllable word at the end of verse or in front of caesura. Similarly, he used foreign words or pointed words (words with the main meaning).

Ross: Leč Makbeth, ženich Války, obrněn,  
se na něj, rovný na rovného, vrh,  
zbraň proti zbrani, síla proti vzpouře,  
až zdeptal jeho vzdor. A **vítězství**  
nám posléz připadlo.

Prvá: Plavcova žena kaštánky má v klíně,  
A mlask a mlask a mlask. Já řekla: "Dej!"

"Pryč, strašidlo!" řve bába **bachratá**. (Fischer, 1947, p. 22)

There are pointed out the long-syllable words at the end of the verse in this extract to prove the Fischer's theory. First example is the the word "vítězství" in the 4<sup>th</sup> line of the first verse and secondly word "bachratá" at the 3<sup>rd</sup> line of the verse.

2) He emphasized the conversation of individual participants, when its purpose does not result from individual words but from the way of dialogue. Fischer used

communication functions of notices separately and he evolved the plot on its basis. He used the literature figures of paradox, irony and tergiversation. Definition of irony is the use of words, with humorous or satirical intention, so that the meaning is the direct opposite of what is actually said (Scott, 1965, p. 151). Here is an example from Act 2, scene 1:

Makbeth: Nevíš? Ty sám.  
Zdroj, temeniště, zřídlo krve tvé  
jsou ucpány; tvé krve pramen ucpán.

Makduff: Váš otec, král, je zavražděn.

Malkolm: Ó! Kým?

Lennox: Jak se zdá, sluhy ve své ložnici.  
Jich tvář, jich ruce krví byly rudé,  
jich dýky též: ty, neotřeny, našli  
jsme na poduškách.  
Zrak měli skelný, byli zděšeni:  
Těm ničí život neměl býti svěřen!

Makbeth: Ó, zuřivosti mé mi líto přec,  
v níž jsem je zabil.

Makduff: Tys je zabil? Proč?

Makbeth: Kdo spojit může hrůzu s moudrostí,  
s věností neúčast, hněv s dobrotou?  
Má příliš prudká láska předběhla  
můj rozum liknavý. Zde ležel Duncan,  
krev zlatem lemovala stříbro pleti,  
a čerstvé rány byly průlomem,  
jímž prodírá se smrt – Tam vrahové  
v řemesla svého barvě; sedlá krev  
jim vlála s dýk jak trásně necudné.

Kdo moh' se zdržet, v srdci maje lásku

i odvahu se k lásce znát?

(Fischer, 1947, p. 42)

The cases of ominous dramatic irony are particularly important for creating tension in plays. When the audience understand the implication and meaning of a situation on stage, or what is being said, but the characters do not. The usage of ambiguous motifs, ironically showing into future, is famous in Macbeth by William Shakespeare.

Here is an example, when Macbeth came to the Invernesse castle and announced to his wife, that King Duncan is coming. Lady Macbeth answered:

Lady Makbethová: Ten příchozí musí být opatřen! (Levý, 1983, p. 179)

(Translated by J. V. Sládek)

Lady Macbethová: Ten, kdo jde k nám, si zvláštní péče žádá! (Fischer, 1947, p. 31)

Lady Macbeth: He that's coming must be provided for.

(Shakespeare, 2005, p. 34)

The reader can see the perfect example of dramatic irony in this extract from Macbeth. The meaning of the sentence "He that's coming must be provided for" and its Czech translation is ironically said. It does not mean that King Duncan will have special treatment at the castle, but later on the King Duncan will be murdered by Macbeth.

Ironical murder expressed by Fischer is more apposite than expression by Sládek.

At the beginning of third act, Macbeth invites Banquo for feast at parting, and Banquo promises, that he will come. Audience understands that as dramatic irony, and knows that Banquo will be murdered and at the same time it is foreshadowing of ghost Banquo at the feast. This act was better translated by Sládek than Fischer.

Makbeth: Jen při hostině nescházejte nám.

Banquo: Já, pane, scházet nebudu. (Levý, 1983, p. 179)

(Translated by J. V. Sládek)

Makbeth: Leč jistě přijď!

Banquo: Já přijdu, pane. (Fischer, 1947, p. 47)

Macbeth: Fail not our feast!

