

when translating the J. Galsworthy's novel into Ukrainian, O. Terekh succeeded in adequate rendering of the author's style within the framework of the analyzed features, while leaving his individual imprint on the work.

*Key words:* style in translation, translator's style, free indirect speech, proper names.

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**O. V. Krysalo**

**“FRAME” TRANSFORMATION OF THE PLAY  
“THE CRIPPLE OF INISHMAAN” BY MARTIN McDONAGH IN  
UKRAINIAN TRANSLATION**

Translating from one language into another is a multiple-aspect phenomenon, when not only the correspondence between a source language and translating language is set up, but linguistic perceptions of the world, wide ranges of extra-linguistic factors (together with linguistic forms), united by one general notion “culture” are compared. While translating a piece of literature into another language it is important not to lose anything that outlines the author's conception, in particular the linguistic form, where the author's personality is expressed the most distinctly. It is especially significant to follow this principle in a drama work, where the author is “hidden” more than in other literature genres.

Drama as a literary genre is characterized by the fact that it is intended to be staged. Drama works by their literary side belong to fiction, by their stage side – to art in general. Theatrical staginess includes acting, mise en scene (acting area), theatrical scenery, music, lighting and sound effects, etc. The literary basis of a play, its main component determines the peculiarities of drama poetics that differentiate it from epos and lyrics. In drama the characters are characterized by both words and actions, almost without author's comments. The only means to characterize the characters of drama is their speech (dialogues, monologues, lines) and their actions, which absorb everything essential, significant, that could be told about them in other literary genres. Proper author's comments of the play (description of the set, behaviour, character's life) are traditionally limited by stage directions but in contemporary drama can be implemented in drama's frame.

The mentioned characteristics of drama influence the process of translation. Drama interpretation into other languages is always accompanied with some difficulties of both linguistic and technical kind. The issues of

translating a drama work were covered in linguistic academic works of T. Ye. Nekryach, I. V. Korunets, A. V. Fedorov, N. P. Bidnenko, V. I. Matyusha, V. V. Koptilov, M. Baker, M. Fister, I. Levyi, S. Vlahov, S. Florin, I. F. Borysova, and others. But the problem of translating the drama's frame is still not investigated in a proper way, which makes our publication rather topical.

The aim of the publication is to define the peculiarities of translating the frame components of a play by contemporary Irish playwright Martin McDonagh into Ukrainian. The research is performed by the example of the play "The cripple of Inishmaan", and its translation into Ukrainian „Каліка з Інішмаану”, done by Victor Morozov, edited by Pavlo Yurov and DramPortal. The translation of the play was kindly furnished by the British Council in Ukraine.

The distinctions of a literary style of a playwright are defined by the number of factors, among which the most substantial one is the author's approach to building the verbal "space" of two compositional zones of a play: the elements of a hero (the utterances of the characters of the play) and the elements of an author, including genre-stylistic subtitles, a list of characters, stage directions and some other compositional parts. Traditionally, the manifestations of the "author's voice" play a secondary role in a drama, but in the works of some playwrights the compositional structures that embody the author's position, his point of view, have an extreme importance in a literary work. "Literary encyclopaedic dictionary" defines "stage direction" as "author's direction in the text of a play for characters' actions, their gestures, mimics, intonation, psychological meaning of the utterances, tempo of the speech and pauses, conditions of actions" [1, p. 413].

But in contemporary drama stage directions are not the only author's means of giving some information about characters and the plot of the play and expressing his point of view. One more, equally important "tool" is the "frame" of the literary work – "the components, which surround the main text, and consist of title complex (name (pseudonym) of the author, title, subtitle, dedication, epigraph), author's introduction, notes, epilogue. In the plays frame also include a list of characters (*dramatis personae*) and stage directions" [2]. "The most important aspect of studying frame text is intratextual functions of each of its component. Thereby frame components should be investigated not separately, but in their relations with each other and with the whole text" [2, p. 849].

