PECULIATITIES OF TRANSLATION OF POETIC TEXTS

Abstract: the article considers the peculiarities of translation of the novel in verse «Evgenii Onegin» by Alexandr Pushkin. The author analyzes translations performed by the foreign linguist. In accordance with analysis, the author finds the problems of the poetic text translation. The ways of resolving found by the translator are identified. The author establishes the specific peculiarities of the text translated.

Keywords: poetic text, translation, the theory of translation, Evgenii Onegin, loose translation, word-for-word translation.

СПЕЦИФИКА ПЕРЕВОДА ПОЭТИЧЕСКИХ ТЕКСТОВ

Аннотация: в статье рассматриваются особенности перевода романа в стихах, написанного А.С. Пушкиным, «Евгений Онегин». Автор статьи
The theory of translation was established as an independent science in XX century. The main question of poetic texts translation is choice of translation direction: word-for-word or loose translation. V.K. Trediakovsky raised the question of the correctness of literary translation: what is more important, to convey the exact meaning by translating the original text verbatim, or to modify the text to preserve its form.

The poetic form is traditionally placed within strict limits. Rhythm, size, rhyme, type of rhyme alternation, stanza, sound recording - these are the features of the form that, when combined, give the verse a special parameter of musicality. In no other text does the play of form have such significance; nowhere else is aesthetic information represented by such a concentration of means as in poetry. Since the aesthetic information dominates the artistic text, the translation dominates all of the above-mentioned formal features. However, it should not be assumed that only the components of the verse form dominate when translating poems. This complex form contains no less complex content, expressed by a combination of multi-dimensional images, which each poet and each literary work add up to its own system. Important is the stylistic coloring of the vocabulary used (the presence of poeticism, historicism, dialecticism, colloquial words, expressive coloring), the place of a particular lexeme in the verse line, the predominance of nouns or verbs, the nature of tropes, the relevance of the vocabulary to the dictionary of a certain literary direction, the presence of neologisms, word games, lexical contrast, violation of semantic and grammatical compatibility.

According to M. Y. Ilyushkina, literary translation is the translation of the works of art literature, the purpose of which is to create a speech work, able to have an artistic and aesthetic impact on the reader. Analysis of translations of literary works shows that
they are typical deviations from the maximum possible semantic accuracy in favor of artistic translation [1, p.12].

If we talk about the characteristic features of poetic texts, then, according to the observations of I. S. Alekseeva, they are characterized, first of all, by a clear adherence to the form, as well as the expression of the content in this form. In other words, the stylistic components used, as well as other means of expressing the author's thoughts, must be somehow transferred in the translation text [2, p.201].

As noted by V.V. Sdobnikov and O.V. Petrov, there are a number of features that distinguish both the poetic texts themselves and the problems that arise when translating them. The authors conditionally divide all these problems into two groups, the first of which is related to the peculiarities of national and author's poetic thinking, and the second-to the peculiarities of the verse form, due to both the structure of the language and the traditions that have developed in each nation [3, p.411]. Indeed, translators of poetry often have questions related to the possibility / impossibility of preserving the rhyme and size of the original text, as well as the possibility / inability to convey the full variety of expressive means and associations during translation.

Unfortunately, in contrast to prose, where the translator can use additions, notes, comments, poetic text, due to the predominance of it is not so much cognitive as emotional information, does not leave him this opportunity.

English writer and translator Mary Hobson decided to learn Russian when she was 56 years old. She graduated after 60 and received her doctorate at the age of 74. Russian Russian now that Mary can speak Russian fluently, she is most happy to translate Russian classics: she has already translated Evgenii Onegin and other works by Pushkin.

The part analyzed is Onegin’s letter to Tatiana [4, p.256-261]. Hobson retains the form of the verse, the number of lines remains unchanged. In our opinion, this is one of the key indicators of translation quality.

Предвижу всё: вас оскорбит
I see it all: it will offend you,
Печальной тайны объясненье.
My secret, my sad declaration,
Какое горькое презренье
The bitter disdain it will occasion,
Ваш гордый взгляд изобразит!
The haughty look your pride will lend you!
Чего хочу? с какою целью
Why do I want my soul to be.
Открою душу вам свою?
So openly revealed to you?
Какому злобному веселью,
What cruel, malicious mockery
Быть может, повод подаю!
Will I, perhaps, be subject to!

The translator follows the manner of the author’s text; the metaphors and epithets present in the original text are translated and adapted. e.g. горькое презрение-a bitter disdain, горделивый взгляд-haughty look, злобному веселью-malicious mockery. The translator also saves rhetorical questions of the original text. These facts indicate that the translator understands the emotional and expressive component of the text.

One of the problems of translation is the goal to preserve the poetic rhythm inherent in a particular text. The translator is not always able to recreate the author's rhyme. To solve the problem, the translator changes the external content of the text, preserving the semantic component. e.g. Ваш гордый взгляд изобразит!-The haughty look your pride will lend you!

The translator is faced with the problem of transferring all the variety of expressive means and associations when translating. M. Hobson uses the high literary vocabulary that gives a specific color to the text, the translator conveys the mood of Onegin through tropes that help the reader to grasp not only the main idea of the text, but also to feel feelings for the hero, to share his thought.

In our opinion, this translation is successful, since it preserves the main idea of the poetic text. We believe that Hobson's translation is worthy. In comparison, let's give
an example of a translation of Nabokov. V. Nabokov translated Pushkin's Evgenii Onegin into English and wrote two volumes of commentaries, examining the historical and literary stylistic and other features of the novel in the context of Russian and world literature. Mary Hobson managed to convey the features of the novel in verse, adding 7 pages of comments.

The problems of poetic translation are caused by the specifics of the poetic text, the figurative basis and form of which are closely related to the culture that gave rise to this text and to the peculiarities of the structure of the language. In General, the poetry translation are the same objectives literary translation in general, however, the high concentration of imagery, there is a great semantic and stylistic stress on each word, as well as increased attention to form, is largely due to the characteristics of the structure of language when it is the most important expressive means, make a general problems of literary translation in translating poetry is much more acute and complex.

REFERENCES


