УДК: 81′ 25 (063)(081)

Фаховий та художній переклад: теорія, методологія, практика: збірник наукових праць / за заг. ред. С.І. Сидоренка. – К.: Аграр Медіа Груп, 2021. – 420 с.

Збірник містить статті учасників XIV Міжнародної науково-практичної конференції з питань теорії та практики перекладу, що відбулась 9-10 квітня 2021 року на кафедрі англійської філології і перекладу Національного авіаційного університету (м. Київ, Україна).

Специальный и художественный перевод: теория, методология, практика: сборник научных трудов / под общей ред. С.И. Сидоренко. – Киев: Аграр Медиа Груп, 2021. – 420 с.

Сборник содержит статьи участников XIV Международной научно-практической конференции по актуальным вопросам теории и практики перевода, которая состоялась 9-10 апреля 2021 года в Национальном авиационном университете (г. Киев, Украина).

General and Specialist Translation / Interpreting: Theory, Methods, Practice: International Conference Papers. – Kyiv: Agrar Media Group, 2021. – 420 p.

The book contains papers contributed by the participants of the 14th International Conference on theory and practice of translation / interpreting held at the National Aviation University (Kyiv, Ukraine) on 9-10 April 2021.

Рекомендовано до друку Вченою радою факультету лінгвістики та соціальних комунікацій Національного авіаційного університету (протокол № 3 від 18.03.2021 р.)

ISBN 978-617-646-495-2

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Translating Poetry: the Issue of Phonetics

The article focuses on the problems of poetry translation and the challenges that a translator may face while processing the poetic text, especially on the phonological level. The distinctive feature of any translation is its transformability. An interpreter and a translator define the direction of modifications that the target text, as well as a source text, might undergo. Cognitive, pragmatic, synergistic and discourse studies provide scholars with new tools and methods for interpreting poetic texts and it makes it possible for a translator to come with an adequate translation. The article brings out the traditional strategies in combination with the method of stereoscopic analysis and prototypical reading to study the phonological aspect of a verse, which provides access to the content and message of the target text. The imagery space of the poetic text is created not only verbally but non-verbally. Images are activated via the articulated sound and spatial arrangement of the poem; the latter interact with the verbal system and carry the meaning.

Keywords: an image, phonetics, poetry, prototypical reading, synergistic, a target text, a translator, a source text.

The shift of focus in the study of a text from language-centred to knowledge-centred has undoubtedly stressed that "text formation, as well as the function of textual elements, is regulated by some cognitive mechanisms [1]. It has been generally admitted that translation of poetry is more complicated and involves much greater cognitive efforts than any other literary forms. Each literary work is semantically rich, referring to different concepts, images and even social and cultural aspects that might not even exist in the target text (TT). Moreover, poetry is characterized by the unity of form and meaning where "form expresses sense and phonemic similarity is sensed as a semantic relationship" [2] and thus it requires creative transpositions. Sometimes great poetry even cannot survive translation, because all its initial qualities have not been preserved [3, p. 9]. This is owing to the fact that poetry is more about interpreting the world, experiencing it. This is put by a poet in some formal patterns filled with images, concepts that are evoked by figurative language, meter and rhythm. These patterns obviously will never be the same after the process of translation due to the prosody and syntax of a particular language. The translator's task is to re-establish contact between the reader and the poet

and "make the source text available as a literary work of art in the target language (TL)" [4].

The linguists highlight a range of problems rising while translating poetry. First of all, this is the loss of form while preserving the content or another way around the system of images is lost but the form is preserved. James Holmes states that "no word in a language has exactly the same semantic field as a word in any other language leading to inevitable distortions in the translation process" [3, p. 9]. That is why a translator should bear in mind: "first, the verse form itself is a signal to reader's mind that the text contains elements of highly intricate communication requiring openness to ambiguities at every text level; second, the writer uses language to present certain statements, situations and emotions which are themselves extra-linguistic" [3, p. 9; 5, p. 32-33].