Banquo: My lord, I will not. (Shakespeare, 2005, p. 68)

Banquo at the moment when passing the hidden murders, said, that it is going to rain, “padat déšť”. First murder ironically shouted, let the Banquo’s head fall.

Banquo: Dnes v noci dostaneme déšť.

První vrah: Má dolů! (Levý, 1983, p. 180)

Banquo: Dnes v noci bude pršet.

První vrah: Jen ať prší! (Fischer, 1947, p. 52)

But the ambiguity was best expressed by E.A. Saudek:

Banquo: Mračí se na déšť!

První vrah: Tak ať tedy spadne! (Levý, 1983, p. 180)

Banquo: It will be rain tonight!

First Murderer: Let it come down. (Shakespeare, 2005, p. 78,80)

3) Rhyme (is two or more words with the same sound (Carter, 2001, p. 255) should not break logicality and clarity of the storyline. It should have a natural effect.

Makbeth: Být, čím jsem, to není nic,  
leč bezpečně tím být. Mám z Banqua strach,  
a **důvodný**; to proto, **královský**  
že duch mu vrozen. Přemnoho si troufá.  
Leč nejen že má mysl bez bázně:  
má moudrost, neklamnou jež vůdkyní  
jest jeho chrabrosti. Jen on má cosi,  
co strachu nahání, čím je deptán je  
můj genius, jak Oktaviem prý

kdys Markus Antonius byl. On káral  
 ty sestry, jak mne pozdravily králem,  
 a chtěl být osloven; pak věštily  
 mu zdar, že králů založí prý rod.  
 Mně na skrář neplodnou jen korunu,  
 mně žezlo neúrodné daly v dlaň,  
 z níž cizí ruka vyrve je, neb syn  
 mne nevystřídá. Je-li tomu tak,  
 pro Banquův rod já poskrvrnil se, proň  
 já laskavého zabil Dunkana,  
 jen pro nějv číši svého míru žluč  
 jsem nasypal a poklad věčnosti  
 dal odvěkému vrahu **lidstva**, krále  
 bych stvořil – krále z ledví **Banquova!**  
 To stát se nesmí! Na život a smrt  
 Já osud raděj vyzvu v boj. Kdo tu? (Fischer, 1947, p. 47)

The rhyme is shown for example in the third line of the verse “důvodný = královský”, and “**lidstva**=**Banquova**” on the 22<sup>nd</sup> and 23<sup>rd</sup> line of the verse.

4) The title of the piece itself can be a big problem for the translators. The name of the title is hinge for the writers. A main thought, an essential motif can be expressed with the title of the piece. Also it may act as the key to understand the piece. Translator’s work is very important at this point. Incorrect translation of the title can confuse the readers. The good example is translation of Shakespeare’s comedy Twelfth Night, or What You Will into Czech language as “Večer Tříkrálový neb Cokoli chcete” (translated by J. V. Sládek). Twelfth Night is considered to be a reference to Epiphany, or the twelfth night of the Christmas celebration (January 6<sup>th</sup>). The first part of the English version of the title does not correspond with Czech one. It is obvious that



translator used the term which the Czech readers will understand better than if the author translated the title literally. “Twelfth Night” means in Czech “Dvanáctá noc”.

With translation of Shakespeare’s Macbeth, Otokar Fischer did not have a problem. He only adapted the name of main character to the Czech language - “Macbeth” to Czech version “Makbeth”.

5) Otokar Fischer faced the problem how to express idioms – a form of expression, construction or phrase peculiar to a language and often possessing a meaning other than its grammatical or logical one (Cuddon, 1977, p. 321) - in translation. Different sayings, proverbs, comparison experienced in English language, for Englishmen easily understandable and obvious, may cause, with literal translating, problems to the Czech readers. He denied translating idioms word by word. He adapted their meaning to the Czech equivalent.

Lady Makbethová: Přijďte, duchové,  
vy, kteří smrtonosných myšlenek  
jste průvodci, a ženství zbavte mne:  
**od hlavy k patě** nejkrutější necht’ zlo  
Mne prosákne! (Fischer, 1947, p. 30)

Lady Macbeth: Come, you spirits  
That tend on mortal thoughts, unsex me here,  
And fill me **from the crown to the toe** top-full  
Of direst cruelty! (Shakespeare, 2005, p. 32)

In these extracts the reader can see that Otokar Fischer did not translate the idiom “from the crown to the toe” word by word (which will be translate it as “od koruny po palec”), but used the Czech equivalent “od hlavy až k patě”.

