

**CONVEYING THE SOCIAL STATUS MARKERS
OF THE LITERARY CHARACTERS OF THE TRAGEDY
“ROMEO AND JULIET” BY W. SHAKESPEARE
IN THE TRANSLATIONS OF P. KULISH**

Tarasiuk Tetiana¹
Kosyk Daryna²

DOI: https://doi.org/10.30525/978-9934-571-89-3_5

In the scientific studies, the social status of the speaker is defined as “a sociolinguistic and at the same time a complex interdisciplinary concept, which reflects the legal status of a person or social group in a social system and is characterized by certain determinants, expressed in speech, lifestyles and non-verbal communication” [2, p. 5]. Speech is one of the status markers. Conveying the semantic meaning of the lexemes which denote the social status of a speaker using the lexical means of the target language requires special translation strategies. It is due to the linguistic variances in the language of the original and the language of translation. For example, the English nominatives *lord* and *sir* do not have any Ukrainian equivalent, since our culture does not have a ranking system of noble titles, and therefore translators merely transcribe these names. In the situation when these lexemes lost their meaning of the *title* and now indicate only politeness in addressing the interlocutor, translators are forced to use their functional equivalents in the language of translation.

P. Kulish translates the addressing patterns *lord* and *sir* in the tragedy “Romeo and Juliet” by W. Shakespeare using the Ukrainian tokens, *пан* (*pan*) and *добродію* (*dobrodij*). The study has revealed a consistent distinction between title and honorable form of address to male persons. Let us consider the address *My Lord*, used in the communication of Capulet with young nobleman Paris. This form of courtesy, characteristic for both characters’ speech (they are from titled genera), reflects symmetrical relationships and in P. Kulish's translation is rendered as *мії пане* (*mij pane*). For instance, Count Paris: *My lord, I would that Thursday were tomorrow* [3, p. 114] *Я-б рад, щоб той четвер сьогодні був, Мії пане* [4, p. 95]; Capuletti: *Farewell, my lord* [3, p. 114] *Прощайте, пане мії* [4, p. 95].

Sporadically, in these communicative situations translator resorts to the address *добродію*, namely: *But now, my lord, what say you to my suit?* [3, p. 21] *Прошу-ж тепер, добродію, сказати, Чого мені з моїх зальотів ждати?* [4, p. 24]. This is, obviously, due to the individual-stylistic choice of the author and not the content expediency.

The Ukrainian equivalent of the lexeme *sir* is the lexeme *добродію* (*dobrodij*), which actualizes a respectful form of address to the interlocutor.

¹ Lesia Ukrainka Eastern European National University, Ukraine

² Educational Complex “Vasyl Sykhomlynskyi Gymnasium No14”, Ukraine

In the conversations of lovers, Juliet's address *my lord* is a manifestation of respect for Romeo, for example: *And follow thee, my lord, throughout the world* [3, p. 57] *Всюду Пійду з тобою по-світу, мій пане* [4, p. 54]; *Art thou gone so? my love! my lord! my friend!* [3, p. 116] *Моя любов, мій пане, мужу, друже* [4, p. 97]. Its use in the speech of many characters of the tragedy under investigation is quite frequent. For instance, the burgher's address to Tybalt, Mrs. Capuletti's nephew: *Up, sir, go with me* [3, p. 93] *Вставай, добродію!..* [4, p. 78]; Capulet and Juliet addressing young Paris: *Things have fallen out, sir, so unluckily* [3, p. 112] *Так речі склали ся, добродію* [4, p. 94]; *That is no slander, sir, which is a truth* [3, p. 130] *Добродію, що правда, то не шкода* [4, p. 109]; or together with the name *Sir Paris* [3, p. 113] *Добродію Парісе* [4, p. 94]; Father Lawrence to Mr. Capulet: *Sir, go you in; and, madam, go with him; And go, Sir Paris* [3, p. 147] *Добродію, мадам, ідіте з нами, І ви, добродію Парісе, йдіте* [4, p. 122]; nurse to Mercutio: *If you be he, sir, I desire some confidence with you* [3, p. 73] *Коли се ви, добродію, то мені треба щось вам сказати* [4, p. 63] and many other examples.

There is a secular address of *sir* to Father Lawrence, albeit with the stylistically marked attribute *holy*, which explains the status of the interlocutor as a cleric, for example: *It doth so, holy sir* [3, p. 163]. However, in the Ukrainian translation *добродію* (*dobrodiiu*) the religious marking of the addressee in Balthazar's address is not reproduced: *Так, так, добродію* [4, p. 135].

Lexeme *sir* is sometimes revealed in the communicative situation of the married couple, namely Lady Capulet to her husband: *Ay, sir; but she will none, she gives you thanks* [3, p. 122] *Зна, пане мій, та дякує, не хоче* [4, p. 101].

The communicative model of servant-master represents the replacement of the English *sir* and *lord* by the Ukrainian token *пан*. For example, in the address of servants to Capulet or Romeo: *I know not, sir* [3, p. 40] *Не знаю, пане* [4, p. 39]; *Things for the cook, sir; but I know not what* [3, p. 141] *Для кухні, пане, та не знаю що* [4, p. 117]; *I have a head, sir, that will find out logs, And never trouble Peter for the matter* [3, p. 141] *На дрова є і в мене, пане, товк, На що Петра про се нам турбувати?* [4, p. 117]; *I do beseech you, sir, have patience* [3, p. 152] *О, прошу вас, пане, Спокійте ся!* [4, p. 127]; *No, my good lord* [3, p. 152] *Нема, мій пане* [4, p. 127].