To put it in a nutshell, the positions of James Holmes are supported by many linguists [5], the author states the inherent nature of cross-linguistic and cross-cultural non-correspondence of the source and the target texts. He points out that the translator should be aware of the text as a linguistic manifestation of artistic creation where all elements are intertwined and finally the scientists stress on practical rather than a normative approach to poetry translation underlining the necessity of the translator to possess skills of a poet, critic and linguist.

Taking into account the intricacies and complexity of verse translation some strategies and methods have been developed and introduced. The most discussed and applicable among scholars are the seven strategies suggested by André Lefevere [6]. We are not going to get into many details, a lot of researchers wrote about the advantages and disadvantages of his methods. So, we will just enumerate them: *phonemic translation* (recreation of the sounds of the source language (SL) in the target language (TL)); *literal translation* (word-for-word translation); *metrical translation* (the reproduction of the SL metre); *poetry into prose*; *rhymed translation*; *free verse translation*; *interpretation* [6, p. 87]. These strategies mostly aim to investigate translations on an empirical basis and are based on the belief that poetry is an item of beauty with specific poetic features, i.e. poetry is viewed as a unified whole where form, content, and aesthetic issues amalgamate but anyway have their own special value.

Due to the variable nature of translator's decisions, the Ukrainian school of translation (O. Cherednychenko, P. Bekh, V. Kolomiyets, A. Perminova) in the framework of discourse, pragmatic, cognitive and synergistic studies applied new methods to multiple multilingual translations of a source text. This method is called the method of stereoscopic analysis, which allows it to get to the core of a translator's receptions of poetry. Scholars emphasize

on the balanced approach to the translation where all cultural aspects, form and content of the ST are preserved notwithstanding the dissipative nature of literary text [7]. The poetic text is viewed as a macro-image that comprises and is constructed from microimages on semantic (words) and synsemantic (composition, rhythm, meter, euphony) levels [8, p. 183].

The cornerstone for any translator is to decide whether to preserve the musicality of the poem (sound) or the sense. In terms of phonological translation, the process is restricted, i.e. the SL phonology of a text is replaced by equivalent TL phonology and the grammar and the lexis remain unchanged. [9, p. 56]. Russian scholars such as Yurii Tynianov, Mikhail Gasparov investigating the Russian poets of the nineteenth and twentieth centuries raised an issue of translatability of poems where verbal music is brought to the foreground: "If a translation normally preserves the meaning, leaving no trace of the original sound, then why not allow translation that preserves the sound but changes the original meaning?" [qtd. in Pilshchikov p. 53].

It should be pointed out that there is no absolute correspondence between the sounds of two different languages. Therefore it is impossible "to render the source text 'sound for sound'" and, in the case of phonetic translation, the "target text is merely an approximation to the sound of the source text as filtered through the 'phonemic grid' of the target language" [4; 10, p. 56]. In his article Igor Pilshchikov observes the phenomenon of phonetic translation relying on the fact that "coincidence and similarity between phonemes are not at the phonological level but rather at the level of distinctive features" because most often it is a certain distinctive feature or a set of features that is being reproduced. The linguist specifies there might be a difference between phonetic, phonological and phonemic translations, and draws attention to the so-called "*homophonic translation*", the term introduced by Lawrence Venutti, or "*translatophone*", term by Eugene Eoyang. [10, p. 56]. Besides, one should mention the difference between written (graphemes) and oral variants (phonemes) of words as well as graphophonetical or grapho-phonological equivalence, namely alliteration, which can also be based on graphic equivalence.

Cognitive and synergistic studies of poetry (G. Lakoff, M. Turner, M. Johnson, G. Fauconnier, R. Tsur, G. Moskalchuk, O. Cherednychenko) paved the way to new reading and interpretation of the verse. We think it can shed light on how the poet coded information, what system of images he referred to and give an interpreter and translator a deeper understanding of the poet's language and a conceptual picture of the world.

