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Albert Camus' Les justes: a descriptive approach to the analysis of a drama text in translation.

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The pause added in Act IV tends to emphasize the fact that Kaliayev's reply does not directly answer Skouratov's question, far more than is apparent in the ST:

SKOURATOV, *se retournant*.
Pourquoi? N'ont-ils jamais péché?

KALIAYEV
Vous ne connaissez pas leur amour. (ST: 126)

SKOURATOV (*turning round*) : Why not? Have they never faltered? (*A pause*)

KALIAYEV: You do not know...their love! (TT: 169)

The pause added to the TT in Act V implies a build-up to a complete loss of control by Dora which is not evident at all from the ST:

DORA, *aveuglement*.
Le bourreau saute sur les épaules. Le cou craque. N'est-ce pas terrible? (ST: 142)

DORA (*wildly*) : The hangman jumps on to your shoulders and your neck...cracks! (*A pause...With a shriek.*)[1] Isn't it ghastly? (TT: 174)

Other paralinguistic signs found in the stage directions refer to the tone or emotion with which a line is to be said. On three occasions, the paralinguistic signs used in the ST to refer to the manner in which a line is to be said ('in a whisper', 'shouting', for example) have been expanded in the TT to include a definite emotion. For example, in Act II:

KALIAYEV. *Plus bas encore*.
Alors, je ne sais pas ce qui s'est passé. Mon bras est devenu faible. Mes jambes tremblaient. Une seconde après, il était trop tard. (ST: 55)

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[1] The addition here is discussed below

In the TT, the stage direction has been altered to include the adjective '*broken*', and this emotion is implied in the following passage by the continuous use of the three points of suspension (...) to indicate slight pauses:

> KALIAYEV(...*then in a low, broken voice*) : I cannot explain what happened to me then...My arms...went limp...my legs began to tremble...and a moment later...it was too late! (TT: 138)

In Act III, two more paralinguistic signs have been expanded in the TT to include specific emotions which are not referred to in the ST:

> DORA
> (...) M'aimerais-tu légère et insouciante?
>
> KALIAYEV, *il hésite et très bas.*
> Je meurs d'envie de te dire oui.
>
> DORA, *dans un cri.*
> Alors, dis oui, mon chéri (...). (ST: 87)

> DORA: (...) Would you love me if I were like that - carefree and innocent? (*A pause.*)
>
> KALIAYEV (*in a low, desperate voice*) : I'm longing to say yes!
>
> DORA (*with a passionate cry*) : Then *say* yes, darling (...) (TT: 152)

In the above passage, the addition of the pause in the TT is obviously a compensatory device for '*il hésite*' in the ST. By adding the adjectives '*desperate*' and '*passionate*' in the TT, the translator is making his personal interpretation of how the lines are to be said into a specific direction.

In Act IV, two paralinguistic signs have been added to the TT which also refer to how the line is to be said. The addition of '*his tone changes*' in the following passage is a little ambiguous as there is no previous

mention in either text of what tone Skouratov has taken, nor does '*his tone changes*' make clear the new emotion or attitude to be expressed:

KALIAYEV

Taisez-vous.

SKOURATOV

Bon. Je voulais dire simplement que si vous vous obstinez à parler du verdict, à dire que c'est le parti et lui seul qui a jugé et exécuté, que le grand-duc a été tué non par une bombe, mais par une idée, alors vous n'avez pas besoin de grâce. (ST: 110-111)

KALIAYEV: Be quiet!

SKOURATOV (*his tone changes*) : All right, but I just want to say that if you persist in talking about a sentence, and insist that it was the party and the party alone that tried and condemned the Grand-duke to death, in fact that he was killed not by a bomb but by an idea, then you don't need a pardon... (TT: 161)

In the second addition in this act, the translator is again introducing his personal interpretation of the tone used in the following speech:

KALIAYEV, *avec exultation*.

(...) J'ai une longue lutte à soutenir et je la soutiendrai. Mais quand le verdict sera prononcé, et l'exécution prête, alors, au pied de l'échafaud, je me détournerai de vous et de ce monde hideux et je me laisserai aller à l'amour qui m'emplit. (ST: 122)

KALIAYEV (*triumphantly*) : (...) A long ordeal lies ahead of me, but I shall see it through...and then...when they've pronounced the sentence, and they're all ready for the execution...then...at the foot of the scaffold...I shall turn away from you and this vile world. (*Quieter and in an intense whisper*.) And at last my heart will be filled with love! (TT: 167)

The added direction in the TT introduces a slower pace than in the ST, where the pace is constant until the end of the passage. The TT direction of quiet intensity is not implicit in the ST; in the latter the only direction is one of exultation, and this emotion is supported by the use of successive short phrases, with no pause before or particular emphasis on the final phrase.

