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## **SOME PECULIARITIES OF THE COMPARATIVE ANALYSIS OF P.B.SHELLY'S "CLOUD" AND ITS UKRAINIAN TRANSLATION BY V. MYSYK**

### **ABSTRACT**

The article is devoted to the structural, lexical and stylistic peculiarities of P.B.Shelly's "Cloud" and its Ukrainian translation given by V.Mysyk. Specific devices used by the translator are scrutinized.

Key words: poetry, personification, generalization, omission, addition, rhyme, rhythm.

Nowadays when the global informational base is being formed, the translation becomes a dynamically developing sphere of human activity as a reaction to the main demands of the society and international relations in different spheres. And the main sphere where the translation functions not as a craft but arts is the perception of the values in the process of dialogue of cultures and civilizations.

One of the most important methods of the translation is comparative method uses in the given article as the analysis of the form and content of the target language text translation in comparison with the form and content of the original (source language) text that gives a possibility to analyze typical difficulties of the translation connected with the peculiarities of the

given languages and the elements of the original text which are not translated into the target language. Such an analysis helps to scrutinize the brightest peculiarities of the two works created in different languages, characterizes creative peculiarities of two individuals – the author and the translator, and helps to follow the canons which dominate in the artistic culture of the two languages in the period of the works creation, to estimate objectively the literary text translation quality [4, 262]. This demonstrates structural and semantic correspondence of the translation to the original or in other words of its adequacy.

A number of works by the foreign and home scientists are dedicated to the given method. Such outstanding scientists as V. Komissarov, V. Vinogradov, G. Gachechiladze, I. Kashkin, V. Koptilov, S. Alekseev, Yu. Gurova, E. Maslennikova, J. Skugerevskaya stated the important role of the translation text analysis.

A specific feature of P.B. Shelley's poetry is a poetic language which is marked by regular and harmonic consequence of sounds. The author believes that poetry stirs up and enriches human's mind, hints to the real world's beauty. Thus the surrounding world becomes for him a source that reveals artistic individuality.

Poem "Cloud" belongs to that period of Shelley's life when he started to prefer realism. The poet's last years' lyric is dedicated to nature. His images become more true to life. His depicting of nature loses didacticism and becomes not so abstract, more real, many-sided, alive and precise.

P.B. Shelley gives the depicting of nature a deep philosophic and political sense. In the landscape there are neither gloomy tones of Byron's landscape nor sweet sentimentalism of lakists.

The poem has a definite structure, pair and non-pair lines differ from each other. Non-pair lines – tetrametres – are a combination of iambus and anapest. Thus, meter is not identical in every line every which, in their turn, has a different length, and every of six parts include different number of lines: the first and the sixth

contain twelve, the second – eighteen, the third, the fourth and the fifth – fourteen lines.

We will try to give a comparative analysis of the original text by P.B. Shelley and its Ukraine translation given by V. Mysyk. There are some changes in the structure of the text: the quantity of parts is preserved but a number of lines is changed a little. So we have sixteen lines in the first part, fourteen in the second, third, fourth and fifth, twelve in the sixth part. So the line quantity in all parts coincides with the original text. We will scrutinize the quantity of syllables in the lines: there are twenty of them in the first line, eight in the second, ten in the third, eight in the fourth, ten in the fifth, eight in the sixth, ten in the seventh, eight in the eighth, twelve in the ninth, seven in the tenth, nine in the eleventh, eight in the twelfth, eleven in the thirteenth, eight in the fourteenth, eleven in the fifteenth, eight in the sixteenth line.

I bring fresh showers for the thirsting  
flowers,

From the seas and the streams;

I bear light shade for the leaves when  
laid

In their noon-day dreams.

From my wings are shaken the dews that  
waken

The sweet buds every one,  
When rocked to rest on their mother's  
breast,  
As she dances about the Sun.  
I wield the flail of the lashing hail,  
And whiten the green plains under,  
And then again I dissolve it in rain,  
And laugh as I pass in thunder.

Я свіжі краплини на гори й долини  
Несу з морів, з океану;  
В годину жарку я квітці й листку  
Дарую тінь пожадану.  
Росинка мала з-під мого крила  
Розбуркує брость на вітті,  
Що й неньці-Землі не приспать її,  
Танцюючи на орбіті.  
Ударами граду долину й леваду  
Вибілю - і потому  
Знов сиплю дощ на болото й троц  
І тішусь гуркотом грому.  
Я снігом сіюсь, я вихором віюсь  
На горді бескиди й скелі,  
І сплю дорану в обіймах бурану  
На білій пухкій постелі.