Synergistic studies (G.Moskalchuk) dwell on the metrical-rhythmic structure of the poetic text defining the weak and strong positions in its structure and bringing into focus its *harmonic centre* – the hub that attracts

and directs the deployment of images and various meanings. The sense is generated on the interface of the actualized contextual meanings. The reconstruction of the meaning and sense is done gradually following the receptive spiral: meaning-sense sense-meaning [7, p. 106].

The results of these findings can be applied at the phonetic level. Alliteration, assonance, rhythm, meter, rhyme, onomatopoeia, euphony, paronymic attraction are ways of creating repetitive patterns of sounds. They serve as phonetic, graphic expressive means and stylistic devices creating different speech effects. Besides, the phoneme is assumed to be meaning-bearing, the relationship between the sound and the meaning of a word is not arbitrary and non-linear [12; 11]. For example, letter grouping "gl," particularly at the beginning of a word "glare", "gleam", "glisten", "gloss", shows that a word has to do with an element of lighting [11]. In poetry every single syllable works for the sake of emotion and imagery bringing about the aesthetic pleasure.

To stimulate and activate images, there should exist some mechanism that triggers the recipient's imagination and evokes feelings and emotions. *Synesthesia* (a perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to involuntary experiences in a second sensory or cognitive pathway [13]) becomes such a trigger, a link that bounds sound with a meaning. An articulated sound is a reaction to some outer experience or sensations from the object. In terms of cognitive and synergistic studies, sound stimulates the mental image due to the first-signal system where sensations and perceptions begin to form. These sensations generate links with other words which are close in meaning, activating the second-signal system. Both systems interact and reach the bifurcation point where two separate images emerge: mental and verbal. The information is coded through different modes/ modalities (auditory, visual, kinesthetic as well as smell, shapes and graphic lines) and is turned into the units of knowledge loaded with sensations and emotions. Such sensations access the memory where the information is stored together with the processed emotions. So, the task of the translator is to track these connections in order to operate with the same images and sensations in ST and cognitive poetics provides the translator with such tools. Besides, the translator, while deconstructing the meaning of TT in order to transmit its sense, should observe and monitor the actualized and non-actualized semantic projections, therefore performing the *prototypical reading* (term by L. Belekhova) of a verse. The two different functions of the TT's instrumentation may be: either to create an acoustic effect which is the same as (or similar to) the phonetic structure of the ST (dynamic or functional equivalence) or to reproduce the phonetic structure of the ST (formal equivalence) [14, p.166-167; 10, p. 63].

For example, when reading imagist poetry one cannot but notice the simplicity and directness of their language, which works for visual images creation. One of the poets to be mentioned is Ezra Pound who laid out some ground rules and defined "image to be one that presents an intellectual and emotional complex in an instant of time" [15]. He introduced three terms: **melopeia** (when words are "charged" beyond their normal meaning with some musical property which further directs its meaning, inducing emotional correlations by sound and rhythm of the speech words), **phanopoeia** (a casting of images upon the visual imagination)**, logopoeia** (poetry that uses words for more than just their direct meaning, stimulating the visual imagination with phanopoeia and inducing emotional correlations with melopoeia). Melopoeia can be "appreciated by a foreigner with a sensitive ear" but does not translate well, phanopoeia can be translated without much difficulty according to Pound [16].

A short poem, written by an imagist poet Hilda Doolittle, "Oread" [17] is full of repetitions, and the auditory image of stormy waters is created by the alliteration of sounds */r/ /p/ /s/* **gr**eat, **r**ocks, **gr**een, ove**r** us, cove**r** us **p**ointed, **p**ines, **sp**lash, **p**ools; assonance wh**ir**l, h**ur**l, f**ir**; and onomatopoeia *splash*. If we compare two translations we can notice that both translators preserved the imagery notwithstanding the language reduction (two images are superimposed on each other, depriving the reader of the possibility to determine which is the "primary" one [18]) and the alliteration but only one managed to keep onomatopoeia «*плесни*».

