ABSTRACT

The problem of the quality of translation has been in the focus of scientific research for an extended period of time, but it appeared that a comparative analysis of multilingual translations has seldom troubled linguists. It is evident that our multicultural world demands an increase in interest to this issue, which means that a translator should be both multilingually educated, multiculturaly aware. There exist a lot of requirements to the translator, but even the fullest list of them is not enough for the creation of a high quality multilingual literary translation. The main question of the theory of translation can be put in such a way: whether it is possible or not to reproduce accurately the ideas in one language expressed by means of the other language. There are two opposite viewpoints concerning this question. We offer a comparative approach is a crucial extension to the multilingual translations of a poetic utterance research. Original poems, which exist as the unity of content and form, require attentive and sensitive reading and understanding. Poetry, in contrast to prose, by its nature submits special rules, has specific form, which a translator has to follow. Sometimes this task stays unreached, because any poet has specific, common only for him, the system of images and the language, with the help of which he creates it.

Key words: multiculturalism, multilingual translations, poetic utterance, poetry, target languages.

Introduction

Contemporary multilingual societies offer great opportunities to real connoisseurs of art. With the help of a poetic text translation we acquire the opportunity to open multicultural world full of mysterious senses and mystique utterances. The more translations come to being the more discussions start. At the same time, the theory of translation is
a relatively young science. Taking this fact into consideration it should be mentioned that the topicality of the chosen theme is obvious on the account of the fact that the theory of translation has not been finally formed and, in addition, Emily Dickinson’s artistic world is not widely opened to the Ukrainian reader. Consequently the aim of the research is to study the specific character and the problems of English language poetry multilingual translations.

During the process of theoretical aspects of translation studying it was found out that, the theory of a literary translation as a science does not possess vividly defined scope. That is why making one of the most difficult types of translation, namely literary translation of a poetic utterance, a translator may face a number of difficulties. These difficulties are caused by the difference in the structure of the source and target languages (namely English, Russian and Ukrainian ones). For example English does not have gender endings of case and verbal inflexions, or one and the same word may be used as a noun, an adjective or even an adverb, plural form is created, as a rule, without syllable addition. At the same time, Russian and Ukrainian languages do not operate with the indefinite or definite articles while the usage of personal pronouns is not obligatory [1, 38].

The difficulties of literary translation are also caused by the difference in the length of the original and translation language models, the accurate forms of versification and the difference in the perception of these or those images, specifically words with the help of which they are created in this or that language. A translator must not only be perfectly multilingually educated, but also understand the context of the poem creation [4, 85], which means to multiculturally aware. Thus, it should be mentioned that even stated above requirements to the translator are not enough for the creation of a high quality multilingual literary translation.

**Theory**

Traditionally three types of written translations are distinguished:

1. Word-for-word translation. It is the translation of foreign text words in the order they are given in the text without
taking into consideration their syntactical or logical relations.

2. Literal translation aims to reproduce the idea of the source text saving syntactical constructions and lexical content.

3. Literary translation. This type of translation reproduces the ideas of the origin in the form of literary language and results in a great number of discrepancies.

   Literary translation is the reproduction of the origin by means of another language saving the unity of content and form.

   The main question of the theory of translation can be put in such a way: whether it is possible or not to reproduce accurately the ideas in one language expressed by means of the other language. There are two opposite viewpoints concerning this question.

   The main question of the theory of translation can be put in such a way: whether it is possible or not to reproduce accurately the ideas in one language expressed by means of the other language. There are two opposite viewpoints concerning this question. The first is known as Untranslatable in Translation Theory. According to this theory the translation of full value from one language to another is totally impossible as a result of considerable difference between various languages expressive means. V. Gumbolt was the first who proclaimed this idea. The other point of view, which was stated by P. Chesnokov and B. Uorf, says that any developed national language is sufficient for full-fledged reproduction of thoughts in another language [3, c. 17].