6) O. Fischer considered the translation as an adjacent activity. It stands on the border of scientific and artistic style. It can never side original activity, because it does not bring the new elements, it only transfers thereby misforms. Translating poetry piece means to transfer it to the new material, which partly impose conditions the translator respects. It forms necessary variances from the draft. According to Otokar Fischer, an authentic translation does not require bondage, but freedom. Even the most accurate translator inserts something of his own to the foreign piece, whether it is from language or verse reasons. Those insertions are the most significant proofs of translator's efforts. On their principles are recognizable different manners of making the translations.

První čarodějnice: **Plavcova žena kaštánky má v klíně,**  
a mlask a mlask a mlask. Já řekla: "Dej!"  
**"Pryč, strašidlo!"** řve bába bachratá.  
Muž její, kapitán, jel do Allepa.  
Já se mu v cestu připletu,  
popluju za ním v řešetu  
**jak myš, jak myš, jak bez ocasu myš.** (Fischer, 1947, p. 22)

First Witch: **A sailor's wife had chestnuts in her lap,**  
And munch'd, and munch'd, and munch'd.  
"Give me," quoth I.  
**"Aroint thee, witch!"** the rump-fed ronyon cries.  
Her husband's to Allepo gone, master o' the Tiger.  
But in a sieve I'll thither sail,  
And, like a rat without a tail,  
**I'll do, I'll do, and I'll do.** (Shakespeare, 2005, p. 18)

První čarodějnice: **Námořníková žena kaštan pojídá.**  
Chroustá ho, chroustá. Já jí říkám:  
"Dej mi!"  
**"Kšá, čarodějko!"** zařve bába na mě.

Její kapitán má za cíl Afriku.

Budu ho stíhat v cedníku

A jako krysa skočím na ten pram.

**To udělám, to udělám, to udělám.**

(Josek, 2005, p. 19)

Here the reader can see the freedom in translation. Each translator uses different expression for the original words. As an example in original text, Shakespeare wrote in the last line of this verse “I’ll do, I’ll do, I’ll do”. Otakar Fischer translated this line as “jak myš, jak myš, jak bez ocasu myš”. There is no connection to the original text at all. Fischer used his own expression. Jiří Josek translated it as “to udělám, to udělám, to udělám”. But in this case the reader can see that Josek followed the original language.

7) According to certain theories, it is considered to be a dogma, that poetic piece of work should hold the size of original piece. Some verses contrast the style of the draft; however some verses reflect the poetic method of particular Czech translators. Generally, there are features which hold, marked as external form – e.g. an arrangement of strophe, a sequence of rhymes and metrical scheme. Characteristic features of translators are mostly in an internal form – e.g. areas of rhymes, proportional representation of grammatical rhyme, purpose to semantic pointing and purpose to a certain sound coloring. One of the interests is different translation of onomatopoeic words – the formation and use of words to imitate sounds; it is a figure of speech in which the sound reflects the sense (Cuddon, 1977, p. 466). Comparing two translations – Christopher Marlowe’s *Edward II* and William Shakespeare’s *Macbeth*, there are two different types of blank verse used in the draft. There is rhythmical regular syntactic closed verse in *Edward II*. and rhythmical freed syntactic opened verse – it has no regular meter or line length and depends on natural speech rhythms and the counterpoint of stressed and unstressed syllables (Cuddon, 1977, p. 288) - in *Macbeth*.

Dvě pravd je vyřčeno:

Toť šťastný proslov před nádherným dějstvem

her královských. – Dík, pánové. – Ni zlé

to pokušení světa onoho

být nemůže, ni dobré.

(Fischer, 1947, p. 26)

Fischer did not use the regular rhythm in this verse. He freely connected the words in no particular scheme.

The usage of the onomatopoeic words:

Třetí čarodějnice: Ratatatam!

(Fischer, 1947, p. 23)

Third Witch: A drum! A drum!

(Shakespeare, 2005, p. 18)

Třetí čarodějnice: Bumtarata! Bumtarata!

(Josek, 2005, p. 19)

Otakar Fischer and Jiří Josek used in their translation onomatopoeic translation of the original expression “a drum, a drum” to keep the sound of the expression.