"*Whirl up, sea –* *whirl your pointed pines,* *splash your great pines on our rocks,* *hurl your green over us* *cover us with your pools of fur*"	*Волнуйся, море* *Вихри свои остроконечные сосны,* *Брызни своими большими соснами на наши скалы,* *брось свою зелень на нас,* *накрой нас своими еловыми лужами.*	*Море, взвихрись,* *заверти свои остроконечные пинии,* *плесни свои громадные пинии* *на наши скалы,* *швырни зеленью в нас,* *покрой нас потоком хвои.*
	Пер. невідомий [19]	*пер. Ян Пробштейн [20]*

Another point is the graphical and "spatial arrangement of the poem, a vital intrinsic part of the total structure, which interacts with the verbal system to provide the special grammar of the poem's own system" [6, p. 106-107]. Y. Lotman claims that sometimes graphics builds a separate structural level, which could be transmitted only by this structure itself, he

assumes that graphics is saturated with meanings and it can be seen through the spatial arrangement of the poem [21, p.79-80]. And therefore the translator should take such a special arrangement into account, which is especially difficult when applied to free verse, for the arrangement itself is meaningful [6, p. 107]. For example, the poems of an American avant-garde poet E. Cummings represent the experiment with form (text alignments), syntax, punctuation (spaced lines), spelling, "abandoning traditional techniques and structures to create a new, highly idiosyncratic means of poetic expression" [22].

l(a	*од(л*
le	*ис*
af	*ту*
fa	*па*
ll	*л)*
s)	*ин*
one	
l	*о*
iness	*чество*
Cummings a(la [23]	*пер. А. Казаков*

At first sight, the poem looks like a set of separate letters having no meaning but when put into a line *l (a leaf falls) oneliness – од(л ис ту па л) ин о чество* it is easier to understand that it is a chopped-up sentence and the word *loneliness* is outside the parentheses (*a leaf falls*). The poem is written in five stanzas and the image is split by fragmentation and rearrangement. To decipher it the translator should take a deeper look into the syntax and graphics and become co-creator, reorganizing fragments and open spaces. The next step for the translator is to reconstruct the meaning and to understand connections: the fall of the leaf and the poet's growing awareness of his inner self (loneliness) which is literally graphically interspersed with the fall of the leaf, leaving empty spaces as if telling not to interfere [24, p. 55]. The spaces in this poem are considered to create "a dozen supporting effects" and numerous meanings of the word "loneliness" which unfold as the poem goes [24, p. 55-56]. Besides, the letter "l" also looks estranged and visually reminds of the number "1" evoking the feeling of loneliness and isolation. A. Kazakov managed to preserve the form and

the meaning but the difference of graphic correspondence of languages makes the visual effect in ST less noticeable.

To sum up, the translatability and untranslatability of poetry have always been at the centre of scholars' debates, which has given rise to various theories that put into focus different aspects of the text. But all of them come to a unified conclusion that it is essential to preserve the form and content of the target text, focus on the message, and maintain the balance.

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Перекладацька проблематика часів нацистської окупації України: за матеріялами щоденника «Львівські вісті»

Translations and translation studies in Ukraine during the Nazi occupation have not been investigated thoroughly because it was rather a taboo topic during the Soviet regime. However, cultural life under occupation existed and contributed to general spiritual processes as testified by the daily newspaper 'Lvivski visty' (Lviv, 1941-1944). The strongest and most vivid domain of culture was drama and, thus, theatre translation. It was regularly covered in the form of theatre reviews, where specific translation topics were mentioned without serious debate. More insightful papers came from the domain of translation history, though they were rare and discussed conditions of translating instead of translation quality assessment. Surprisingly, one publication dealt with subtitling, and this is an important fact in the history of Ukrainian AVT. The other topics discussed covered religious translation, translator's professional life and translation criticism.

Keywords: Nazi occupation, "Lvivski visty", Soviet regime, theatre translation, translation history.

Переклади й перекладознавство часу нацистської окупації України не вивчалися у зв'язку з політичною табуйованістю теми. Для