Rhythm of the translation is preserved; the narration is given from the first person singular. Apart from structural misprints of the first and second parts, the general translation outlook is very close to the structure of the original text. As for lexis, the situation is much

more complicated. Discrepancies start from the second line of the original text: «from the seas and the streams» which was translated as «з морів, з океану». Translating the following line «for the leaves» the translator used concretization: «квітці й листку». «Noon-day dreams» is translated as «в годину жарку», thus the author uses a word omitted by the translator. Shelly makes an accent which states that the given cloud created a comfortable atmosphere during a coffee-break.

Later on in the extract «As she dances about the Sun» the translator doesn't mention the sun but scrutinizes the earth as a part of the whole system: «танцюючи на орбіті». In the following line, «whiten the green plains under», there are two disconnections: firstly, the translator omits adjective denoting colour – green – that reflects renovation of life, spring, youth and hope for the best in the future. Thus, we see that this peculiarity has a definite attitude to the general perception of the picture by the reader. Secondly, generalized «plains» with the help of concretization was translated as «долину й леваду». The following four lines of the translation in the original text

belong to the other part. Such a decision of the translator is not clear.

I sift the snow on the mountains below,  
And their great pines groan aghast;  
And all the night 'tis my pillow white,  
While I sleep in the arms of the blast.  
Sublime on the towers of my skiey  
bowers,

Lightning my pilot sits;  
In a cavern under is fettered the thunder,  
It struggles and howls at fits;  
Over Earth and Ocean, with gentle  
motion,

This pilot is guiding me,  
Lured by the love of the genii that move  
In the depths of the purple sea;  
Over the rills, and the crags, and the  
hills,

Over the lakes and the plains,  
Wherever he dream, under mountain or  
stream,

The Spirit he loves remains;  
And I all the while bask in Heaven's blue  
smile,

Whilst he is dissolving in rains.

Моя провідниця - ясна блискавиця -  
На башті в мене чатує,  
Тим часом як грім у трюмі моїм,  
Прикутий до дна, лементує.  
Над морем, землею пливу я за нею,  
Над сивий глиб океану.

Де духи стихій усміхаються їй  
І кличуть до себе кохану.  
Вона ж - мов не чує - і далі кочує  
Над ріки, озера й гаї  
В невтомнім шуканні, в незгаснім коханні  
До того, з ким серце її,-  
І бачу я, сонна, з небесного лона,  
Як ллє вона сльози свої.

There is no definite order in the next part of the verse in the translation: «their great pines groan aghast». But the translator uses addition «я вихором віюсь». Later on he gives concretization changing «on the mountains below» by «на горді бескиди й скелі», emphasizing the word «горді».

«All the night» W. Mysyk transforms into «І сплю дорану» that doesn't change the sense but is important for the rhyme system. Line «'tis my pillow white» becomes a certain reference to the previous text and provides the understanding of snow mountains as a bed but in the same line «На білій пухкій постелі» the translation doesn't have a direct reference and without a context may be used and understood differently. The translator changes order of the following lines to preserve the rhyme. W. Mysyk translates expression «struggles and howls» as

«ЛЕМЕНТУЄ» with the help of generalization.

In the original text we have «in the depths of the purple sea», whereas in the translation it is «над сивий глиб океану». In the English version purple colour is used as a symbol of harmony, power and truth. In the Ukrainian one grey colour is mentioned which has nothing in common with purple. In general it is really like this but in the given context this helps the reader to imagine a picturesque landscape. In this and previous sentences the translator changes the places of the sea and ocean.

In general in the given extract the English variant is filled with words «skiey bowers», «pilot» та «cavern». In its turn, Ukrainian variant includes the notions which correspond with water sphere more: «трюм», «пливу». «Over the rills, and the crags, and the hills, over the lakes and the plains»

W.Mysik transforms the last two lines changing separate words but does not ruin the atmosphere of beauty and love. Sometimes he forgets about Shelly's personification: «in Heaven's blue smile». Author's haven smile as if they are alive, their smile is charming, whereas in the translation it is just «з небесного лона». From the emotional point of view, they do not give a necessary effect but are close to the original text according to the sense.

