

Modifications in the perception of evil spirits in the Ukrainian and Anglophone translations of “Faust” by J. W. Goethe

Y. O. Naniak

Ivan Franko National University of Lviv, Ukraine

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Abstract. The paper considers difference in perception of evil spirits in Germany, Ukraine and Anglophone countries on the basis of Ukrainian and Anglophone translations of “Faust” by J. W. Goethe. Within the frames of this paper there are two main categories which are presented in J. W. Goethe’s “Faust”: witches and actually spirits. The similarities and differences in beliefs and stereotypical perception of this phenomena have been determined.

Keywords: Translation Studies, linguo-cultural, Translation Studies analysis, Goethe, Faust.

Introduction. The subject of research is connected with evil spirits. There are many approaches to definition and typology of this phenomenon, but within the frames of this paper there are two main categories presented in J. W. Goethe’s “Faust”: witches and actually spirits.

Materials and methods. The original German tragedy by J. W. Goethe, as well as Ukrainian translations by Ivan Franko, Dmytro Zahul, Mykola Ulezko, Mykola Lukash and Anglophone translations by Anna Swanwick, Charles Brooks, George Priest, Anthony Kline are serving as the material for the research. Translation Studies and linguo-cultural analysis of certain abstracts is conducted.

A brief review of publications on the subject. The roots of the German word “Hexe” can be found only in the West Germanic language area: Middle High German “hecese”, “hesse”, Old High German “hagzissa”, “Hagazussa”, medium Dutch “haghetisse”, Old English “haegtesse” (Ghostly beings) – shortened in modern English to “hag” early 13c. (ugly old woman). The “haegtesse” was used to define a powerful supernatural woman.

Though both Ukrainian “відьма” and English “witch” derived from “veda” – sacral knowledge (Sanskrit), the fortune of these words in Ukrainian and English was quite different. In Ukraine “відьма” is the woman communicating with evil spirits, who does harm to the others [15, V. 1, p. 666]. It is derived from Old Slavic “вѣдь” that is connected with “відати” – to know.

There has been a difference in perception of witchcraft in Ukraine, Germany, Great Britain and North America, though everywhere it was considered to be an act punished by law. Out of 100 000 capital punishments that are documentary proven to have been performed in Europe, around 30 000 took place in Germany and only 13 in Ukraine.

Witch in Ukraine is afraid of much less than the witch in Europe because the harm she does is supposed to be not very serious. We can see evaluation in Ukrainian translations: in the translation by I. Franko is the word “чарівниця”. Ukrainian researcher I. I. Ohiyenko stresses that one should differentiate between the notions of “відьма” and “чарівниця”, as the second can do good things, whereas the first – only harm [16, p. 16]. At the time when Faust was written by J. W. Goethe the very perception of evil spirits was changing. It was the epoch of Enlightenment and one was trying to get rid of the frights and to explain everything by one’s intellect. People were trying to make fun of the things they were afraid of, because what is funny cannot be scary.

The goal of the study is to analyze the similarities and differences in beliefs and stereotypical perception of evil spirits in Germany, Ukraine and Anglophone countries on the basis of Ukrainian and Anglophone translations of “Faust” by J. W. Goethe.

In Goethe’s “Faust”, especially in the scene “Walpurgis Night” witches use obscene vocabulary, some of which is not clearly written but only implied both in the translations and in the original. Most probably the aim of it was to present witches as pariahs.

In this part of the scene the chorus of witches calls Baubo. Baubo, here depicted by Goethe as a leader of the witches (instead of Frau Holda, also Frau Holle), is a personage of Greek mythology, variously described as the midwife of the Greek goddess Demeter.

“Iambe and Baubo personify the obscene songs, in iambic meter, which were sung to relieve emotional tension at the Eleusinian Mysteries; but Iambe, Demeter, and Baubo form the familiar triad of maiden, nymph, and crone. Old nurses in Greek myth nearly always stand for the goddess as crone” [12, v.1, pp. 92, 96]. In Walpurgisnacht, old Baubo sets the tone for the obscenity of the witches, whom she leads to the top of the hill where the Devil presides as Lord.