8) One of the most important poetic forms, which appeared in the Czech translations, is considered blank verse – verse without rhyme, especially the iambic pentameter (Scott, 1965, p. 34) - primarily theatrical blank verse. Jiří Levý summarized his opinion about using blank verse in his book *Umění překladu*. In the Czech verse is more expressive structuring to the lexical units, in English verse to syntactic units. The Czech verse is composed of polysyllabic words, which are phonetically and unambiguous independent. A word can be considered as an independent rhythmical section of verse. Enclitics and proclitics are an exception.

Makbeth: Být / dokonáno, // když / to / vykonáno,

pak / nejlépe // to / rychle / vykonat.

Ta vražda // kdyby / sítě / zadržla

nad následky // a jeho / nebytím

cíl / zachytla // - by / pouze / rána ta,

(Levý, 1983, p. 347)

(Translation by J. V. Sládek)

Macbeth: If it were done / when 'tis done, // then / 'twere well  
It were done / quickly: // if the assassination  
Could trammel up / the consequence, // and catch  
With his surcease success; // that / but this blow  
Might be / the be-all / and the end-all here, (Shakespeare, 2005, p. 36)

Makbeth: Kdyby / to / jeho / koncem / skončilo  
V ráz / raděj / skoncovat. // Ta / vražda // kdyby  
Vše / další / vsákla, // v jeho / nebytí  
Cíl // kdyby/ ležel, // tak, / že / skončila  
By / navždy / jedna / rána / vše, // zde / aspoň (Fischer, 1947, p. 32)

In English verses, individual words are grouped together into sentential section, usually around one significant core. In the Czech verses is enhanced expressiveness of word boundary; in English verses is enhanced expressiveness of syntactic pause. From the linguistic point of view is this distinction motivated with differences between grammatical language (Czech language) and lexical language (English).

## **6 Biography of Christopher Marlowe (1564-1593)**

Christopher Marlowe was born in the same year as William Shakespeare, 1564. He was educated at King's School and awarded a scholarship to Corpus Christi College, Cambridge. He was one of the University Wits, the young generation of writers who were educated at the university of Oxford and Cambridge. After Marlowe left Cambridge in 1587, he wrote his first major work, *Tamburlaine the Great*, which was performed in London that year. Marlowe's career was short; he died violently in a fight in a pub. But at the age of twenty – nine he was the most famous and successful playwright of his generation. He wrote *The Jew of Malta*, *The Tragical History of Doctor Faustus*, *The Queen of Carthage*, *The Massacre at Paris* and *Edward II*. His

genres were tragedies and historical dramas, but he also wrote popular poetry, *Hero and Leander* and *The Passionate Shepherd*. It is difficult to evaluate Marlowe's work, as there are only few copies and many works were not even published. He was the first author who used blank verse in drama, soon followed by William Shakespeare. The Marlowe's death was hidden in mystery. At the age of twenty-nine, he was hit in the forehead by his companion. One theory came to the surface that well-educated Christopher Marlowe was responsible for much of the work attributed to Shakespeare. The play entered the stage on July, 1593, five weeks after Marlowe's death.

## 6.1 Analysis of Eduard II.

According to the Fischer's theories explained in previous part of the bachelor thesis, this part will give short summary of the theory followed by the examples of the extracts from another Fischer's translation, Edward II.

- 1) A placement of the long-syllable words at the end of the verse.

Král: Bud', starče, vítán **desetisíckrát!**

Ta láska, Spensře, poddanský ten cit,

Toť vznešené tvé mysli **svědectvím.**

Královna: Ach, neblahou mám zvěst.

Zde nejvěrnější Levune, přítel **náš,**

nám ústní nese vzkaz i **písemný,**

že královský můj bratr **francouzský**

se zmocnil Normandie, ježto ty,

můj pane, nedbals lenních **závazků.**

Zde dopisy, zde posel stojí **sám.**

(Fischer, 1922, p. 66)

There are several examples of long-syllable words in this extract which proves the Fischer's theory – "desetisíckrát, svědectvím, náš, písemný, francouzský, závazků, sám".

2) An emphasis of the conversation of individual participants and the way of a dialogue. An irony, paradox and tergiversation may occur in the dialog between individual participants.

Královna: Ne, Gavestone, tím mne urážíš.

Což nemáš dost, že krále zkazils mi  
a jeho choutek stal ses kuplířem –  
ty zlehčovat si troufáš i mou čest?

