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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Translation of the play Heartbreak House and its stage production

Dmitry N. Zhatkin¹

¹ Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation
info@ores.su

Nikita S. Futljaev²

² Department of Translation and Methods of Translation, Penza State Technological University, Penza, Russian Federation
info@prescopus.com

Abstract

The article analyzes the features of Aksenov's translation of the play «Heartbreak House» by Shaw. We have used the comparative-historical, cultural-historical and comparative-typological methods of research, as well as elements of the socio-psychological method of reconstructing certain biographical realities. Translation of the play «Heartbreak House» by Aksenov in 1921, does not have the task of preserving the translational equivalence, as it is focused on recreating the antimilitarist spirit of the original. The later translations made the translation of Aksenov become a mere historical and cultural fact; its publication, carried out by us in 2015, was of purely academic significance.

Key words: Heartbreak House, dramaturgy, artistic, translation.

Traducción de la obra *Heartbreak House* y su producción escénica

Resumen

El artículo analiza las características de la traducción de Aksenov de la obra «*Heartbreak House*» de Shaw. Hemos utilizado los métodos de investigación comparativo-histórico, cultural-histórico y comparativo-tipológico, así como elementos del método socio-psicológico de reconstrucción de ciertas realidades biográficas. La traducción de la obra «*Heartbreak House*» por Aksenov en 1921, no tiene la tarea de preservar la equivalencia de la traducción, ya que se centra en recrear el espíritu antimilitarista del original. Las traducciones posteriores hicieron que la traducción de Aksenov se convirtiera en un mero hecho histórico y cultural; Su publicación, realizada por nosotros en 2015, tuvo un significado puramente académico.

Palabras clave: Casa *Heartbreak*, dramaturgia, artística, traducción.

1. INTRODUCTION

Aksenov's (2015) translation of «*Heartbreak House*» by Shaw (1962) is in the Russian State Archive of Literature and Art (f. 963, inventory 1, and unit of storage 870) in Meyerhold State Theater fund. The translation was completed on February 25, 1921, as evidenced by the date under the typescript. Apparently, it was not intended for publication but was made on the order of Meyerhold, who was going to stage the play of Shaw (1962) in his theater.

2. LITERATURE REVIEW

Among the works devoted to the study of Bernard Shaw's (2007) work, we should note the books of Grazhdanskaya (1979) «Shaw (2007) Essay of life and work», Dinamov (1931) «Bernard Shaw», Romm (1965) «George Bernard Shaw. 1856–1950», Obraztsova (1974) «Bernard Shaw and the European Theater Culture at the turn of the XIX-XX centuries», Pearson (1972) «Bernard Shaw», Meisel (1963) «Shaw and the Nineteenth-Century Theatre», Purdom (1956) «Harley Granville Barker, Man of the Theatre, Dramatist and Scholar». Some theoretical observations, interesting for our research, are also contained in the articles of Margolin (1923) «From the cycle of unrealized productions. Eccentriade», Balashov's (1958).

3. MATERIALS AND METHODS

The material for analysis was the archival translation of Aksenov (2015) of the «Heartbreak House» by Shaw (2007), which was first published by us in 2015, and its stage version, created by V.E.Meyerhold, compared with the most famous translation of Bobrov and Bogoslovskaya. Certain facts and circumstances are considered in connection with others according to the principle of historicism and also taking into account the historical, literary and cultural experience. According to the subject of study, there have been used the comparative, comparative-historical, cultural-historical, historical-genetic and historical-typological methods, as

well as the methods of complex, problematic, aesthetic and comparative analysis.

4. RESULTS

By the time the translation appeared, the «Heartbreak House» was a literary novelty. The premiere, because of the open opposition of the big part of society to the anti-militarist position of the author, was not in England, but on the stage of the American Guild Theater on November 10, 1920. The play was planned to be staged in Vienna that year; according to this fact the letter was written to the Austrian playwright and interpreter Trebitch, in which the «Heartbreak House» was characterized as an unusual play, «so dependent on the atmosphere and subtleties when staging, as any of Chekhov's drama». The English public was able to see the play for the first time only on October 18, 1921, in the London Theater «Court», but soon the play was expelled from the theater's repertoire; only on April 25, 1932, the play was again presented on the stage of Her Majesty's Theater. According to Purdom (1956), it was «received by the audience with deep respect, further always making a strong impression on the public».