There are two main modifications in perceiving Baubo and witches themselves in this abstract. First of all in the original the chorus of witches pronounces: “So Ehredem, wem Ehregebürt! / Frau Baubovor!”. In this case the modification is present only in Ukrainian translations, as in the Anglophone the word “Ehre” is rendered as “honour” in all the translations under analysis, and “Frau”, as a polite manner of calling a woman, was rendered as “Dame” in A. Swanwick’s and G. Priest’s translations, as “Ma’am” (shortened from “Madame”), what is even more courteous in Ch. Brooks’ translation and was omitted in the variant of A. Kline. D. Zahul renders it with two words: “Хвала і честь”, what is a common collocation [10, V. 4, p. 460] (Taking into consideration the collocation “Честь і хвала” – is used as an appeal, expressing admiration, recognition of merits and dignity, gratitude to someone for something [15, V. 11, p. 32.]) which intensifies the meaning. I. Franko uses only the word “честь” while M. Lukash only “хвала”, both of which are quite adequate. M. Ulezko provides a very interesting variant: “Достошановну шанувать”. The word “достошановний”, is widely used in official and ceremonial addresses in the meaning “highly honoured”. This variant provides both the ceremonial

<p>Stimme. Die alte Baubo kommt allein, Sie reitet auf einem Mutterschwein. Chor. So Ehre dem, wem Ehre gebürt! Frau Baubo vor! und angeführt! Ein tüchtig Schwein und Mutter drauf, Da folgt der ganze Hexenhauf. [4, p. 246]</p>	<p>VOICES Alone old Baubo's coming now; She rides upon a farrow sow. CHORUS Honour to her, to whom honour is due! Forward, Dame Baubo! Honour to you! A goodly sow and mother thereon, The whole witch chorus follows anon. [3]</p>	<p>Голос Стариця Бавбо пре сама, Під не в хрунчить пацна свиня. Хор Честь, кому честь! І тій також! Стариця Бавбо, будь наш вождь! Пацна свиня, стара на ній, Відьми за ними, наче рій. [5]</p>
<p>Voice. Old Baubo comes along, I vow! She rides upon a farrow-sow. Chorus. Then honor to whom honor's due! Ma'am Baubo ahead! and lead the crew! A good fat sow, and ma'am on her back, Then follow the witches all in a pack[8].</p>	<p>Голос: А бабка Бавбо їде одна, На поросній свині вона. Хор: Хвала і честь, кому хвала! Вона сюди нас привела. Сама з порсною свинею, А ми юрбою всі за нею [1].</p>	<p>ГОЛОС Старенька Баубо — то вона — На матці свинці щось одна. ХОР Достошановну шанувать! Вам, пані Баубо, керувать! И свиня - ж ! ще й матка на хребті! Полк відьм за почет має йти [2].</p>
<p>A Voice. Alone old Baubo's coming now; She's riding upon a farrow sow. Chorus. So honour to whom honour is due! In front, Dame Baubo! Lead the crew! A sturdy sow with mother astride, All witches follow in a tide [9].</p>	<p>Голос Старенька Ба'убо в стороні Одна трюхика на свині . Хор Хвала тому, кому хвала! Нехай би Баубо нас вела! Вперед, стара! Щодуху дми! А за тобою – ми, відьми! [6]</p>	<p>A Voice Old Baubo comes, alone, and how: She's riding on a mother-sow. Chorus So honour then, where honour's due! Baubo, goes first! Then, all the crew! A tough old sow, a mother proud, Then follow, all the witches' crowd [7].</p>

background and showing deep respect for her along with the address “*пані*”. M. Lukash omitted the official address to Baubo, adding the conditional mood, while D. Zahul omitted even the name of Baubo, pointing at her with “*вона*”. I. Franko calls her “Стариця Бавбо”. The fixed meanings in the dictionaries of the word “Стариця” are: an old woman or a woman who is a beggar. But actually this word is quite often used to describe an older woman who is a member of a religious order (as a “Посланий до честное и благоговийной старицы Домникии” by I. Vyshenskyi, written in Lviv in 1606).

Another interesting example in this abstract is the options the translators chose to render the unity of witches: “Hexenhauf”. This is a rather rare case that all the translators analyzed have chosen absolutely different options, creating modifications in the image of the witches going atop the mountain. In German the word “Hauf” has rather neutral meanings: messy superposed things; very large number or amount; a group with a common feature. That’s why it becomes obvious that every translator complemented the image with something of his/her own. A. Swanwick, whose translations generally tends to be even more high-flown than the original, used: “witch chorus” (in the meaning: a group of singers, dancers, or actors who act together in a show but do not have the main parts (13)), accentuating the fact that it was a tragedy meant for the stage. M. Ulezko used a military word “полк”, comparing the witches to the army. I. Franko introduced the comparison: “Відьми за ними, наче рій”. The word “рій” is mainly used to describe the swarm of bees, though it is also used for other insects or birds and the fact that it can denote humans is also fixed in the dictionary. But this comparison stresses that the witches are flying in the sky and implies that there is a huge number of them, they can be aggressive and ready to defend themselves. Ch. Brooks variant is rather close to the previous one as the word “pack”, despite meaning a group of people (“all the people who are behind the leaders in a race, competition, etc.”), is also “a group of