Gaveston: Ne, odpusť, milosti. To nechtěl jsem.

Král: Jsi s Mortimerem příliš důvěrná  
a tebou Gaveston je vypuzen.  
Já žádám, bys mi lordy smířila,  
sic nikdy se mnou nesmíříš se už.

Královna: Tvá výsost ví, že není to v mé moci.

Král: Pryč, nech mne tedy. – Gavestone, pojď.

Královna: Ty bídný, tys mi krále uloupil.

Gaveston: Ne! Vámi, paní, jsem oň oloupen.

Král: Již na ni nemluv. Ať si jenom štká.

Královna: Čím jsem se provinila, pane můj?  
Jsou mými svědky hořký pláč a hrud',  
jež puká, pane, žalem nad tebou;  
já nešťastná, ó, jak tě miluji.

Král: Mně svědkem nebe, jak tě v lásce mám:

Jen plač si; pokud vrácen nebude  
mi Gaveston, mně nechod' na oči.

(Fischer, 1922, p. 28)

There is a tergiversation used in this extract from the Edward II, when the King blamed the Queen that Gaveston should come back to him until that time, the King and the Queen should not see each other.

3) The usage of rhyme, which should not break logicality and clarity of the storyline.

Spenser mladší: Svlec tedy hofmistra, můj Baldocku,  
a jako dvorský kavalír si ved'.  
To není černý kabát s límečkem  
a samet lemovaný hedvábím,  
tu nepomůže čichat ke **kvítkům**  
a v rozpacích si s kapesníčkem **hrát**  
a vděčně rozplývat se při stole  
a komplimenty sekat **šlechticům**  
a dolů hledět, oči **přivírat**  
a říkat “prosím, milosti, jak račte”:  
tím přízně velkých pánů nezískáš.  
Bud' smělý, vtipný, odhodlán a hrd  
a nelekni se bodnout, nutno-li. (Fischer, 1922, p. 40)

There is an example of rhyme with words “kvítkům – šlechticům” and “hrát – přivírat”.

4) O. Fischer translated the title in the same way as Macbeth. He czechifies the name of the main character and translated the secondary title literally. “Edward II, The Troublesome Reign and Lamentable Death of Edward the Second, King of England, with the Tragical Fall of Proud Mortimer” was translated to Czech as: Eduard Druhý, bouřlivá vláda a žalostná smrt Edvarda Druhého, Krále anglického, s tragickým pádem hrdého Mortimera.”



5) An expression of the sayings, proverbs and idioms and the adaption of the meaning of the idioms to the Czech equivalent.

Kent: Já, lordi, z lásky k rodné zemi své  
se dávám k vám a krále opouštím;  
chci v sporu našem, státu na prospěch,  
být prvý, kdo **svůj život v sázku dá.** (Fischer, 1922, p. 53)

Kent: My lords, of love to this our native land,  
I come to join with you, and leave the King,  
And in your quarrel, and the realm's behoof,  
Will be the first **that shall adventure life.** (Edward II)

Baldock: Je marno truchlit, marný, pane, vzdor,  
Nám zbývá pokorně ti s bohem dát.  
**Nám kostky vrženy.** Mám strach, tvé též. (Fischer, 1922, p. 88)

Baldock: My lord, it is in vain to grieve or storm.  
Here humbly of your face we take our leaves.  
**Our lots are cast;** I fear me, so is thine. (Edward II)

The translation of English idiom “that shall adventure life” Fischer did not translate word by word but used the suitable Czech expression “svůj život v sázku dá”. And also “our lots are cast” Fischer translated to Czech as “nám kostky jsou vrženy”.

6) The freedom in the translation. It is shown the efforts of the translators to create the most significant and original translation.

Lancaster: Já na severu mnoho přátel mám.-  
Bud', pane, zdráv a **povol, sic tvůj trůn**  
se krví zatopí, a na hlavu  
ti rozhýčkanou hlavu hodíme,

**to hlavu odporného miláčka.**

(Fischer, 1922, p. 14)

Lancaster: And northward Lancaster hath many friends.  
Adieu, my lord; and **either change your mind,**  
Or look to see the throne, where you should sit,  
To float in blood, and at thy wanton head  
**The glozing head of thy base minion thrown.** (Edward II)

Otakar Fischer freely translated “either change your mind” to Czech version “a povol sic tvůj trůn” and “the glozing head of thy base minion thrown” to Czech language as “to hlavu odporného miláčka”.