Meyerhold, who already had some experience in the production of plays by Shaw (in 1912 in the Association of Actors, Artists, Writers and Musicians, he staged his own remake of the play «You Never Can Tell», and in 1915 – in Alexandrinsky Theater (in the premises of the Mikhailovsky Theater) the play «Pygmalion»), actively

started implementing his idea. In particular, he drew Eisenstein to work, who developed a draft of the design for the production. However, the performance was never implemented, as Margolin (1923) was writing of in 1923. Shaw's play was first staged in the Soviet Union in 1962, both in two theaters – the Moscow Satire Theater and the Latvian Art Theater (Riga). The same year a new Golysheva's translation was distributed by the All-Union Department of Copyright Protection, which continues to be included in some modern editions of (Shaw, 1980).

One can find the stage version of Aksenov's (2015) translation of the «Heartbreak House» on sheet 3 – 44cover of an archive (folio 963, inventory 1, unit of storage 870), which is a well clean typescript, a reprint of the text after numerous edits done by Meyerhold. There is further the translation of Aksenov (2015) itself on sheets 45 – 162 (including 90cover) – it is a typewriting, including some translator's editing and several editing by Meyerhold, designed to make the translation more theatrically effective (shortening of lengths, descriptions, etc.). The early text undoubtedly has a greater research potential in comparison with the finishing typescripts, since it allows one to see both the Aksenov's (2015) translational approaches to the work, and the techniques by which Meyerhold adapted the received translation for the stage.

In the foreword to the first edition of the play «Heartbreak House», carried out in 1919, Shaw, in addition to his frank statements about the war and its perpetrators, also interpreted the title and the

subtitle of his work – «fantasy on English themes in Russian style». Shaw (1980) wrote about his desire to present «cultural, idle Europe», which, on the eve of the war, did not want to perceive the scale and horror of the impending catastrophe, the inevitability of which was recognized only by «professional diplomats and very few amateurs, obsessed with foreign policy». Unwilling to interfere the politics, the cultural community turns out to be incapable of solving significant social issues, it «obeys barbarians from the Manege», a conditional place that has become a conglomeration of ignorant adventurers.

According to Dinamov's (1931) correct observation, the ruling circles greeted the approaching world catastrophe with merry revelry, «endless flirting and dancing, frantic speculation and fraud», relating life to fun, rejoicing in the momentary pleasure, not knowing the past, without thinking about the future. The cultural community, which anxiously perceived this rampant, and the ruling circles «lived apart», as a result of which there was no one to correct the «incredible ignorance» of the barbarians who found themselves on the ministerial bench in the House of Commons, without having an idea either of modern thought or political science. Only «upstarts from counting offices, concerned not so much with their education as with their pockets» were circling around those in power. Shaw (1980) explained the subtitle (fantasy on English themes in Russian style) by his admiration of Leo Tolstoy's (*The Fruits of Enlightenment*) and Anton Chekhov's plays (*The Cherry Orchard*, *Uncle Vanya*, and *The Seagull*), «the four beautiful etudes for the theater about the house, where hearts break». While characterizing the British intelligentsia

Shaw (1980) followed the traditions of Russian playwrights, being at the same time independent in his interpretations. Shaw's (1980) communication with the masters of the Russian realistic literature and his growing interest in the works of Russian writers could be explained, according to Balashov (1958), by «the aggravation of social contradictions and the deepening of critical elements» in the work of an English playwright. The same idea is confirmed by the memoirs of Pearson (1972) about the conversation with Shaw in 1916, in which the latter spoke of the play «Heartbreak House» «When I get some time, I work on a play in the spirit of Chekhov. This is my best thing. Do you know Chekhov? What a playwright! He has a perfectly flawless sense of theater. I am like a rookie next to him». In the pre-war and war years in England, Chekhov's plays were known to the relatively narrow circle of the fans of «serious drama», which could not withstand competition with mediocre sentimental melodramas, which were put up by commercial theater enterprises for the mass audience