   Among all numerous types of translation, undoubtedly, poetical translation is the most difficult and the most responsible. G. Gachichiladze singles out the following differences between the prose and poetry translation:

   - poetry has a strict composition, poetry language is rather metaphorical and as a result it is difficult to find translational equivalents;

   - it is difficult to find metrical equivalents;

   - there is a problematic reproduction of rhymes [2, c. 90].

   For saving the poetical image it is essential to save metre and rhythm of the origin. Rhythm depends on the number of syllables, interchange of stressed and
unstressed syllables and the structure of
the language. That is why the length of
the word is of great importance, because
it is conditioned by rhythm and metre.
Taking into consideration the facts
mentioned above, the conclusion can be
made that it might be impossible to
reproduce the rhythm and metre
accurately. The preservation of rhyme is
essential for showing the peculiarities of
the author’s style. The translator may
have a number of difficulties because
male rhyme, which is typical for the
English poetry, looks inaccurate for
Russian or Ukrainian female rhyme.

Method

To obtaining the results of the
research the following scientific
methods, which helped to deepen the
existing ideas and develop new ways of
interpreting the already existing facts,
were obtained:

1) Linguistic method which is
generally interpreted as a private
scientific and research way to establish
certain rules. Basically, this method is
equal to comparative, which acquires a
set of special procedures helping us to
identify similar and different features of
multilingual translations;

2) Method of linguistic
abstraction, which is used here to
research, analyze and make descriptions
of the source and target languages
phenomena in their cohesion, taking into
consideration the links between people,
world and language.

Talking about the poetry translation
we should also mention such notions as
equivalence and adequacy of translation.
Translation equivalence is defined as a
measure of semantic similarity between
the source text and the target text. The
degree of this similarity may vary.
V.Komissarov distinguishes five levels
of equivalence: the level of
communicative goal, of the situation, of
message, of utterance and of signs. The
goal of adequate translation is the
conveyance of content and form of the
original by means of the foreign on the
maximum level of equivalence.

Translational transformation is the
basis method of the translation adequacy
achievement. It is the change of formal
or sentimental components of the source
text saving the information assigned for
reproduction.
The common classification of transformations does not exist. N. Fitermann and M. Levizka single out grammatical, lexical and stylistic transformations. I. Rezker, on the contrary, singles out only two types of transformation: grammatical and linguistic. L. Barhudarov reduces all translation transformations to four elementary types: rearrangement, replacement, addition, omission.

The goal of adequate translation is the conveyance of content and form of the original by means of the foreign on the maximum level of equivalence. Poetry, in contrast to prose, by its nature submits special rules, has specific form, which a translator has to follow. Sometimes this task stays unreached, because any poet has specific, common only for him, the system of images and the language, with the help of which he creates it. As long as complete preservation of the poem form is not always possible and sometimes even not desirable, the adequacy of the translation depends on the ability of the translator to single out the main images in the poem. Also it should be mentioned that making the poetical translation, the main demands to the adequate translation also take place.

These demands are the following ones: accuracy, brevity, lucidity and literacy [5]. In that way, poetical translation submits general basic theory of literary translation, on which the art of a translator is based – preservation of the substantial images and the adequate replacement of some elements according to the literary reality of the origin.

Discussion and Results

The carried out analysis has shown that translation can have conditional changes, in comparison with the origin, and these changes are completely essential and reasonable if the aim is creation of similar to the origin unity of form and content on basis of the another language, but the adequacy of translation depends on the number as well as on the type of these changes.

The practical analysis confirmed that as a result of a great difference among the listed above aspects of the English, Russian and Ukrainian languages the complete preservation of form and images of the poetic work is not always possible. That is why translators always
face the choice, as a result of which they have either to change the poem size in order to save its main idea or to “distort” its sense for accurate reproduction of form. Choosing between the form and the system of images, on the first place stands the system of images, because exactly into it is put the author’s main idea and neglecting of it is not acceptable. Taking this into consideration, the majority of translators save, first of all, the profundity of the author’s philosophic idea and only after that the poem’s structure.