In Act V, two paralinguistic signs have been added to one stage direction in the TT:

DORA, *aveuglement*.
Le bourreau saute sur les épaules. Le cou craque. N'est-ce pas terrible? (ST: 142)

DORA (*wildly*) : The hangman jumps on to your shoulders and your neck...cracks! (*A pause...with a shriek.*) Isn't it ghastly? (TT: 174)

The addition of '*A pause*' as a build-up to the following sentence has already been discussed above. The reference '*with a shriek*' implies a momentary loss of Dora's control due to horror at what she is describing; this is not inferred in the ST. The increased emotion in the TT contrasts rather oddly with the reply that follows this line, a contrast which is not as apparent in the ST:

ANNENKOV
Oui. Dans une sens. Dans une autre sens, c'est le bonheur. (ST: 142)

ANNENKOV: Yes, in a way...and in another way it's rather wonderful. (TT: 175)

A direction in the ST, also in Act V, which makes the subsequent line more of an aside, is omitted in the TT:

DORA
Oui. tu es mon frère, et vous êtes tous mes frères que j'aime. (*On entend la pluie. Le jour se lève. Dora parle à voix basse.*) Mais quel affreux goût a parfois la fraternité! (ST: 143-144)

DORA: Yes...you're my brother, you're all my brothers, my brothers whom I love...but what a foul taste brotherhood sometimes has! (*It is raining...day is breaking...*) (TT: 175)

The final stage direction in the play has been intensified in the TT, and again the three points of suspension (...) have been used to support the stage direction in the actual line of dialogue:

DORA, *elle pleure*.
Yanek! Une nuit froide, et la même corde! Tout sera plus facile maintenant. (ST: 152)

DORA (*she cries uncontrollably*) : Oh, Yanek!... yes...one cold night...the same rope...everything will be easier... now... (TT: 178)

All other paralinguistic changes made in the TT occur in the lines of dialogue in the form of either italics to show the stress within a sentence, or in the form of the three points of suspension (...) in order to show slight hesitations or pauses in speech. Both forms are used far too frequently throughout the TT for an exhaustive account to be feasible. Examples where the points of suspension (...) have been used to show breaks in speech as a result of the emotion under which a character is labouring have already been quoted above, when other paralinguistic changes were being discussed. One more example, taken from Act III, will be given here to further illustrate this type of change:

DORA, *égarée*.
Tout à l'heure? Oui, j'oubliais...(*Elle rit comme si elle pleurait*.) Non, c'est très bien, mon chéri. Ne sois pas fâché, je n'étais pas raisonnable. C'est la fatigue. Moi non plus, je n'aurais pas pu le dire. Je t'aime du même amour un peu fixe, dans la justice et les prisons. L'été, Yanek, tu te souviens? Mais non, c'est l'éternel hiver. Nous ne sommes pas de ce monde, nous sommes des justes. Il y a une chaleur qui n'est pas pour nous. (*Se détournant*.) Ah! Pitié pour les justes! (ST: 88)

DORA (*bewildered*) : Soon?...Oh, yes, I'd forgotten... (*laughing and crying at the same time*) No, it's all right, my love...Don't be angry...I was being unreasonable...I'm just tired...I couldn't have said it to you either...I love you in the same way as you love justice and those in prison... (*A pause*.) Do you remember what summer is like, Yanek?...but no!...it's always winter here. We are not of this world...we are 'the just'...There *is* a warmth in the world, but it is not for us... (*Turning away*.) Oh, pity 'the just'! (TT: 152)

The translator has segmented the text with short pauses by using points of suspension (...) to show the way in which he feels it will be affected by Dora's laughing and crying. Although this same emotion is apparent

from the stage direction in the ST, it has not been made explicit in Dora's actual speech. The pause which has been added in the TT is used to highlight the shift in topic.

