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## **MULTILINGUAL TRANSLATIONS OF THE POETIC UTTERANCE: SENSES LOST AND PRESERVED**

### **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, multiculturally 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 be 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.

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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

<b>“I Died For Beauty”</b>	
<i>E. Dickinson:</i> “Beauty”, “Tomb”, “One”, “Truth”, “Room”, “Brethren”, “He”, “Kinsmen”, “Night”, “Moss”.	<i>A. Gavrilov:</i> «Красота», «Правда».
<b>“The Sky Is Low”</b>	
<i>E. Dickinson:</i> “Sky”, “Clouds”, “Travelling Flake”, “Snow”, “Barn”, “Rut”, “Narrow Wind”, “Day”, “Us”, “Diadem”.	<i>V. Markova:</i> «Небо», «Туча», «Ветер», «Диадема».

**“My Life Closed Twice”**

*E. Dickinson: “Immortality”.*

*A. Kudryavitsky: «Завеса»,  
«Вечность», «Рай», «Ад».*

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 20<sup>th</sup> century (Table 2).

*Table 2*

**“I Died For Beauty”**

*E. Dickinson: iambic.*

*A. Gavrilov: iambic.*

*V. Markova: free verse.*

**“The Sky Is Low”**

*E. Dickinson: iambic.*

*E. Linetskaya, T. Kazakova: iambic.*

*V. Markova, L. Sitnik: free verse.*

**“My Life Closed Twice”**

*E. Dickinson: iambic.*

*A. Kudryavitsky: iambic.*

*V. Markova, L. Sitnik: free verse.*

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

<b>“I Died For Beauty”</b>	
<i>E. Dickinson:</i> He questioned softly "Why I failed"? "For Beauty", I replied –	<i>A. Gavrilov:</i> "За красоту", -- сказала я И поняла – он рад.
<b>“The Sky Is Low”</b>	
<i>E. Dickinson:</i> the Clouds are mean	<i>T. Kazakova:</i> нищобродство туч.
<b>“My Life Closed Twice”</b>	
<i>E. Dickinson:</i> E. Dickinson: My life closed twice before its close	<i>L. Sitnik:</i> Я дважды скончаюсь, и перед концом.
<i>E. Dickinson:</i> So huge, so hopeless to conceive as these that twice befall	<i>V. Markova:</i> Огромное – не представить себе – в бездне теряется взгляд.

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

<b>“I Died For Beauty”</b>	
<i>E. Dickinson:</i> Until the Moss had reached our lips –	<i>A. Gavrilov:</i> Шептались мы -- покуда мхи
And covered up -- our names –	Нам губ не оплели.
<b>“The Sky Is Low”</b>	
<i>E. Dickinson:</i> Nature, like Us, is sometimes caught	<i>E. Linetskaya:</i> Как нас, Природу в затрапезе
Without her Diadem.	Застать совсем нетрудно.
<b>“My Life Closed Twice”</b>	
<i>E. Dickinson:</i> Parting is all we know of heaven,	<i>A. Kudryavitsky:</i> В Прощаниях есть сладость Рая,
And all we need of hell.	Но все же их придумал Ад.

## 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.

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