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COMPARATIVE ANALYSIS OF POETIC TEXT VARIANTS ON THE BASIS OF THE CHRONOTOPE CATEGORY

***Abstract.** The paper presents an experiment of chronotope analysis of Sylvia Plath's poem «Morning Song» in the English original and its Russian translation by Ian Probst. The categorical method used in both cases made it possible to identify and correlate the markers of text space and time. The equivalence of the translation to the source text is calculated according to three main parameters: set, combinatorics, and placement.*

***Keywords:** locality, poetic translation, text category, temporality, chronotope, equivalence.*

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СОПОСТАВИТЕЛЬНЫЙ АНАЛИЗ ВАРИАНТОВ ПОЭТИЧЕСКОГО ТЕКСТА НА БАЗЕ КАТЕГОРИИ ХРОНОТОПА¹

Аннотация. Статья представляет собой опыт хронологического анализа стихотворения Сильвии Плат «Morning Song» в английском оригинале и русском переводе Я. Пробштейна. Категориальным методом в обоих вариантах выявлены и соотнесены маркеры текстового пространства и времени. Эквивалентность перевода оригиналу рассчитана по трем основным параметрам: набору, комбинаторике, размещению.

Ключевые слова: локальность, поэтический перевод, текстовая категория, темпоральность, хронотоп, эквивалентность.

Every single text possesses a set of significant qualities, which demarcate a text and non-text, or – in other words – indicate textuality. For these qualities, the term «text category» is generally used. According to Prof. T. V. Matveeva, text categories are interconnected essential text properties, each of them reflecting a certain part of the text meaning via linguistic, speech, and compositional means [10, p. 669]. The global categories like cohesion, coherence, divisibility, completeness, and pragmatism were described first [1, p. 41], as they are the most obvious qualities, and no text can exist without them. Then, text linguistics drew its attention to more particular categories (topic [5; 8; 15], tonality [11; 13], temporality [6; 7], locality [3; 6], composition [9; 12], etc.). These text properties made it possible to solve numerous «inner» problems of the texts, such as identifying their functional style [4; 6; 7], drawing the differences between speech genres [8; 9; 13; 14] or comparing different texts [4; 15].

Even more essential application does the theory of text categories find when used for comparing two or more variants of one text. The text variation can generally occur in only a few cases: when one and the same text exists in the oral form and is differently retold by several authors; when one and the same author writes and re-writes his

¹ Исследование выполнено при финансовой поддержке РФФИ в рамках научного проекта № 19-012-00399 А «Аксиологический потенциал современной русской метафоры».

masterpiece several times; when the text is translated into different languages [4, p. 11]. The latter case is going to be studied in this paper.

For the comparative analysis, there was chosen a poem «Morning Song» by Sylvia Plath and its Russian translation by Ian Probst. As the title contains a temporal marker (*morning*), the corresponding category of chronotope (including text locality and temporality [2; 6; 7; 12]) will be studied in detail. Here are both variants to be compared on basis of the chosen category:

Morning Song	Утренняя песня
Love set you going like a fat gold watch.	Любовь завела тебя, как толстые золотые часы.
The midwife slapped your footsoles, and your bald cry	Повитуха шлёпнула тебя по пяткам, и твой голый крик
Took its place among the elements.	Вписался в стихии.
Our voices echo, magnifying your arrival. New statue.	Наши голоса вторят эхом, усиливая твой приход. Новая статуя.
In a drafty museum, your nakedness Shadows our safety. We stand round blankly as walls.	В продуваемом сквозняком музее твоя нагота Оттеняет нашу безопасность. Мы окружаем тебя, как голые стены.
I'm no more your mother Than the cloud that distills a mirror to reflect its own slow Effacement at the wind's hand.	Я не более мама твоя, Чем туча, которая очищает зеркало, чтобы оно отразило, Как рука ветра медленно стирает её.
All night your moth-breath	По ночам твое дыханье мотылька

Flickers among the flat pink roses.	И мерцает среди плоских розовых роз.
wake to listen:	Проснувшись, слышу:
A far sea moves in my ear.	Далекое море рокочет в моих ушах.
One cry, and I stumble from bed, cow-	Один вскрик, и я, спотыкаясь, встаю с
heavy and floral	кровати, по-коровьи тяжело
In my Victorian nightgown.	В цветастой викторианской ночнушке.
Your mouth opens clean as a cat's. The	Твой ротик открывается опрятно, как у
window square	кошки.
Whitens and swallows its dull stars.	Квадрат окна белеет и глотает поблекшие
And now you try	звезды. И теперь
Your handful of notes;	Ты пробуешь пригоршню нот:
The clear vowels rise like balloons.	Твои чистые гласные взлетают, как шарики.