Italics have been used in two ways in the TT. In the majority of cases, the italicised word marks the place where the translator feels the stress should fall in the sentence in order to emphasize specific elements. In Act II, for example, italics are used to stress the contrast between '*two*' and '*thousands*':

STEPAN
Parce que Yanek n'a pas tué ces deux-là, des milliers d'enfants russes mourront de faim pendant des années encore. (ST: 62)

STEPAN: Because Yanek didn't kill those *two, thousands* of Russian children will go on dying of starvation for years to come! (TT: 141)

The italics make explicit the stress which in the ST is only implicit.

Where linguistic means of emphasis which are peculiar to French language usage have been used in the ST, they have been changed to the paralinguistic use of italics to show the emphasis in the TT. In Act II, for instance, the French personal pronoun '*eux*' has been omitted in the TT, and the emphasis shown with italics:

KALIAYEV
Ils ne riaient, eux. (ST: 55)

KALIAYEV: *They* weren't laughing... (TT: 138)

In Act III, italics are used in the TT to show the emphasis, replacing the use of the adverb '*bien*' in the ST:

KALIAYEV
C'est un bien grand bonheur. (ST: 83)

KALIAYEV: Yes...it *is* a wonderful happiness. (TT: 150)

This type of shift from linguistic emphasis in the ST to paralinguistic stress shown by the use of italics in the TT is obligatory in terms of the norms of the target language.

MIMICAL SIGNS

Six mimical signs have been altered or added in the TT. In Act I, an adjective has been omitted from one of the stage directions, which changes the direction from a mimical sign to a straightforward proxemic one:

ANNENKOV
Il faut que tout soit prêt, Dora.

DORA, *d'une voix sourde.*
Oui. (*Elle sort lentement.*) (ST: 43)

ANNENKOV: Everything must be ready, Dora.

DORA (*in a low voice*) : Right. (*Exit* DORA.) (TT: 134)

The omission of the adverb '*lentement*' reduces the mimical sign, which in the ST suggests Dora's awareness of the gravity of the situation, to a simple exit direction in the TT.

Two mimical signs are added to the TT in this act. The first implies that Dora is pleased to see Kaliayev:

ANNENKOV
C'est Yanek. (ST: 24)

ANNENKOV: It's Yanek. (DORA *rushes out.*) (TT: 126)

The second addition in this act implies Stepan's doubt in Kaliayev's sincerity and capability:

KALIAYEV

Quoi! J'aurais le tyran devant moi et j'hésiterais? Comment peux-tu le croire? Et si même mon bras tremblait, je sais un moyen de tuer le grand-duc à coup sûr. (ST: 29-30)

KALIAYEV: Do you think that I shall hesitate when the Grand-duke's there in front of me? Surely you cannot think that! (STEPAN *turns his back on* KALIAYEV.) And even if my arm did begin to tremble...I know a sure way of killing him. (TT: 128-129)

In Act II, a verb has been changed in one stage direction which alters it from a proxemic sign to a mimical one:

ANNENKOV

Voinov! Vite!
Dora va ouvrir (ST: 51)

ANNENKOV: It's Alexis...quickly...(DORA *rushes to the door and opens it*) (TT: 137)

The use of '*rushes*' instead of a verb like '*goes*' changes the direction into a mimical sign showing Dora's anxiety to find out what has happened.

In Act III, a verbal protest made by Stepan in the ST is changed to a mimical gesture in the TT:

ANNENKOV

Je prendrai la place de Voinov.

STEPAN

Ceci me revient de droit.

KALIAYEV, à Annenkov.

Tu es le chef. (ST: 81)

ANNENKOV: I shall take Voinov's place...(STEPAN *makes a gesture of protest and starts to say something.*) No, Stepan.

KALIAYEV: You are our leader, Boria. (TT: 149)

The last mimical sign to have been altered is also in Act III, where again a change in verb is used to show Dora's tenseness and anxiety to discover

what is about to happen through her movements, thus changing the proxemic sign in the ST to a mimical sign in the TT:

> STEPAN, *se retournant brusquement*.
> Le grand-duc va passer.
> *Dora va vers la fenêtre et se colle aux vitres*. (ST: 93)
>
> **STEPAN** (*swinging round*) : The Duke will be going by...(DORA *runs to the window and presses her forehead against it*) (TT: 155)

GESTIC SIGNS

Two changes have been made to gestic signs in the stage directions of the play. In Act I, a gestic sign has been added to the TT which is used to show both the importance Kaliayev attaches to the topic he is discussing, and the stress he is under:

> KALIAYEV
> Peut-on parler de l'action terroriste sans y prendre part?
>
> DORA
> Non.
>
> KALIAYEV
> Il faut être au premier rang. (ST: 37)
>
> **KALIAYEV**: Can you just talk about revolution without actually taking part in it? (*He begins to pace about*)
>
> **DORA**: No...
>
> **KALIAYEV**: No, you must be right at the heart of it all. (TT: 132)

This sign is not in the ST, so again the movement reveals how the translator feels Kaliayev would behave in the circumstances.