Years later, in a letter to Soviet readers, published in the newspaper «Literature and Art» on July 15, 1944, Shaw was reflecting on Chekhov and his role in creating the play «Heartbreak House» «In the galaxy of great European playwrights – Ibsen's contemporaries – Chekhov shines like a megastar even next to Tolstoy and Turgenev. Being already at the time of creative maturity, I was fascinated by his dramatic solution of the theme of the uselessness of the cultural idlers, who are not engaged in creative work. Influenced by Chekhov, I wrote a play on the same subject and called it Heartbreak House – the fantasy on English themes in Russian style. This is not the worst of my plays,

and I hope it will be accepted by my Russian friends as a sign of sincere devotion to one of the greatest among their great poet-playwrights». When translating, Aksenov (2015) tried to fully preserve both formal and substantial features of the original, which was expressed in the interpretation of the English text without any cuts or additions. Nevertheless, while working on the adaptation of the translation for the stage, Meyerhold from the very beginning of the play made adjustments, freely interpreting some episodes, having made significant textual omissions. In the first act, the director shortened the replies of Lady Utterword, emphasizing her disappointment with the poor reception of the guests in the house, her relationship with Captain Shotover, who was an old man with persistent memory problems; there were also omitted the replica of Hesione Hushabye, in which Shotover appeared as a ferocious, but «quite innocuous and surprisingly amiable» person, some parts of Ellie's conversation with Mrs. Hushabye, during which it turned out that Mazzini Dunn and Mr. Mangan used to grow up together, and that Ellie's father, despite poverty, was always trying to shelter his children and taught Ellie to love Shakespeare, that Mr. Mangan had never been to the house of Mazzini Dunn, and had never seen Ellie, that Mazzini, believing in the success of his enterprise, persuaded many of his friends to financially participate in his business. In the first act Meyerhold has struck out the remark of Mrs. Hushabye, speaking about amorousness, the conversation between Captain Shotover and Mr. Mangan, during which the captain discourages Mr. Mangan to marry young Ellie, the conversation between Mrs. Hushabye and Hector, testifying to the

tension of their relationship, and unwillingness of Hector to be a husband in the traditional sense.

In the second act, Meyerhold reduced the conversation between Ellie and Mr. Mangan about their feelings arisen, in course of which Mr. Mangan tried to find out the reasons of some kind of coldness of Ellie to him in Mistress Hushabye's house; the scene in which Mr. Mangan explained to Ellie his insidious plan of devastating Mazzini Dunn. In the latter case, V.E.Meyerhold first completely removed the scene, but then radically reworked it, offering his own vision of the events Aksenov (2015) Ellie. I do not understand how this could happen. Do not you want to make me think that I owe you nothing and free to choose?

Mangan (jumps violently). No. I say what I think Ellie. But how were you rendering services to my father for devastating him? The money he had lost belonged to you. Mangan (with the sour laugh) Belonged? It is mine, Miss Ellie, together with the money lost by all those companions. (He puts his hands in his pockets and grins) I smoked them out of there, like bees. What would you say to that? Jarred a little, eh? Ellie. It was probably in the morning. Well! You can not imagine how little that means. But this is in any case interesting. You only explain to me. I can not understand myself. (She sat listening, leaning the elbows against the arm of the chair, chin on her hands, with a kind of cognitive curiosity, mixed with the unconscious satisfaction of her making the interlocutor get more and more confused and try to patronize her ignorance). Mangan. You may, perhaps, not

understand. What do you understand in business? Listen and learn. Your father's business was a new thing, but I do not let new businesses go. I allow other guys to start them. They invest all the money both their own and their friends, to let it go. They put the soul and body to let it go. They are what are called enthusiasts. But to move things off the ground is not feasible for them; they also lack financial experience. In a year or so, they either have to throw the whole farce to hell or sell some of the shares to new participants, for the sake of delay. They may happen, if they are lucky enough, to get something at all. Something like this, if not completely identical, also occurs to the second party of participants. They deliver a certain amount of money to work for a year or two, and then they have a usual thing – a misfortune. If the enterprise is really large, then the third party of participants will come to give them money for selling some more shares and leave the money and business to them. And then the real businessman, like me, comes. But I am keener than others I have not spent a penny to set-up business. I saw through your father. I knew that he was a small child in business, was ready to vouch for his head, he could return his expenses, and was too hasty to be able to think about his market. I also knew that the best way to ruin a person who does not know how to handle money is to give it to him. I presented my idea to some city friends, and they had money; but I did not have any ideas of risking, even if it were my hard-earned money. Your father and friends, who risked their money on him, were like squeezed lemons for me. You should not waste your gratitude my good heart has already rotted away».