The first component of the frame is the name (pseudonym) of the author. For an English reader, the name of the playwright tells pretty much. First of all, it tells that the author is Irish (McDonagh is the surname of Irish origin). "McDonagh is one of the rarer surnames of Ireland, but exists also as MacDonagh, MacDonough, Donogh, and Donagh. The modern forms of the name are derived from Mac Donnchadha, which originates from the first name Donnchadh, a compound of "donn" meaning brown, plus "cath," a battle. Often translated as "brown one," Donnchadh was a common first name in

ancient times. Given its popularity, the surname derived from it rose quickly through many regions of Ireland. These many sects of McDonaghs grew separately throughout the country, and thus there is not always a common thread between McDonagh clans” [3]. Except the origin, the name can cause some readers’ expectations, because “he has been described as one of the most important living Irish playwrights” [4]. London-born to Irish parents, his most famous plays are *The Beauty Queen of Leenane* and *The Lieutenant of Inishmore*. He won an Oscar in 2006 for best live-action short film for *Six Shooter*, and directed his first full-length movie, *In Bruges*, starring Colin Farrell and Brendan Gleeson, in 2008.

“At thirty-five, he is perhaps the most successful young playwright of the past decade – in 1997, he was widely described as the first dramatist since Shakespeare to have four works professionally produced on the London stage in a single season – and his plays, black comedies in which acts of extreme cruelty and violence are routine, are merciless rebukes to literary sentimentality” [4]. This fact can be relevant only for few Ukrainian readers. What can we understand at once is that the author originates from British Isles.

The next component of the drama frame is the title. Title is the first, marked graphically line of the text, containing the “name” of the text. Titles not only give the name and identify the text, “distinguish, limit, differentiate their text from the rest”, but as well present it for readers [1]. They give information about the subject, concept and moral conflict of the literary work, characters, plot, time and place of action, etc. The title may contain emotional evaluation of characters or events described, which can be proved, or disproved by the action of the book. Title is one of the “strong stands” of a text. Even in an externally neutral title a reader can feel the presence of the author.

What does an English speaking reader comprehend looking at the title of the play “*The cripple of Inishmaan*”? First of all, the place of action. And this information is very important in the context of Martin McDonagh’s literary activity. McDonagh was born in Camberwell, London, England to Irish parents. His mother (originally from Killeenduff, Easky, County Sligo) and his father (originally from Lettermullen, Connemara, County Galway) later moved back to Galway, leaving McDonagh and his brother (writer-director John Michael McDonagh) to grow up in London. Separated into two trilogies, McDonagh’s first six plays are located in and around County Galway, where he spent his holidays as a child.

The first is set in Leenane, a small village on the west coast of Ireland, and consists of “*The Beauty Queen of Leenane*” (1996), “*A Skull in Connemara*” (1997) and “*The Lonesome West*” (1997). His second trilogy consists of “*The Cripple of Inishmaan*” (1997), “*The Lieutenant of Inishmore*” (2001) and “*The Banshees of Inisherin*” (the third play was never published, as McDonagh insisted it “isn't any good”), and are set across a trio of islands that are located off the coast of County Galway.

“*The Cripple of Inishmaan*,” the first play in a loosely connected trilogy set in the Aran Islands, imagines the making of Flaherty’s film and

takes a sardonic view of the gap between the filmmaker's heroic imagery and the pettiness of the natives. Martin McDonagh said of his play, "I hope someday they'll be regarded as true Irish stories; I don't think they are at this minute. It will take a long time for the baggage of me being a Londoner to be in the past". In an interview, after the play was performed on Inishmaan in 2011, it was reported that "Mr. McDonagh used an unprintable euphemism to explain that it has never been his intent to take the measure of his fellow Irishmen cruelly" [4].

The characters of the play live on a remote island, where every one knows every one else, love and hate each other at the same time. Everyone curses the Fate, dream to leave, but not everyone realizes where the dreams can lead. Billy, the cripple, is the saddest, but at the same time, the happiest citizen of the island, had a chance to change his life. The uniqueness of the play "The Cripple of Inishmaan" lies in bright original characters, masterfully written dialogues, unexpected situations, which constantly keep the readers in tension, and, finally, as it has already been mentioned, in a special, paradoxical humour of McDonagh.