The other gestic sign, which is in Act III, is added in the TT in order to give physical manifestation to the agitation and determination apparent from Kaliayev's words:

> KALIAYEV, *se levant, dans une grande agitation.*
> Aujourd'hui, je sais ce que je ne savais pas. Tu avais raison, ce n'est pas si simple. Je croyais que c'était facile de tuer, que l'idée suffisait, et le courage. Mais je ne suis pas si grand et je sais maintenant qu'il n'y a pas de bonheur dans la haine. Tout ce mal, tout ce mal, en moi et chez les autres. Le meurtre, la lâcheté, l'injustice...Oh il faut, il faut que je le tue... Mais j'irai jusqu'au bout! Plus loin que la haine! (ST: 83)

> KALIAYEV (*getting up and pacing up and down*) : Today...today I know something I didn't know then. You were right, Dora - it's not so simple after all. I thought it was easy to kill...I thought that courage and the ideal would be enough; but I'm not so different, and I now know that there is no happiness in hatred...I can see the vileness in myself and in the others - murder, cowardice, injustice...I've got to kill him...I've *got* to, but I shall see it through to the end! I shall go beyond hatred! (TT: 150)

PROXEMIC SIGNS

In references to semi-fixed feature space, two proxemic signs concerning the lighting have been expanded in the TT. In Act I, the time reference in the ST '*Le matin*' (ST: 12), has been expanded to '*The morning sun is shining through a window*' (TT: 123). The second reference is '*La nuit*' (ST: 130), in Act V, which becomes '*It is midnight*' (TT: 170). There seems to be no reason for such a specific time reference in the TT, and later references to time in the lines of dialogue of this act make it an unlikely choice: Dora remarks that it is morning (TT: 175), and Stepan relates that Kaliayev was hanged earlier at two o'clock that

morning (TT: 175). A further change to the semi-fixed feature space refers to a prop used in Act III:

Kaliayev se signe devant l'icône. (ST: 90)

KALIAYEV (...) *crosses himself in front of the prie-dieu.* (TT: 153)

The word 'icon' is defined in the Collins' English Dictionary as 'a representation of Christ, the Virgin Mary, or a saint, especially one painted in oil on a wooden panel, depicted in a traditional Byzantine style and venerated in the Eastern Church' (1986: 759). It is usually an item peculiar to Eastern Europe, and was common in homes in Russia. A 'prie-dieu', which replaces 'icon' in the TT, is defined as 'a piece of furniture consisting of a low surface for kneeling upon and a narrow front surmounted by a rest for the elbows or for books, for use when praying' (1986: 1214). The two items are clearly different, and it must therefore be assumed that the translator selected 'prie-dieu' for a specific reason.

The three changes made to the informal space between the actors are all in Act III. The first of these proxemic signs is:

VOINOV, *s'enfuyant.*
Oh oui. Qu'elle soit heureuse ! Qu'elle soit heureuse!
Annenkov va à la porte.

ANNENKOV
Venez. (ST: 79)

VOINOV: Oh yes, Boria...happy!...happy...(*They go to the door. Exit* VOINOV.)

ANNENKOV: You can come in now. (TT: 148-149)

In the ST, Voinov runs to the door whilst speaking and then exits. Only then does Annenkov go to the door to tell the others to come in. In the TT, the positioning is altered as Voinov goes to the door *with* Annenkov,

and only after he, Voinov, has spoken. Voinov then exits before Annenkov speaks.

A change in the positioning of the actors is evidenced by the proxemic sign in the ST which causes Dora to cross to Kaliayev; this movement is omitted in the TT, which implies that Dora is already standing next to Kaliayev:

KALIAYEV
Adieu, Stepan. (*Il se tourne vers Dora.*) Adieu, Dora.