Meyerhold Mangan. Your father's business was a new thing, but I do not let new businesses go I let other young men start them. They invest all their money, both their own and their friends, to let it go, but they lack financial experience. A year or so later, an imminent collapse occurs. That is when the real businessman, like me, comes. Your father and his friends-shareholders were like squeezed lemons for me. (I knew your father – a child in business) ».

Later, Dolzhansky (2005) removed some of the most important parts of the scene, as a result, was lost the contrast between the original infantilism and the rusticity of Ellie and her subsequent transformation into a fatal, cynical «woman», who was well versed in inter-sex relations, treating marriage as a kind of business agreement, able to detect vulnerabilities and manipulate even such a businessman as Mr. Mangan

There was also much shortened a conversation between Mrs. Hushabye and Mazzini Dunn, omitting Mazzini's separate remarks about his paternal feelings, his unrestrained love for his daughter, his feelings for Mr. Mangan and the marriage of his daughter and Mangan. Meyerhold refused to show a gradual increase of the conflict between Mrs. Hushabye and Ellie, he deliberately weakened, minimized the conflict itself, having omitted the episode, in which Hesione Hushabye informed Ellie, that she had persuaded Mr. Denn to abandon Ellie's planned marriage to Mr. Mangen, having received in return a harsh reaction of the interlocutor, who posed her as a «flippant, stupid and self-satisfied», «softened and slobbery» person, «not the one for which

there is only one man and only one possibility». By shortening this scene, Meyerhold has essentially impoverished the image of Ellie, who remained young, timid and obedient girl to the end of the play. The shortenings, made by Meyerhold, have led to noticeable adjustments of the image of Mr.Mangen, who appears to be not so emotional, hysterical and rude, as in the original and in Aksenov (2015)'s version, – in the shortened scene, Mr. Mangan, after leaving the trance, complains that they barely «smashed his nose against the parquet for life», he is outraged by muck, lies, and injustice of the inhabitants of the house toward him, dissatisfied with being unable to control the situation, since it was Ellie, who became the central figure, dictating behaviour for all other heroes.

The image of Captain Shotover in the stage version of Meyerhold is weakened in the view of the omission of significant artistic details. For example, from the omitted rogu's replica one could learn about the mystical powers of the captain <...> knows how to guess water, blacken gold, makes your cartridge blow in your pocket at a glance, and sees the truth in the hearts of human». The contraction of the conversation of Ellie and Captain Shotover at the end of the second act, results in the fact that the captain appears as an ordinary drunkard – this is contrary to the original, for in Shaw's (1944) play, as well as in the translation of Aksenov (2015), this character is «more than anything afraid of being drunk», but he is doomed to use strong drinks to «get rid of drowsiness and dreams», that steal work every ten minutes. In general, in Sitkovsky (2005)'s version, the conversation

turns into a heavy set of questions and answers, the ease of communication disappears, and the integrity of the text breaks.

For Meyerhold, the image of Mr. Hushabye is unambiguous from the very beginning of the play – it is a self-confident handsome man, a Lovelace; as a result, the additional attention to this character, manifested by Shaw (1944) in the scene of the conversation of Randall and Hector in the second act of the play, seems excessive to the director. However, the contraction of certain nuances that characterize the somewhat indifferent attitude towards Lady Utterword from Mr. Hastings, who is more interested in income problems than in the behavior and entertainment of the spouse, is still essential for the overall tonality of the play. Meyerhold has introduced a number of editorial and stylistic edits to the text, having made along with which some more significant changes, for example, the correction of certain semantic nuances through the use of more accurate lexemes, cf. in Aksenov (2015) and V.E.Meyerhold «offsprings» – «cubs»; «do not be stupid» – «do not be a fool»; «failed» – «burnt out»; «thunderstorm night» – «night thunderstorm»; «squandered» – «blurted out»; «doll» – «scarecrow»; «outside them» – «after them»; «do not drop it in the rooms» – «do not drop it here»; «enmity of their and our side» – «the hostility between them and us»; «former» – «last year's»; «set off» – «when going»; «imagine» – «play»; «you do not want to go» – «have not changed your mind to go»; «troubles» – «pains»; «oh, do not count on me» – «ah, leave me»; «as a servant on board» – «as a dishwasher on the ship»; «eat» – «fress»; «the biggest fools» – «driveling idiots»; «at drinking» – «at the bottle»; «overhead» – «on Zeppelin» and