The sanguine Sunrise, with his meteor  
eyes,

And his burning plumes outspread,  
Leaps on the back of my sailing rack,  
When the morning star shines dead;  
As on the jag of a mountain crag,  
Which an earthquake rocks and swings,  
An eagle alit one moment may sit  
In the light of its golden wings.  
And when Sunset may breathe, from the  
lit  
Sea beneath,  
Its ardours of rest and of love,  
And the crimson pall of eve may fall  
From the depth of Heaven above,  
With wings folded I rest, on mine aery  
nest,  
As still as a brooding dove.

Криваво зайнявшись, огненно  
розп'явшись,  
Світанок мене кульбачить,  
І рясно іскриться, де рання зірниця,  
Вже мертва, ледве маячить.  
Так цар птахів на один із верхів  
Вулканного високогір'я  
Злітає на мить - і злотов горить  
Його карбоване пір'я.  
Там вечір настане - і в море багряне  
Проліє спочинку олій,  
І небо напне на обличчя земне  
Малиновий присмерк свій,  
І сплю я тоді, як голубка в гнізді,

В безмежності золотій.

In the first line the translator pays attention to the colours but omitting elements «his meteor eyes» and «plumes» he omits personification as well. In the line «An eagle alit one moment may sit» he uses periphrases interpreting the eagle as «царя птахів». Then W.Mysik omits «rocks and swings» and changes the amplifying of movement produced by the earthquake into «вулканне високогір'я».

«Ardours of rest and of love» he translates as «пролле спочинку олій», omitting «of love» and changing «ardours» into «олію». As for the translation of the word «Heaven», something it is something that closer to the God, the Paradise in the translation is just «небо». But in the given case it is compensated by the ending of part three: «В безмежності золотій». Here the God, prosperity and the greatness of the haven are reflected. The translator uses personification though the attention which is paid to the device is no as it is in the original text. For instance, in the given extract «Sunrise», «Sunset», «Sea» are mentioned, in seems that the author calls them by their names. In the translation they are more like natural phenomena.

That orb'd maiden with white fire laden  
Whom mortals call the Moon,  
Glides glimmering o'er my fleece-like  
floor  
By the midnight breezes strewn;  
And wherever the beat of her unseen

feet,

Which only the angels hear,  
May have broken the woof, of my tent's  
thin roof,  
The stars peep behind her, and peer;  
And I laugh to see them whirl and flee,  
Like a swarm of golden bees,  
When I widen the rent in my wind-built  
tent,  
Till the calm rivers, lakes, and seas,  
Like strips of the sky fallen through me  
on high,  
Are each paved with the moon and these.

Та діва білява, та лагідна пава,  
Що смертний місяцем зве,  
У ночі безмовні в легкій моїй вовні  
Так легко й рівно пливе.  
Коли ж під ходою, лиш духам чутною,  
Намет розірветься мій,  
Загляне в ту дірку, немов у квартиру,  
Зірок зацікавлених рій.  
І тішить мене їх мелькання дрібне  
В замісячному прозорі -  
І я не стуляюсь, і вниз видивляюсь,  
Де плеса земні просторі,  
Мов краплі блакиті, крізь мене проліті,  
Одсвічують місяць і зорі.

The first line has inaccuracy: the translator introduces the words «та лагідна пава». A peacock is a symbol of grace that is why he depicts the sun as a

beautiful, tidy girl, adding some extra characteristics to it.

In the following extract «by the midnight breezes strewn» the author shows coordination of work of natural forces. The translator, in his turn, underlines the independence of the process. Notion “angels” was changed in the translation into «дух». In general, according to the Bible, angels are the spirits, they express the will of the God, possess extra powers. But the spirit in the Bible is a creative force that gives life, the God’s influence. That is why the angels are more important and significant in the world.

In the extract «Загляне в ту дірку, немов у кватирку» the translator introduces a new simile. Later on, W.Mysyk omits the simile «Like a swarm of golden bees» at all. Instead of this, the translator uses a metaphor to serve aesthetic function in the text.

Expression «Like strips of the sky» was translated as «Мов краплі блакиті» — English word «strips» is larger than «краплі» but with the help of this word W.Mysyk depicts water element, proving it with the word «проліти» and the sky with the help of periphrases is marked with the word «блакить».