Dora va vers lui. Ils sont tout près l'un de l'autre, mais ne se toucheront pas. (ST: 89)

KALIAYEV: Good-bye, Stepan (*Turns to face* DORA.) Good-bye, Dora... (*They stand very close to one another but do not touch.*) (TT: 153)

The third change is also an omission in the TT of the proxemic sign:

STEPAN
Me méprises-tu maintenant?

Elle va vers lui et l'embrasse brusquement.

DORA
Qui mépriserait la douleur? Je t'aime aussi. (ST: 92)

STEPAN: Now...do you still despise me? (*She quickly embraces him.*)

DORA: Who could despise suffering? I love you too. (TT: 154)

By omitting Dora's movement across to Stepan, the informal space in the TT is altered as it is implied that Dora is already positioned close to Stepan.

SOUND CUES

Stage directions referring to sound cues have been expanded in much the same way as the proxemic signs concerning lighting. The following three changes were noted:-

In Act II:

On frappe le signal convenu. (ST: 53)

The bell rings once and then twice. (TT: 137)

(The change from '*knocking*' to a '*bell ringing*' should be noted in the above example.)

In Act III:

On sonne. (ST: 71)

The bell rings once and then twice. (TT: 145)

In Act V:

On frappe. (ST: 144)

There is a knock at the door, followed by two more. (TT: 175)

Each time there is a knock or a ring at the door in the play, an agreed signal is used. In the ST, this is abbreviated to '*on frappe*' or '*on sonne*' after a while, but it is expressed in full throughout the TT.

From this macro-structural data, it can be seen that whereas the basic structure of the play has been preserved in the TT, a great many changes have been made to the stage directions. Most of these seem to be an attempt to make explicit in the TT that which is implicit in the

ST: the use of italics to show the stress within a sentence for example. The translator has attempted to remove possible ambiguities from the text by clarifying certain directions, such as the sound cues and certain exits of the characters (for example, the change of '*s'enfuyant*' (ST: 39), to '*Exit* VOINOV' (TT: 148) in Act III). The majority of the changes expand on the stage directions of the ST, which seems to indicate an attempt by the translator to clarify the text in view of its possible performance. If he had approached the text from the point of view of a literary translation, it is unlikely that he would have found it necessary to change the stage directions to the extent indicated by the macro-structural data, so the stage directions at least have been treated as part of a dramatic work. From this macro-structural data, it is hypothesized that little or no change will have been made to the content and order of the lines of dialogue, but that the presentation of the latter may have been altered to facilitate possible presentation of the TT.

MICRO-STRUCTURAL LEVEL

It is beyond the scope of this project to analyse the lines of dialogue in the same detail as the stage directions in the previous section. Lambert and Van Gorp suggest that 'different fragments' of the text should be looked at and analysed, thereby allowing provisional conclusions to be drawn; these findings can then be tested against other individual extracts (1985: 49). This method is adopted here, and the various passages se-

lected for analysis are to be found in the appendices. Because many of the changes made in the TT involve more than one type of shift, it was considered unsatisfactory to discuss each shift-type in turn in the way that the stage directions were treated; for this reason, each passage is considered separately, following a linear examination. It should be noted that as the non-verbal level of communication has been considered in some detail in the previous section, only the lines of dialogue are considered here, unless the stage directions have resulted in a specific change to the dialogue.

The first passage selected for analysis (Appendix B) is the opening of Act I, in which Stepan arrives at the terrorists' flat for the first time.

The deictic 'lui' in line 2 of the ST has been replaced by 'Stepan' in line 2 of the TT, and 'Stepan' in the ST changed to the deictic 'he' in the TT. These micro-syntactic shifts avoid the repetition of 'C'est lui' in the TT, and are therefore also stylistic shifts. A further stylistic change has been effected through the addition of 'he's back' in the same line , thus lengthening the sentence. Extremely short sentences are less common in English than in French, so the latter addition could be considered an attempt to follow the norms of the target language.

The lexico-semantic shift from 'Quel bonheur' in line 3 of the ST to 'Welcome home' in lines 4 and 5 of the TT is again a shift to accommodate the norms of the target language: the conventional greeting of the ST is replaced by a similar greeting in the TT, which although not a direct translation does serve an equivalent function.