others. Meyerhold eliminated inappropriate colloquial and prosthetic words and expressions, deliberately simplified constructions, actively used by a Russian translator, cf. in Aksenov (2015)'s version and that of V.E.Meyerhold's «has not come» – «no one meets»; «swindled» – «fooled»; «thrust in» – «insert».

When creating a stage version, it was often necessary to change the sentences, Aksenov (2015) and Egoshina (2005) «Lady Utter word, do you believe that your sister is waiting for me?» – «Lady Utter word, you believe your sister waiting for me? »; «Siren. Exactly. You are made to drive the men by the nose. Without this, Marcus could have waited for me» – «You are created for driving men by the nose. Without this, Marcus would have waited for me»; «only from lunch to breakfast you will have to deal with him» – «You will have to face him only from lunch to breakfast»; «<...> explained to me, what is wrong in this house» – «<...> explained to me, that there is something bad in my house»; «Let me tell you, Lady Utter word, the Prime Minister of this country asked me to join the government, without going through elective stuff, as the dictator of one of the most important departments» – «Let me tell you, Lady Utter word, that the Prime Minister of this country has requested, if I join the government as the dictator of one of the most important departments, without going through elective nonsense».

V.E.Meyerhold considers it possible to change the sequence of sentences in one of Lady Utter word's remarks «Just think what will happen to us through all the horrors of the criminality and see all our

family affairs unfolding on paper. If you were an aborigine and Hastings could have prescribed a pretty spanking to you, I would not have thought of it. But here in England, decent people are not protected in any way, as they should be» – «If you were a native and Hastings could have prescribed a pretty spanking to you, I would not have thought of it. Think, what will happen to us all going through the horrors of the criminality, watching, how all our family affairs being unfolded on paper. But here, in England, decent people are not protected in any way, as they should be». In many cases, one can see Meyerhold striving for brevity, for the elimination of the verbosity of some episodes of Aksenov (2015)'s translation, which generally contributes to the clarification of the author's concept «How could I allow myself to be caught by this? » – «How could I get caught like this? »; «Is there anybody else out of your here, who came to gaze at me» – «Why are you staring at me as if I am a beast in the Zoo? »; «Yes, horses. Why could not we control this house? Because there is no good stability in it.

You could go anywhere in England, only if there were genuine, integral, satisfied and truly good English people what will you inevitably see there? The real center of the household is the stables, and if the guest wants to play the piano, it will be necessary to fill up the whole room with things, before it is possible to lift the lid, since there are piles of all stuff on it. I have not lived at all, while learning to read; still I will never read properly, so as not to be in second childhood. A good English society is divided into two halves, on horsemen and neurasthenics. And this is not a convention everyone

will tell you that those who hunt are fine people, and those who do not do it are crappy» – «Yes, horses. There is no decent stable in this house. In a healthy English family, the real household center is the stables. The real center of the household is the stables, and if the guest wants to play the piano, it will be necessary to fill up the whole room with things, before it is possible to lift the lid, since there are piles of all stuff on it. I have not lived at all, while learning to read; still I will never read properly, so as not to be in second childhood. Good English society is divided into two halves, on riders and neurasthenics »; «with his mustache and cunning speech» – «with his cunning speech»; «But I do not want you to only see me as successful. I have an imagination, like everyone else. I have a premonition ...» – « I do not want to be a person of success, I have an imagination, a premonition ...»; «Although they did not teach me to believe in anything, still I often feel, that, in the final analysis, living away from the theory of almighty Providence is a big drawback» – «Although they did not teach me to believe in anything, I often feel that it is difficult to live without an almighty Providence».