To begin with, Sylvia Plath's works are highly confessional: her personal life makes its huge impact on her poetics. Thus, there is a fusion of artistically processed reality, where it is difficult to see the borders between the autobiographical elements and their reflections in the poetic world. At the same time, many poems seem distinctly realistic as far as their time and space are taken, including the analyzed poem. «Morning Song» embodies the birth of a child (an autobiographical fact) and the subsequent challenges of motherhood. So, the category of time is characterized by the «here-and-now» dynamics and narrativeness.

The title of the poem states a chronological framework for the reader: the birth of a child occurs in the morning; morning is the starting point of this poetic text and of a new life. The strong position of the poem is equivalently rendered by the translator: *Утренняя песня*.

Now we shall consider the category of locality. The identified set of its lexical markers has twenty-two nominations, seven of them being represented by prepositional phrases (the space semantics supplied with the prepositions *in*, *among*, *at*, *from*), ten

by verbs, four by nouns, and one by an adjective. Such a spatial expression indicates the detail of the plot and the dynamics of movement and change from morning to night, wherein the state of the lyrical subject changes.

The average equivalence of the translation to the source text has been counted as equaling 89 %, which is a fairly high indicator. The 11 % loss can be demonstrated through the indicators of set, combinatorics, and placement [4]. A high percentage is demonstrated by the set parameter (reflecting the number of the markers rendered) – 91 %. This can be justified by the fact that the translator accurately, word-for-word reproduces the source text, with the only two deviations: *among the elements* (Russ. *в стухии*) and *at the wind's hand* (Russ. *как рука ветра*). In the first case, the seme 'between' / 'in the middle' is lost with the preposition change. The prepositional phrase *at the wind's hand* was actually transformed into the subject in the dependent sentence: *How the wind hand slowly erases it*. As a result, meaningful spatial shades of meaning have been lost.

Some of the matching nominations in the target text have remarkable points. For example, Russian grammar demanded a preposition when rendering the phrase *slapped your footsoles*; so, this case we can interpret as a semantic increase in spatial marking. The verb *echo* has been conveyed through the translation transformation of addition: *вторят эхом*. We believe this did not significantly distort spatial semantics, as was in the case with the singular-to-plural replacement in the prepositional combination *in my ear* (Russ. *в моих ушах*). In order to achieve harmony in the text «sounding», the translator also extended the phrase *stumble from bed* → Russ. *спотыкаясь, встаю с кровати*.

The equivalence can be also counted by combinatorics within the chain of the markers. Here, it equals 91 % due to the mismatch of the two aforementioned nominations in the set.

The placement parameter showed the lowest percentage within the category – 86 %. In the original, the verb *reflect* is in a weak position, while in translation it is in a strong position – at the end of the clause and of the line. This shift occurred as a result of a series of grammatical transformations. The differentiation of the word *stumble*

(Russ. *спотыкаясь, стаю*) supplied dynamism and put the nomination in a strong position of the target text, while in the source text it is in a weak position. A few more changes are connected with word replacements within the sentence.

The temporality category is presented by three markers: *slow, all night, now*. Although the present tense is grammatically expressed in the verb forms, generally they are not taken as lexical time markers. The average equivalence for the category of temporality is 73 %, which is due to inconsistencies and a small number of markers.

The set parameter was calculated as equaling 67 %. The phrase *all night* in IT was distorted in translation: the Russian *по ночам* does not convey the temporal semantics of the present, and also «stretches» the poetic time of the text. As a result, this phrase is not rendered equivalently, which also reflects the percentage of combinatorics equivalence (83 %). The placement equivalence is 67 % as well, because the Russian equivalent of *slow* (*медленно*) was replaced to the weak position of the next line.

To sum up, Ian Probst's translation demonstrates a nearly word-for-word reproduction of the chronotope of the source text, as evidenced by the fairly high equivalence percentage (89 % for locality, 73 % for temporality). Certain significant units were transformed, which is, however, inevitable when a poetic text is being translated into another language. What is more, from the methodological point of view categorical text analysis proves to be able to reveal such transformations, which is essential for the meaningful integrity of the text as such.

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