Comparative analysis is an important method of translation research. Emily Dickinson’s poems should be studied as the unity of content and form, they require attentive and sensitive reading and understanding. During the research such poems as “I died for Beauty”, “The Sky is low”, “My life closed twice”, translated by A. Gavrilov, V. Markova, T. Kazakova, E. Linezka, L. Sitnik and A. Kudryavizkiy, were analyzed.

One of the peculiarities of Emily Dickinson’s style was emphasizing of words and ideas with the help of the capital letter. The analysis has shown that not all translators followed it accurately (for example, A. Gavrilov, V. Markova, A. Kudryavizky), while L. Sitnik and T. Kazakova did not emphasize any word with the help of the capital letter. By doing that the translators have misrepresented the poems’ images (Table 1).

Table 1

<table>
<thead>
<tr>
<th>“I Died For Beauty”</th>
<th>“The Sky Is Low”</th>
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If we look at the metre of the analyzed poems we can single out that all of them are written with the help of iambic metre. All translators, except V. Markova and L. Sitnik save this form in their translations, while the mentioned translators use free verse, which was quite popular in the 20th century (Table 2).

Table 2

<table>
<thead>
<tr>
<th>“I Died For Beauty”</th>
<th>“The Sky Is Low”</th>
<th>“My Life Closed Twice”</th>
</tr>
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<tbody>
<tr>
<td><strong>E. Dickinson:</strong> iambic</td>
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</tr>
<tr>
<td><strong>A. Gavrilov:</strong> iambic</td>
<td><strong>E. Linetskaya, T. Kazakova:</strong> iambic</td>
<td><strong>A. Kudryavitsky:</strong> iambic</td>
</tr>
<tr>
<td><strong>V. Markova:</strong> free verse</td>
<td><strong>V. Markova, L. Sitnik:</strong> free verse</td>
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From the point of rhythm all the translators use typical for Emily Dickinson model ABCB.

The examples of separate, successfully translated lines, showed that the accurate preservation of the content of origin is not rarely connected with the necessity of literal translation refusal, but the creation of adequate meaningful correspondence is essential. That is why in case of dilemma between the literal accuracy of the poem’s form preservation and the accuracy of its poetical content, if it is impossible to save both – the accuracy of the poetical content should be chosen. Talking about the adequacy of translation, it should be added that in the translations of some of
analyzed poems translators not always followed one of the adequacy requirements – lucidity. This phenomenon can be seen in the translations of T. Kazakovoy “The Sky Is Low” and “My life closed twice” by V. Markova (Table 3).

Table 3

<table>
<thead>
<tr>
<th>“I Died For Beauty”</th>
<th>“The Sky Is Low”</th>
<th>“My Life Closed Twice”</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;For Beauty&quot;, I replied –</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“My Life Closed Twice”</td>
<td></td>
<td>L. Sitnik: Я дважды скончаюсь, и перед концом.</td>
</tr>
<tr>
<td>E. Dickinson: the Clouds are mean</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E. Dickinson: So huge, so hopeless to conceive as these that twice befall</td>
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That is why, one should not forget that any translation should be creative only in the scope set by the origin, any addition to the author’s thought or the image may distort the content of the origin.

During the comparative analysis of the Emily Dickinson’s poetry translation it has been also found out that in separate cases the translators are maximally close to the unity of the content as well as to the form of the origin. For example, the translation of “I died for Beauty” by A. Gavrilov, “The Sky is low” by E. Linezkaya, “My life closed twice” by A. Kudravizkiy harmonically reproduce bright images characteristic for Emily Dickinson’s art and the iambic form of the poems (Table 4).


Table 4

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</tr>
</thead>
<tbody>
<tr>
<td><em>E. Dickinson:</em> Parting is all we know of heaven, And all we need of hell.</td>
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**Conclusion**

In conclusion it should be said that it is not always possible to save all the peculiarities of the author’s style and the poem’s content. That is why it essential for the translator to preserve the main image and idea which the author wanted to create and show to his readers. In addition, despite the variety of ideas concerning the problem whether literary translation is possible or not, new translations constantly appear giving us the unique opportunity to widen our mental outlook and enrich our culture.
REFERENCES