However, by reducing individual episodes, Meyerhold often eliminated fragments that seemed redundant, but in fact were of expressive significance, full of imagery, allowing to disclose the features of the characters worldview and their relation with reality «It is not the last word that matters, but your own way»; «<...> and when you find a country where there is happiness and where there are no women, give me its latitude and longitude»; «land thieves are flesh and blood of sea thieves»; «this rock is better than the other one for

crashing against it»; «When you are a child, then your ship is not loaded yet, and you do not care about anything, except for your own affairs. When you are a grown up, then your ship is overloaded, and and you become a politician, a philosopher, or an explorer, or an adventurer. In an old age your ship leaks, so there is no any excess you are a child again»; «I wonder if you think that God's laws do not apply to England just because you were born in it?».

Assessing the translation of Aksenov (2015) from the standpoint of contemporary requirements of the art translation, one must recognize that it has now historical and cultural rather than artistic value. The best translation, performed by S.P.Bobrov and M.P.Bogoslovskaya, makes better artistic presentation of the details of the description, a thoughtful selection of lexemes, designed not only to recreate the original intention, but also to convey the shades of mood, feelings, emphasize the characteristic of everyday life, cf. the translation of Aksenov (2015) «screwed board» – «there is a board in its vise»; «the floor is strewn with chips, that overflow the waste basket» – «the floor is strewn with shavings, they fill up a basket for paper to the top»; «a narrow doorway provided with a half door» – «a narrow passage with a low door»; «the only thing» – «only item of furniture»; «on a small platform» – «small esplanade»; «on the window bench» – «on the windowsill»; «reached the end of patience» – «already out of patience»; «one hand is props her chin, the other hangs, holding the Cambridge Shakespeare, the newly read pages of which clamp her finger» – « she sits, leaning her chin on her arm, casually dangling the other hand, in which she holds the Shakespeare's

volume, laying her finger on the page where she was reading»; «she has been thrown to the stern, abandoned, tired and hungry» – «and she is also here, at the stern, left to herself - tired, hungry, abandoned»; «then he turned out to be a shopkeeper on ships, trading goods» – «then he set up a store, trading in all sorts of ship's trifles »; «but how does he live with his daughter?» – «but how did he manage it, if he has a daughter»; «dignity and vice of people are not laid out on the shelves, all in the heap» – « because people do not have their virtues and vices laid out on the shelves. Everything is mixed together».

In a number of cases, Bobrov compared to Aksenov (2015), were much subtle in understanding some episodes; for example, the latter attributed an awkward but determined face to the child, while in reality, it belonged to Hastings Utter word «as a child, she imitated the head of the bowsprit of my ship Fearless, the most beautiful thing on earth. It looked like her. She had the same expression embarrassing but determined» – «when she was a little girl, she thought a carved figure on the nose of my ship, which was called Undaunted, was the most beautiful thing in the world. Well, her fiancé was somewhat like this figure. He had exactly the same expression wooden, but at the same time adventurous». While Aksenov (2015) cannot accurately convey the meaning of the English words the stuff they tan their own skin insides within the episode of coming a babysitter bringing tea to Ellie, then Bobrov and Bogoslovskaya can do it well «This is such a stuff that can tan all their skin through» – «the potion, by which they tan their own guts».

Due to the fact that Aksenov (2015) was writing for the stage, his translation contained the pure scenic nuances in the remarks «turning so as to see beyond the viewer»; Bobrov and Bogoslovskaya «turning all over to see the landscape stretching out beyond the window». Unlike Aksenov (2015), in whose translation one can, every now and then, find out the untidiness, testifying that the work was done in a hurry, the translators Bobrov and Bogoslovskaya perfected their text, carefully examining each shade of meaning, cf. «ship fire-bucket» – «ship leather fire bucket»; « with wide handles and low sloping back» – «with wide armrests and a low sloping back »; «with a tray of Chinese lacquer» – «Chinese lacquered tray». The laxity of Aksenov is manifested in the absence of linguistic sensitivity, when he used common language, colloquial and reduced lexemes, destroying the very atmosphere and events, which were done by an English author, and had to be preserved by the translator, cf. the Davidova (2005) translation «anther» – «cloak»; «droshky» – «stagecoach»; «I will get another cup» – «we must bring another cup»; «damn him once again» – «swear again»; «I do not damn him» – «I do not scold him»; «How could you love a lie» – « how can one love a liar »; «he spreads rumors about things that never happened» – «he tells fables».