7) A comparison to the rhythmical freed syntactic opened verse which Otakar Fischer used in Macbeth. In Christopher Marlowe’s Edward II., Fischer used regular syntactic closed verse.

Zří na Londýn  
můj vyhnanecký zor,  
jak byl bych v Elysium zavítal:  
ne z lásky k městu nebo měšťanům,  
však že tu žije on, ježž mám tak rád –  
můj král, jenž svírej mne v své náručí,  
necht’ sebevíc mne nenávidí svět. (Fischer, 1922, p. 9)

In the rhythmical regular syntactic closed verse are in each line of the verse the same numbers of syllables.

8) An existence of the blank verse. The word in the Czech verse can be considered as an independent rhythmical section of the verse.

Král: On / odešel // a / zanechal mi / žal;  
tak / palčivě // mne / nebolelo / nic

jak / nyní / ztráta / mého / miláčka;  
a / kdybych / za poklady / mocnářství  
ho / dostal / zpět, // já / nepřítelům / svým  
bych / dal / je / rád, // a byl / by / to / můj / zisk.

(Fischer, 1922, p. 34)

The reader can see, in this Czech version of Edward II. translated by Fischer, that each word stands separately and stand as an independent section of the verse.

Edward:        He's gone, // and for his absence / thus /I mourn.  
Did never sorrow go / so near my heart  
As doth / the want of my sweet Gaveston?  
And, / could my crown's revenue / bring him back,  
I would freely give it / to his enemies,  
And think I gained, // having bought /so dear a friend.

(Edward II)

On the other hand, in the English version, the words in the line of the verse are divided to the syntactic units.

## Conclusion

Otokar Fischer as a literary historian, theatrical critic and theorist, mostly translated from German, French, Flemish and English. He was a significant representative of Czech Germanics. He was concerned with the bohemistic and comparative problematic, focused mainly on style and psychological analysis of literature piece of work. He was a creator of modern Czech translation. Theater was his long-life interest.

Eduard Goldstücker used quotation from Friedrich Schlegel to express opinion about Fischer I must totally agree with: (Fischer, 1965, p. 10)

*“On sám je hoden víc než všechny jeho talenty.”*

*“He himself is more worthwhile than all his talents.”*

Otokar Fischer was a person of consequence. He wrote about necessity of work on history of Czech translation, in 1929: (Fischer, 1965, p. 198)

*“Překladatelské úsilí našeho 19. století zasluhovalo by podrobné a soustavné monografie; zračil by se v ní asi, ve zkratce, celý vývoj našeho nového básnictví.”*

*“Translation effort in our 19<sup>th</sup> century should deserve detailed and methodical monograph; it will reflect the whole progress of our new poetry.”*

In that period of time did not exist any type of monographs in our country, neither abroad.

Fischer had an influence on Václav Renč (1911 – 1973), poet and translator to many languages. As Fischer's student and admirer, he followed his theories.

Fischer was ahead of his time when he approached translating and made a revolution in this area. Fischer's translation of “Makbeth” was awarded a high value. It was appreciated long after Fischer's death and it is considered to be a breaking point in the history of Czech translation.

## Resumé

Cílem této práce je uvést čtenáře do problematiky překladatelství (konkrétně překlady Otokara Fischera). Otokar Fischer byl především básník a jeden z předních překladatelů, který měl nemalý vliv na budoucí překladatele. Otokar Fischer (20. 3. 1883- 12. 3. 1938), byl divadelní kritik, profesor historie německé literatury na Univerzitě Karlovy v Praze, novinář, dramaturg Národního divadla a překladatel v první třetině 20. století.

Pravidelně publikoval v novinách Přehled, Česká revue, Národní listy, Právo lidu a Lidové noviny. Aktivně se zúčastňoval antifašistických hnutí, kde hlavně pomáhal německým emigrantům a zbrojícímu Španělsku. Otokar Fischer spojil vědeckou činnost s prací překladatele. Byl orientován na německou pozitivistickou jazykovědu. Také spojoval jazykovědný výklad s moderními psychologickými procesy – to vše shrnul v teoretické eseji *Otázky literární studie*.