The lexico-semantic shift from 'déjà' in line 5 of the ST to 'just think' in line 6 of the TT is also a stylistic shift which brings the TT line closer to the norms of English spoken language than the more literal but awkward translation of 'Three years already'.

The addition of the adjective 'long' in line 8 of the TT is a stylistic shift to avoid the ST repetition of 'Trois ans'.

Various shifts are present in lines 10 to 12 in the TT. The first sentence has been expanded to include 'all the time', which is a stylistic shift as it does not affect the meaning of the sentence. The phrase 'mon coeur se serrait de plus en plus' in lines 8 and 9 of the ST is difficult to render satisfactorily through literal translation into English, and in the TT has been changed to 'how my heart sank', which expresses the same emotion of fear and dread. The French 'ne (...) plus' has been omitted in line 12 of the TT; this is an optional lexico-semantic shift, as it could have been rendered in terms of the norms of the target language.

In line 13 of the TT, a lexico-semantic shift has resulted in a personal construction using the deictic 'we' in the place of the impersonal use of 'falloir' in line 11 of the ST. The implication in the ST that the terrorists are constantly having to move flats is not present in the TT due to the omission of 'une fois de plus'.

In lines 16 and 18 of the TT, the very short ST sentences have been expanded to clarify their meaning. The addition of 'I mean' in line 18 of the TT does not change the meaning, but introduces elements typical of spoken language. There is a lexical and cultural shift in the choice of 'prison' in line 18 of the TT for 'le bagne' in line 16 of the ST: 'le bagne',

according to the Collins Robert dictionary, is a penal colony, and a sentence of hard labour is implied (1981: 58). In selecting the term 'prison', the translator has chosen a more general term than that of the ST.

In line 17 of the ST, the French impersonal pronoun 'on' has been replaced by the general English pronoun 'you' - this is a lexico-semantic shift made in terms of the norms of the target language, as the use of 'one' is far less common in English than it is in French. The TT sentence has again been expanded by the addition of a time reference.

The deictic 'you' added in line 20 of the TT implies a close personal relationship between Stepan and the group - he knows how they feel - which is not apparent in line 18 of the ST. The TT sentence is less formal than the French; this is especially evident in the lexical shift from 'tu avais pu gagner' in the ST, to 'you'd got through to' in the TT.

In line 20 of the ST, the adjective 'autre' has been replaced by the adverb 'too' in line 22 of the TT, and this is both a lexical and a stylistic shift. The reference to Boria has been omitted in the TT.

'Que dis-tu?' in line 21 of the ST, which, although a rhetorical question, invites participation from Stepan, has been omitted in the TT. The addition of the expression 'well' in line 23 of the TT does not invite this participation, but prefaces the following remark in the same way as the ST rhetorical question. It is therefore a stylistic shift.

The use of inverted commas around "'freedom'" in line 24 of the TT is a graphic shift which results in overtones of irony in the TT which are

not present in the ST. The present tense in line 22 of the ST has been altered to the future tense in the TT, and a lexical shift has been made to the choice of verb. The phrase 'aussi longtemps qu'un seul homme est asservi sur la terre' in lines 22 and 23 of the ST has been reversed to 'until every man on earth is free!' in lines 24 and 25 of the TT, which involves both syntactic and lexico-semantic shifts. The negative concept of bondage in the ST has been changed to the positive concept of freedom in the TT; this is principally a stylistic shift as the implication remains the same. The verb in the following sentence has been changed from the negative 'je ne cessais de penser' in line 24 of the ST, to the positive 'all I could think about' in line 25 of the TT, which is also a stylistic shift as the French could be rendered satisfactorily in the target language without this change. The adverb 'of course' added to the TT is another element typical of spoken language.

The second passage to be analysed (Appendix C) is also taken from Act I, during the first conflict between Stepan and Kaliayev.

The impersonal use of 'falloir' in line 1 of the ST has been changed to the personal construction of 'a man must' in line 2 of the TT. This is an obligatory shift in terms of the target language norms, as the clumsy 'it is necessary that' is very rarely used in this type of context. The change from a verb 's'aimer' in the ST to a noun 'love for himself' in the TT is a stylistic shift.

The deixis has been changed in line 4 of the ST and lines 5 and 6 of the TT where 'Que t'ai-je fait?' is expressed as 'what have you got against me?'. This stylistic shift alters the perspective from Kaliayev to Stepan.

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