However, when carefully comparing the two translations, it is possible to give opposite examples, when specific details of the descriptions were recreated by Aksenov (2015) with greater accuracy «a large willow wicker chair» – «a large wicker chair»; «the suggestion of the woman’s participation in the decoration» – «allows you to admit that the female hand also participated here»; «floor

without carpets, made up of narrow boards, cleaned and polished with pumice stone, like a deck» – «naked, from narrow boards, the floor is not covered in any way, and is polished with pumice stone, like a deck»; «gray beard» – «white beard»; « in a jacket » – «in a pea coat»; «her luggage is lying on the stairs for hours» – «things are lying half a day on the stairs» «he was originally a pirate in China» – «he essentially was a Chinese pirate».

Reproaching Aksenov (2015) in excessive literalism, one can not but admit that it was thanks to this literalism that interpretations of individual episodes arose, that were much more justified in comparison with the variants of Bobrov adapted for the Russian reader «Indeed you never were more mistaken» – «You have never been so wrong» (translated by Aksenov (2015)) – «You, really, may have let a chance slip» (translated by Bobrov and Bogoslovskaya); «His mind wanders from one thing to another» Shaw (1944) – «His thoughts jump from one to the other» (translated by Aksenov (2015)) – «Everything is mixed up in his head, and jumps one to another» (translated by Bobrov); «Pulling the devil by the tail» Shaw (1944) – «to drag the devil by the tail» (translated by Aksenov (2015)) – «Always dodge...» (Translated by Bobrov).

5. DISCUSSION

Recordings of the Shaw (1944) related to the rehearsals of «The Heartbreak House», which preceded the premiere of the play in

London, were preserved in the British Museum; these records are detailed by Obratsova (1974) in the monograph «Bernard Shaw and European Theater Culture at the Turn of the XIX-XX Centuries». In particular, «they required Alfred Clark, who played Mangan to say Pretending to be asleep, instead of pretending to asleep (act II), Good-for-nothing capitalists, instead of good-for-nothing capitalists (act III)»; «Earl Matyourin, who played the part of Randall, had to pronounce There is no animal..., but not there is no animal». As we see, Shaw (1944) made quite high demands on the actors' playing, trying to even clarify the peculiarities of intonation, logical stress, etc. The modern time has somewhat shifted the understanding of the play, which, in particular, is clearly seen in the example of its production by director Yevgeny Kamenkovich at the Moscow theater «Pyotr Fomenko Workshop», which caused numerous responses in the Russian press. The translation of Shaw (1944)'s work, performed by Bobrov (in the pre-revolutionary years he was Aksenov's (2015) associate in the futuristic group «Centrifuge») and Bogoslovskaya back in 1946, was taken as a basis. There were different opinions of the critics, but the judgment of the modern perception of the idea of declining the European civilization, was common «<...> this civilization has been declining so many times since the period, described in the play, that Shaw's play, even though he is a respected classic, is simply obsolete. And no matter how many windows in the house are crisscrossed, no matter how much the radio warns about air alarm, there is no real alarm in the performance. <...> so, it remains unclear why Shaw (1944) was to be staged today? But it is romantic, stylish and carefree».

6. CONCLUSIONS

As the first translator of Shaw's play, Aksenov (2015) faced numerous difficulties, caused by the need to offer first interpretations of difficult places, the first reading of proper names and others, used by the English author. However, in some ways it was simpler for Aksenov (2015), his translation being modern with the original, and being created in the same historical era. It is the translation, in which the atmosphere itself, the «pulse» of time, spirit and mood is especially distinctive; the language tools, used by Aksenov (2015), «revive» the description, giving a sense of participating in the events. Meyerhold also understood the relevance of the play with the new time; he, making the translation of Aksenov (2015) closer to the Russian audience and more accessible to mass perception, tried to omit everything, that seemed «superfluous» and cumbersome, some secondary images, characters' replicas, taking away at the same time the plot deployment of some episodes; in part, this was done for the sake of the timing, because the full text of the play, if staged, could have reached four hours.

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