Dalším jeho významným dílem, kde shrnuje oblast dramaturgie, divadelní estetiku, a zmiňuje se o významných dramatických básnících a hercích je dílo s názvem *K dramatu*. Napsal spoustu monografií, například monografie o Nietzsche a jeho překlady. Neméně významným dílem, v kterém se zmiňuje o českých studiích Březinova rýmu a Kollárových sonetech, je Fischerovo *Duše a slovo*.

Byl považován za jednoho z nejvýznamnějších překladatelů západní literatury (Heine a jeho básně). Ale nezapomínal i na svou rodnou zem a napsal spoustu esejí o významných českých autorech (K. H. Mácha, F. L. Čelakovský). Překládal i anglickou literaturu a to díla od Williama Shakespeara a Christophera Marlowa. Jeho jazyková tvorba byla charakterizována bohatostí a velkolepostí.

V druhé části se čtenář seznamuje s problémem překladatelství. Je zde definice překladatelství, stručný popis lingvistických metod a překladatelských procesů.

Další částí této práce jsou Fischerovy teorie překladatelství. Fischer tvrdil, že jevištní překlad literárního díla by vždy měl být přeložen dvěma pracovníky, aby nedocházelo k chybám. Také se snažil, aby při překladu rozhovoru nebylo rozpoznat, zda se jedná o gallicismy, germanismy nebo anglicismy. Dialog by měl plynout jako by se jednalo o

mateřský jazyk. Vnitřní rým by neměl být překážkou v logičnosti a jasnosti. Kdo tvoří rým, spojuje duše dvou věcí.

Nejtěžším úkolem pro překladatele, vzhledem k Fischerovým teoriím, je překlad titulu díla. Někdy je nutné najít opis nebo volnou náhradu. Jako příklad je v praktické části uveden překlad Shakespearova díla – Twelfth Night. Správně do češtiny by překlad měl znít Dvanáctá noc, ale autor překladu použil název Večer Tříkrálový.

Fischer si položil otázku. “Nebylo by lepší ponechat dílo nepřeložené?” Tuto otázku, formuloval, aby dokázal, že plně rozumí protikladu zásad mnoha obdivatelů cizí literatury a její pokusy o její podání. Trval na tom, že báseň je potřeba tvořit z ducha nového jazyka.

Fischer odporoval názoru Tychona Mommsena, že je jednodušší překládat do jazyka příbuzného původnímu. Přišel s argumentem, že příbuznost dvou jazyků mají své odlišnosti, které jsou mnohem více podstatné. Další předsudek o překladatelství, který O.Fischer vyvrátil, byla zvláštní jednoduchost překladu, kdy v originálu jde o nevázanou řeč. Domníval se, že dialog má svůj vlastní rytmus, děj a vlastní výraz. Podle něj je téměř nemožné, aby dílo bylo vyjádřeno schématem a měřením veršů. Zmínil se, že převážně v anglickém jazyce je přeloženo každé “*indeed, truly, rather*”, které anglickou konverzaci stupňují.

Podle O. Fischera dává náš mateřský jazyk příležitost úspěšně soupeřit s cizími jazyky. Jazykovědné bádání musí být přirozeně založeno na originálu a k překladatelství musí přistupovat s velkou opatrností. Fischer definoval soutěživost mezi originálem a překladem. Nepřijal domněnku, že překlad může být rovnocenný s uměleckou tvorbou. Překládat poezii znamená překládat ji do jiného materiálu. Do materiálu, který si sám diktuje své podmínky a který si zanechává potřebnou obměnu vůči předloze.

Když se Fischer snažil definovat co je dobrý překlad, použil metaforu z oblasti výtvarného umění, kdy překladatelství je “jako když se v galerii kopíruje starý mistr; že běží o odlitek; o napodobení”. Krátce se také zmínil o doslovném překladu. Podle něj má své místo - jako při studování cizích jazyků, vytváření “taháků”. Ale bylo by velice naivní tento způsob překladu považovat za věrný překlad.

Při překladu je důležité zvažovat celou větu, obsah a rytmus. O.Fischer prosazoval, že není možné, aby vznikaly opisy. Každý překladatel musí překladat podle svého uvážení. Hlavními znaky dobrého překladatele, Fischer definoval dvěma slovy: takt a výběr.