The main goal of the title of the original variant of the play – define the main idea, key character, the place of action. Unfortunately, this very important for understanding the meaning of the play information is left beyond Ukrainian readers' comprehension. The reader sees a foreign proper name that tells him nothing. The translator only gives this piece of information: "*Місце дії: Острів Інішмаан. 1934 р.*" [5].

The Ukrainian readers can also gain little extra-linguistic information from the names of the characters of the play. *EILEEN, JOHNNY, BOBBY, МАММУ*, etc. look only like foreign, may be English names. But English-speaking reader can at once feel Irish roots of names. For example, Eileen "is a girl's first name. It is the anglicised version of Irish Eibhlín, which is in turn a form of the older Irish Gaelic Aibhilín or Eilín (Anglicised as Aveline)" [3]. But Ukrainian translation has one strong point, absent in the original variant of the play – a list of characters, presenting them for readers. Translator gives them not only names, but also short description:

**Кейт**, шістдесят років з гаком.

**Айлін**, шістдесят з гаком.

**Джонніпатінмак**, шістдесят з гаком.

**Біллі**, сімнадцять-вісімнадцять. Каліка.

**Бартлі**, шістнадцять-сімнадцять.

**Хелен**, сімнадцять-вісімнадцять. Гарненька.

**Малий Бобі**, понад тридцять. Статний, м'язистий.

**Доктор**, понад сорок.

**Мамуля**, понад дев'яносто" [5].

So, the reader may lose the feeling of "Irishness", but instead he gets additional information about the characters of the play, which can influence positively the perception of the text in general.

Rather brief analysis of the “frame” components of the play “The Cripple of Inishmaan” by Martin McDonagh, containing name (pseudonym) of the author, title, subtitle, dedication, epigraph, author’s introduction, notes, epilogue, list of characters and stage directions, proved big importance of these compositional elements for expressing linguistics personality of the playwright. We distinguished the main goal of the title of the play – define the main idea, key character, the place of action. Linguocultural analysis of the title of McDonagh’s play proves the presence of linguocultural information, significant for the author (Ireland, being Irish), but lost for Ukrainian reader.

The result of the linguistic analysis of the frame components of the play “The Cripple of Inishmaan” and its translation into Ukrainian „Каліка з Інішмаану” proved that author’s conceptual meaning of the literary work can be transformed while interpreting such compositional elements as a list of characters. As we can see from the research, proper names also possess linguocultural information. The analysis of the names of the play’s characters justifies the presence of important linguocultural information in onims. Comparison of onim space in the original variant of the play “The Cripple of Inishmaan” and its translation into Ukrainian allows telling about the difference of linguocultural meaning of proper names from the authentic text. This matter has not been investigated completely in this publication, which leaves the space for further research.

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#### **Крисало О. В. Трансформація „рами” п’єси Мартіна Макдонаха „Каліка з Інішмаану” в перекладі українською мовою**

Стаття присвячена аналізу однієї з проблем, з якою стикаються перекладачі драматургічного тексту – переклад мовленнєвого шару, який супроводжує основний текст п’єси (висловлювання персонажів), та який є однією з небагатьох можливостей для драматурга висловити свою точку зору щодо дійових осіб, їхньої поведінки та мотивів їхніх дій. У статті розглядаються трансформації, яких набувають рамкові компоненти п’єси видатного сучасного драматурга ірландського походження Мартіна

Макдонаха „Каліка з Інішмаану” в перекладі українською мовою. Зі всіх рамкових компонентів п'єси, яка входить до трилогії про Аранські острови, (імені автора, назви п'єси, посвяти, епіграфу, авторської передмови та післямови, сценічних вказівок), особлива увага приділяється аналізу імені автора, назви тексту та списку дійових осіб п'єси. І ім'я драматурга, і власна назва в імені п'єси, і імена дійових осіб мають яскраво виражений національний колорит: імена ірландського походження, назва невеликого ірландського острова, на якому відбувається дія комедії. В результаті дослідження ми робимо висновок про те, що лінгвокультурне значення, яке мають рамкові компоненти тексту в оригіналі (зокрема наголошена приналежність автора та героїв до ірландського народу) значно трансформується в перекладі, що відбувається на прагматичному впливі тексту драматургічного твору на українського читача.