At the same time, in the above-mentioned communicative situation the translator sporadically resorts to the address *добродію*, for example: *You shall have none ill, sir* [3, p. 135] *Ледачих не найму, добродію* [4, p. 112]; *Since you did leave it for my office, sir* [3, p. 152] *Бо ви, добродію, так наказали* [4, p. 126]. Such examples demonstrate the translator's desire to add expressiveness to the translation using nationally-marked units.

As for the Nurse's address to Romeo, both *sir* and *lord* are translated as *добродію*, which is mostly characteristic for the symmetric communication model, as in the examples: *Ah sir! ah sir! – Well, death's the end of all* [3, p. 108] *Добродію, смерть усьому конець* [4, p. 90]; *Here, sir, a ring she bid me give you, sir* [3, p. 111] *Ось, добродію, ще перстїнь, Вона велїла вам оддати, ось!* [4, p. 93]; *My lord, I'll tell my lady you will come* [3, p. 111] *Добродію, скажу Моїй панянци, що ви прийдете*

[4, p. 93]. In the situation of particularly trustful and cordial conversation of the Nurse with Romeo, the translator prefers a diminutive form of the Ukrainian address *паночку* (*panochku*), sometimes exploring it even where the original lacks it: *Well, sir; my mistress is the sweetest lady* [3, p. 76-77] *Добре, паночку. Моя панночка наймиліша пані* [4, p. 66]; *Well, she shall be there* [3, p. 76] *Та й добре-ж, паночку; вона там буде* [4, p. 65]. Note that it is not characteristic for the language of the original tragedy to express feelings through tokens with diminutive suffixes, which can not be said about the language of the investigated translation.

Both in the original and in the translation, the choice of the address depends on the communicative situation. For example, in the routine conversations, Father Lawrence addresses Paris as *sir* (translated as *добродію*): *On Thursday, sir? the time is very short* [3, p. 128] *В четвер, добродію? Се вельми скоро* [4, p. 107]; *Look, sir, here comes the lady towards my cell* [3, p. 129] *Добродію, отсе ж іде і панна* [4, p. 107]; *And go, Sir Paris* [3, p. 147] *І ви, добродію Парисе, йдіте* [4, p. 122], but when he wants to contact the interlocutor as a titular person, then he uses *lord* (*пане*): *My lord, we must entreat the time alone* [3, p. 131] *Мій пане, мусимо на самоті* [4, p. 109].

P. Kulish traditionally uses the Ukrainian lexeme *панове* (*panove*) to translate the address to a group of people. In the original text, it corresponds to the token *gentlemen*, for example: *Nay, gentlemen, prepare not to be gone* [3, p. 45] *О, ні, панове, ні! ще рано, не збирайтесь* [4, p. 43]; *Welcome, gentlemen!* [3, p. 39] *Витаю вас, панове!* [4, p. 37]; *God ye good morrow, gentlemen* [3, p. 72] *Дай вам Боже добрий ранок, панове* [4, p. 63]; *Gentlemen, good den* [3, p. 87] *Добри вечір, панове!* [4, p. 74]. Such an address is sometimes distinguished by the etiquette attributive form of *шановний* (as in the language of the original), for example: *I thank you, honest gentlemen* [3, p. 45] *Чолом. Шановний панове* [4, p. 43]. In one communicative situation the English addressing *gentlemen* is transferred by the Ukrainian collective noun *панство* (*panstvo*): *On, lusty gentlemen* [3, p. 38] *Ходім, веселе панство!* [4, p. 37]. An address *gentleman* to a single addressee is verbalized with a lexeme *пане* (*pane*): *O courteous Tybalt! honest gentleman!* [3, p. 99] *Тибальтоньку, ласкавий, чесний пане!* [4, p. 83].

P. Kulish translates situational address *Marry, bachelor* [3, p. 44] by the Ukrainian lexeme *паничу*: *Оттакої! Чи то-ж сього не знаєте, паничу?* [4, p. 42]. The Ukrainian *пануч* just nominates a young male, who is single, cf.: “1. The young unmarried son of a Lady and Lord” [1, p. 44].

The key findings of this study argue that in the translations of the addressing constructions determining a social status of the male addressee, P. Kulish generally used the tokens *пан* (*pan*) (the English equivalent of *lord* to designate the title) and *добродію* (*dobrodij*) (the English correspondent lexeme *sir* to express respect to the interlocutor) if the relationship is symmetrical. In the situation of a different social status of the communicators, the address of the person who takes the lower position in the social hierarchy to the higher-ranked persons is usually reproduced by a token *пане* (*pane*) used to render both English *lord* and *sir*. The translator, using lexeme *добродію* (*dobrodij*) reduces the social distance between different-status

interlocutors, thus actualizing the characteristic feature of the Ukrainian etiquette behavior in contrast to the English-language tradition. The Ukrainian equivalent to the English addressing *gentlemen* is the lexeme *панове* (*panove*).

References:

1. Bilodid, I. K. (Ed.). (1975). Dictionary of the Ukrainian Language. (Vol. 6). Kyiv: Naukova dumka.
2. Popovych, Yu. (2017). Conveying Social Status Markers of the Literary Characters in Translation (Case Study of the Ukrainian Translations of the 21st cent. English Literature). Extended abstract of candidate's thesis. Kherson State University, Kherson.
3. Shakespeare, W. (2016). Romeo and Juliet. Kyiv: Znannia.
4. Shakespeare, W. (1901). Romeo and Juliet. Translated from English by P. A. Kulish. Lviv.