Takt je důležitý, kdy se překladatel setkává s případy, že je nutno upravit osobní a místní názvy. I ten nejlepší překladatel se občas nevyhne tomu, že použije něco vlastního a zakomponuje to do originálního textu. Toto jsou významné rysy překladatelovy snahy.

Druhý důležitý princip při překladu je výběr. Překladatelství se děje za plynulé kontroly vědomí. A to vzhledem k Fischerovým názorům znamenalo: hledat, uvažovat a vybírat. Na jedné straně to znamenalo dodržet stejný počet slov a veršů vzhledem k originálu, na druhé straně, šlo o to vystihnout správnou náladu a melodii.

Překladatel by měl znát děj originálu mnohem podrobněji, než je vyjádřeno v díle samotném. Překlad je vždy vytvořen pro někoho. Fischer tvrdil, že žádný překlad není nenahraditelný tak, aby nemohl být zdokonalován. Další otázkou, kterou se Otokar Fischer zabýval ve svých publikacích, zněla do jaké míry je náš mateřský jazyk schopen reagovat na vysoké požadavky překladatelství. Vysvětloval, že překlad se nerodí z jazyka, z kterého je překládán, nýbrž z jazyka do kterého je překládán.

Z časového hlediska, Fischer rozdělil překladatelství na tři období. První byla Jungmannova éra, kde byly hlavně překlady Milтона, druhá byla Vrchlického éra, ve které se objevovaly řečnický pathos, lyričnost, a snaha „dohnat“ Evropu, a poslední bylo období 20. století, s kterou přišly nové požadavky řečnictví, oprostění a revize.

Nemalý vliv na překladatelství, měl podle Fischera, politická situace v Evropě. Vše záviselo na překladatelích té doby, jak se poperou s otázkou, jak překonat „vzdálenost“ mezi národy v Evropě. Fischer přišel s odpovědí, že překonávat tyto vzdálenosti mezi národy je hlavní zásadou překladatelství.

Další část této práce je věnována otázce překladu díla „Macbeth“ od Williama Shakespeara v českých zemích. První koncepce tohoto díla, vytvořena Jaroslavem Kvapilem, v roce 1916, byla významnou událostí. Hned poté se začly hrát Shakespearovy hry v Národním divadle. Shakespearovy díla se také dostaly do českého

písemnictví. O počestění Shakespeara se postaral K. H. Thám, v roce 1786. Jako předlohu použil překlad F. J. Fischera. Ten zadaptoval čtyři Shakespearovy hry pro pražské divadlo. Kritika jeho díla nebyla dobrá, adaptace Macbetha byla velmi slabá.

V osmnáctém století se objevil divadelní rukopis, napsaný švabachem, časově nezařazený a uložený v archívu Národního divadla, s názvem "*Makbet, dle Šekspíra zčeštěná truchlohra v 5ti jednáních H. Kuklou*". Předlohou byl pravděpodobně Thámův překlad. H.Kukla opsal slovo od slova.

Velký pokrok, v rytmičké a básnické stránce, zaznamenal překladatel Josef Václav Sládek. V roce 1906, byl Sládkův překlad Macbetha, představen na jevišti Národního divadla. Kritici ho nepřijali velmi vlídně, až když se stal překladatelem v Národním divadle, dočkal se nadšených ovací. Jeho překlady přinesly něco nového, ale nemůže být považován za nejlepšího překladatele děl Williama Shakespeara. Dle názoru O. Fischera, Sládkův překlad nezněl moc „macbethovsky”. J. V. Sládek překládal doslovně, ale struktura a rytmus byly odlišné.

Hlavním cílem této práce, bylo dokázat na rozboru překladů Fischerových dramát (Macbeth, Eduard II), jeho teoretické názory na překlad. V první řadě se čtenář seznámí s rozbohem Macbetha. Rozbor je rozdělen do osmi bodů. Každý bod obsahuje problém, který Fischer zmiňoval ve svých dílech, a které jsou podrobně vysvětleny v předchozí části. Ke každému bodu je jako důkaz předložen úryvek z díla. To samé je v předposlední části, a to rozbor Eduarda II. od Christophera Marlowa.

V závěru je popsán celkový přínos osobnosti překladatele Otokara Fischera této oblasti. Jeho vliv na budoucí překladatele byl nemalý, a jeho monografie o překladatelství neměly v té době žádnou konkurenci.



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