animals that hunt together or are kept for hunting” and what is even more interesting: “group of similar people or things, especially one that you do not like or approve of”. So it can be understood as the evaluative judgement of the translator. G. Priest can also be considered judgmental as in his variant: “witches follow in a tide”, while “tide” also has got some negative connotations which are fixed in the dictionaries: “a large amount of something unpleasant that is increasing and is difficult to control” [14]. D. Zahul’s variant along with the A. Kline’s one can be considered to be the most accurate as “юрба” as well as “crowd” mean “a large number of people gathered together in a public place”, while “юрба” can imply that the people are disorganized. M. Lukash is just specifying: “ми, відьми” without modifying the image.

Evil spirit is a spirit tending to cause harm. Very often evil spirit is a synonym to demon.

In religion, folklore, and mythology a demon is a supernatural being that has generally been described as a malevolent spirit, and in Christian terms is generally understood as an angel not following God.

In this example Evil Spirit is torturing Gretchen, bringing harm to her most painful place – death of her family, trying to convince her that she was the reason for it. We can even assume that it was this episode that became the reason for Gretchen becoming mad and killing her child.

The modifications appear in its behaviour concerning Gretchen. In the original Evil spirit is trying to persuade Gretchen that her life is ruined and she will never be the same again: full of innocence “lallen” (what means mumbling) prayers in the church. The first part of that is not changed in most translations. Only in Ch. Brooks variant Evil Spirit says she was not only innocent but also artless (naïve, free from deceit, guile, or artfulness; ingenuous). This way he stresses that she has committed a treachery and thus the emotional impact of his speech increases. D. Zahul introduced the word “heart” and I believe the reason for this choice was the same.

In this report we will also study two presentations of spirits: evil spirits and avenging spirits. Böser Geist;

<p><i>Gretchen unter vielem Volk. Böser Geist hinter Gretchen.</i> BÖSER GEIST. Wie anders, Gretchen, war dirs, Als du noch voll Unschuld Hier zum Altar tratst, Aus dem vergriffnen Büchelchen Gebete lalltest, Halb Kinderspiele, Halb Gott im Herzen! Gretchen! [4, p. 241]</p>	<p><i>MARGARET amongst a number of people</i> EVIL-SPIRIT behind Margaret EVIL-SPIRIT How different, Gretchen, was it once with thee, When thou, still full of innocence, Here to the altar camest, And from the small and well-conn'd book Didst lisp thy prayer, Half childish sport, Half God in thy young heart! Gretchen![3]</p>	<p>Служба божа, органи і спів. Гретхен серед багату народу. Злий дух за нею. Злий дух. Чи так-то, Гретхен, бувало, Коли ти щеневинна Тут перед вівтар ступала І з книжечки старої Молитви слезувала: Напівградитинна, Напівбог у серці Гретхен![5]</p>
<p>[Margery amidst a crowd of people. Evil Spirit behind Margery.] Evil Spirit. How different was it with thee, Margy, When, innocent and artless, Thou cam'st here to the altar, From the well-thumbed little prayer-book, Petitions lispng, Half full of child's play, Half full of Heaven! Margy! [8]</p>	<p>Відправа, органи і спів. Гретхен поміж народом; Злий Дух позаднеї., Злий Дух: Не так ти, Гретхен, перше, А з серцем невпинним Ішла до вівтаря, З старого молитовничка Молитву лебеділа, На півдіточагра, На пів у серці Бог! Гретхен! [1]</p>	<p>Заупокійна служба, орган і спів. (Гретхен серед багатьох людей. Злий дух по-за Гретхен) ЗЛИЙ ДУХ Як інше було, Гретхен, Як вся безвинна ти Під олтар — було — йдеш, З потріпаної книжечки Молитов лепечеш, И на-пів гра дитяча, На-пів бог у серці... Гретхен! [2]</p>
<p><i>GRETCHEN among many people, EVIL SPIRIT behind GRETCHEN.</i> Evil Spirit. How different, Gretchen, it was with thee, When thou, still full of innocence, Here to the altar cam'st, Out of the well-worn, little book Didst prattle prayers, Half childhood's play, Half God in thy heart! Gretchen![9]</p>	<p><i>Служба Божа. Органи і півча. Гретхен серед юрби народу. Позаднеї Злий дух.</i> Злий дух Не так бувало, Гретхен, Коли щеневинна Тийшла до вівтаря, Зпошарпаної книжечки Молитвилебеділа І градитяча, І Бог у серці! Гретхен![6]</p>	<p><i>(Gretchen among a large congregation: the Evil Spirit behind Gretchen.)</i> The Evil Spirit How different it was, Gretchen, When you, still innocent, Came here to the altar, And from that well-thumbed Book, Babbled your prayers, Half, a childish game, Half, God in your heart! Gretchen![7]</p>