*Ключові слова:* рама п'єси, ім'я автора, назва, список дійових осіб, лінгвокультурний зміст.

**Крысало О. В. Трансформация „рамы” пьесы Мартина Макдонаха „Калека с острова Инишмаан” в переводе на украинский язык**

Статья посвящена анализу одной из проблем, с которой сталкиваются переводчики драматургического текста – переводу речевого пласта, который сопровождает основной текст пьесы (собственно высказывания персонажей) и который является одной из немногочисленных возможностей для драматурга выразить свою точку зрения относительно действующих лиц, их поведения, мотивов их поступков. В статье рассматриваются трансформации, которые происходят с рамочными компонентами пьесы современного ирландского драматурга Мартина Макдонаха „Калека с острова Инишмаан” при переводе на украинский язык. Среди всех рамочных компонентов пьесы, входящей в трилогию об Аранских островах (имени автора, названия пьесы, заголовка, подзаголовка, посвящения, эпиграфа, авторского предисловия и послесловия, сценических указаний и т.п.) особое внимание уделяется анализу имени автора, названия пьесы и списка действующих лиц. И имя драматурга, и имя собственное в названии пьесы, и имена действующих лиц имеют ярко выраженные национальный колорит: имена ирландского происхождения, имя небольшого ирландского острова, на котором происходит действие. В результате исследования сделан вывод о том, что лингвокультурный смысл, заложенный в рамочных компонентах пьесы в оригинале (в частности, акцент на принадлежности к ирландской нации), значительно трансформируется в переводе на украинский язык, что, несомненно, отражается на прагматическом влиянии текста драматургического произведения на украинского читателя.

*Ключевые слова:* рама пьесы, имя автора, название, список действующих лиц, лингвокультурный смысл.

**Kryshalo O. V. “Frame” transformation of the play “The cripple of Inishmaan” by Martin McDonagh in Ukrainian translation**

The publication contains the analysis of one of the main problems of professionals, who translate drama works – translation of the sphere which accompanies the main text of the play (speech of the characters, their utterances: dialogues, monologues, lines), and which is one of a few possibilities for the author to express the opinion about the characters, their behavior, motives of their actions and deeds. The article deals with the transformations, which take place within the frame components of the play by famous modern Irish playwright Martin McDonagh “The Cripple of Inishmaan” in translation into the Ukrainian language. Among all frame components of the play, which belongs to the trilogy about the Aran Islands, (name of the author, name of the play, the title and subtitle, dedication, epigraph, author’s introduction, notes, epilogue), special attention is paid to the analysis of the name of the playwright, name of the play and a list of characters. Both names of the author, proper name in the title, names of the characters possess bright national coloring: the names are of Irish origin, proper name is the name of a small Irish island, where the action takes place. The results of the investigation caused the following conclusion: linguocultural meaning, enclosed in the frame components of the drama text in the authentic variant of the play (in particular, the emphasis of belonging to Irish nation), is greatly transformed in the translation into Ukrainian, that, beyond a doubt, influence a pragmatic impact of the drama text over Ukrainian reader.

*Key words:* frame of the play, name of playwright, title, list of characters, linguocultural meaning.

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**ОСОБЛИВОСТІ УТВОРЕННЯ, ОБІГУ ТА ПЕРЕКЛАДУ  
АНГЛІЙСЬКИХ СКОРОЧЕНЬ**

Міжнародне співробітництво, реалізація спільних наукових та економічних проєктів актуалізують лінгвістичні дослідження з проблеми інтернаціоналізації скорочень. Прийоми скорочування як економії письма відомі ще з давніх давен, однак особливо інтенсивно їх почали застосовувати в останньому столітті під впливом інформаційного насичення усіх сфер буття людини. Назагал скорочення цілком обґрунтовано називають відбитком епохи.