I bind the Sun's throne with a burning  
zone  
And the Moon's with a girdle of pearl;  
The volcanos are dim and the stars reel  
and swim

When the whirlwinds my banner unfurl.  
From cape to cape, with a bridge-like  
shape,  
Over a torrent sea,  
Sunbeam-proof, I hang like a roof --  
The mountains its columns be!  
The triumphal arch, through which I  
march  
With hurricane, fire, and snow,  
When the Powers of the Air, are chained  
to my chair,  
Is the million-coloured Bow;  
The sphere-fire above its soft colours  
wove  
While the moist Earth was laughing  
below.  
Я сонцю даю оправу свою,  
І місяць пишається нею.  
Згасає вулкан, коли ураган  
Розгорне мою кирею.  
Я пнусь, як місток, над широм заток,  
Де хвиль не стихає спір;  
На горах-стовпах я висну, як дах,  
Затьмаривши безліч зір.  
У бурі й вогні пролягає мені  
Вперед звияжна дорога -  
І стріне мій стяг, розвитий в боях,  
Веселки арка розлога.  
І барви небес грайливістю плес  
Відіб'є земля волога.

In the first line the translator omits the word «throne», in the second — it is the whole expression «a girdle of pearl». Both of them are the symbols of wealth, prosperity, a girdle of pearl symbolizes a moon as well. In the following line W.Mysyk omits «the stars reel and swim».

Expression «Sunbeam-proof» in the translation has to denote «захист від сонячних променів», in the translator's variant is «затмаривши безліч зір». Thus, W.Mysyk uses periphrases. He also deliberately omits the word «snow», translating «With hurricane, fire, and snow» as «у бурі й вогні». In the following phrase the author uses a hyperbole («the million-coloured Bow»), whereas the translator does not use this stylistic device («Веселки арка розлога»).

Line 11 is totally changed in the translation, but the translator could reflect the atmosphere describing this in simpler words. Thus, «When the Powers of the Air, are chained to my chair» W.Mysyk translates as «пролягає мені вперед звитяжна дорога».

I am the daughter of Earth and Water,  
And the nursling of the Sky;  
I pass through the pores, of the ocean  
and shores;  
I change, but I cannot die --  
For after the rain, when with never a  
stain  
The pavilion of Heaven is bare,  
And the winds and sunbeams, with

their convex gleams,

Build up the blue dome of Air --  
I silently laugh at my own cenotaph  
And out of the caverns of rain,  
Like a child from the womb, live a  
ghost from the tomb,  
I arise, and unbuild it again.

Мій батьківський клан - Земля й  
Океан,

Зву домом я синь небесну;  
Я в ґрунті таюсь, я завжди мінюсь,  
Але ніколи не щезну.  
Бо навіть тоді, як минуться дощі,  
І сонце з промінних рей  
Для мене напне склепіння міцне -  
Небесний мій мавзолей,  
Я тільки всміхнусь, і знову зведусь,  
З підземних водяних жил,  
Як дух, як дитя зі свого сповиття,-  
І знов підкорю небосхил.

In the last part the translator changes the sentence changing a daughter by parents «Мій батьківський клан» still preserving personification, calling «Землю» and «Океан» as if by names. But he generalizes «Water» that becomes «Океан». In the next sentence he omits this word and the whole phrase «the pores, of the ocean and shores». Later on, the translator uses euphemism «щезати» instead of the original «die». Thus, in the



given part the line «The pavilion of Heaven is bare» is left without special attention. In the line «And the winds and sunbeams, with their convex gleams» translated as «І сонце з промінних рей» the word «the winds» was omitted by the translator.

The last part is the most difficult for the analysis as the translator changes the structure and the word order a lot.

In the conclusion we would like to sum up the results of the given analysis. First of all, it should be mentioned that the translator tries not to change the structure of the poem, the rhyme system. He pays attention to the peculiarities expressed by

colour in the poem and supports the colour symbolism. Very often Mysyk changes the sequence of sentences to preserve a poetic form. He uses different methods of a literary text translation to create a certain variant in Ukrainian correct according to the rules and style of the target language. The translator uses different stylistic devices as professionally as P.B.Shelly does to reflect beautiful landscapes. Personification becomes the most frequently used both in the original and translation.

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