The German word “lallen” in the translations of A. Swanwick and Ch. Brooks was rendered as “list” what can delude a modern reader that the Evil Spirit is accusing Gretchen of having a defect of speech, as it means to mispronounce “th” for “s”. But according to A New English Dictionary on Historical Principles since the

beginning of the 17 century is used to mean to speak in a childish way. In G. Priest’s variant Evil Spirit is disapproving Gretchen’s pronouncing the prayer, what is a logical elaboration of his image. I. Franko’s lexical choice is very interesting as the word “слезувати /слезувати” means reading by syllables.

Rächende Geister (avenging spirits);

<p>Über des Erschlagenen Stätte schweben rächende Geister und lauern auf den wiederkehrenden Mörder [4, p. 260].</p>	<p>Over the place where fell the murdered one, avenging spirits hover and watch for the returning murderer [3].</p>	<p>Над гробом убитого літають духи-месники і чатують на повертаючого вбійцю [5].</p>
<p>Over the place of the slain, avenging spirits hover and lurk for the returning murderer [8].</p>	<p>Понад місцем убитої кружляють месники - духи і чатують на убійцю, чи не повернеться він [1].</p>	<p>По - над місцем убитого носяться духи помстиві й доглядають повернення вбивця [2].</p>
<p>Over the spot where a man was slain, avenging spirits hover and lie in wait for the returning murderer [9].</p>	<p>Над могилою вбитого ширяють духи помсти, чигаючи повороту душогуба [6].</p>	<p>Avenging spirits hover over the place of death, and lie in wait for the murderer's return [7].</p>

Rächende Geister are believed to be the spirits, ghosts of dead people who cannot disappear from the earth until they take vengeance. This idea exists in all the cultures analysed, so no problems for the translators could appear.

Revenge consists primarily of retaliation against a person or group in response to a perceived wrongdoing. Although many aspects of revenge resemble the concept of justice, revenge usually has a more injurious than harmonious goal. The vengeful wish consists of forcing the perceived wrongdoer to suffer the same pain that they inflicted in the first place.

Avenging Spirits are making Faust suffer and feel guilty for Gretchen's pain. But taking into consideration further dialogue with Mephistophel's phrase *„she is not the first”*, we may even assume that Faust was not afraid of them, he even accepted his guilt.

All the English translators in spite of the time of translation agreed on *„avenging spirits”*. Ukrainian translations have some differences: *„духи-месники”* (apposition) in the translation of I. Franko, “месники - духи” in D. Zahul's and *„духи помсти”* (noun+noun construction) by M. Lukash. M. Ulezko's variant is very

similar to the English construction ‚avenging spirits’ though inversed.

In this case all the translators were trying to preserve the scary image of avenging spirits, but modifications appear only in D. Zahul and M. Lukash’s variants. M. Lukash intensified it translating “Mörder” as “душоґуб”. It implies that Faust also ruined Gretchen’s soul. D. Zahul asks a rhetorical question in the end what adds up hopelessness to the situation.

Results and discussion. Translators were trying to reproduce the imagery of the tragedy by J. W. Goethe “Faust” to the best of their abilities. But as far as translations are performed not only into languages, but also into cultures, some modifications in the images are inevitable. Though sometimes they appear not because of the cultural differences, but because of translator’s conscious or subconscious desire to clarify or to intensify the meaning of the original.

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Изменения в восприятии злых духов в украинских и англоязычных переводах "Фауста" Й. В. Гете

Ю. О. Наняк

Аннотация. В статье рассматриваются различия в восприятии злых духов в Германии, Украине и англоязычных стран на основе украинских и англоязычных переводов "Фауста" Й. В. Гете. В рамках этой статьи есть две основные категории, которые представлены в "Фаусте" Й. В. Гете: ведьмы и сами духи. Определены сходства и различия в убеждениях и стереотипного восприятия этого явления.

Ключевые слова: переводоведение, лингвокультурологический, переводоведческий анализ, Гете, Фауст.