

THE TRANSFORMATION PECULIARITIES OF POETIC STRUCTURE OF SHAKESPEARE'S SONNET 30 IN UKRAINIAN TRANSLATION

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The article deals with the transformation peculiarities of Shakespeare's Sonnet 30 in the Ukrainian translation. It analyzes the main methods used for the correct conveying of stylistic devices.

***Key words:** comparative analysis, syllable, rhyming, source text, target text, content, stylistic analysis.*

In modern world everyone is looking toward interchanging of information. With great pleasure all the countries demonstrate their achievements in the field of art, and literature occupies a special place among these arts. Sometimes the literary work faces a significant barrier on the way to the reader, it happens when the reader and the author have different linguistic systems. The translation, as a kind of creativity, takes a special place in the literal process and will be useful in this case.

The object of the article is the Shakespeare's sonnet 30.

The subject of our study is the transformation peculiarities of Shakespeare's sonnet 30 in Ukrainian translation.

The relevance of the article is connected with rising interest of modern readers in poetry written in a foreign language. The great number of translations indicates the need to find the most perfect translation of poetic works.

The aim of this article is to clarify the main means of rendering the poetic work from English into Ukrainian.

Literature as a kind of art characterizes a special relationship between art images and language categories. Fiction from other literary works is distinguished not only by imagery but also by semantic content. This property appears in the ability of the writer to say more, to make reader's thoughts, feelings and imagination work. Another characteristic of a fiction is a pronounced nation-specific content and form, which is quite natural for literature for reflection of the reality in images due to some languages.

It's very difficult to preserve the implicit meaning of the original work in the translation. And what is especially difficult is not to lose the sense and pragmatics and the author's message in poetry. Poetic translation is a very difficult kind of translation, because it requires not only excellent language skills of both native and the target language, but also the creativity of the translator [3, 110-111]. To translate such a prominent creator as the world famous poet, singer of Love William Shakespeare is especially difficult [1, 262]. So, in our study we analyze the poetic structure and the stylistic devices on the example of Shakespeare's sonnet 30:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste;

Then can I drown an eye (unused to flow)
For precious friends hid in death's dateless night,

And weep afresh love's long since cancelled woe,
And moan th'expense of many a vanished sight;

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of fore-bemoaned moan,
Which I new pay as if not paid before.

But if the while I think on thee (dear friend)
All losses are restored, and sorrows end.
(W. Shakespeare)

Коли на суд безмовно-тихих дум
Встають далеких споминів тумани,
Приходить знов давно заснулий сум.
І серце рве, і ятрить давні рани.

Знов гаснуть очі від скорбот німих
За друзями, що вже давно в могилі.
Я марно жду в покірному безсиллі
Не прозвучить замовклий голос їх.

Тоді оплачений рахунок горя
Я з гострим болем відкриваю знов
І знов плачу за дружбу і любов,
За все, вже відшкодоване учора.

Та лиш тебе побачу я на мить,
І сум засне, і серце не щемить.
(Д. Паламарчук [2, 112-113])

1. **The form.** The source text has the sonnet form with 14 lines, the last of which are separated with the additional space. The poem is written in iambic pentameter, but in 3, 6 and 8 lines we can see an additional syllable, in other words, the number of syllables in these lines is not 10 but 11. The rhyming is – *ababdcdefefgg*, the stress falls on the last syllable (except Line 10).

The translated text also has a form of a sonnet with 14 lines, but it is divided into three quatrains and a couplet which follows the Ukrainian literature tradition. The poem is also written in iambic pentameter but the translator introduces **pyrrhics** (additional unstressed syllables) due to the peculiarities of most Slavic languages. The number of syllables is 10 in odd and 11 in paired lines. The rhyming is *ababdcdefefgg*, stress falls on the last syllable in odd lines and on the penultimate syllable in paired lines.

2. **The content.** Now we will consider the content of the source and target texts in stanzas, emphasizing the correct transfer of stylistic devices:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I thought,
And with old woes new wail my dear time's waste.

Коли на суд безмовно тихих дум
Встають далеких споминів тумани, –

Приходить знов давно заснулий сум,
І серце рве, і ятрить давні рани.

First of all, it should be noted that Shakespeare's style is quite simple, and its beauty is hidden in this simplicity. The author uses very little stylistic techniques and poems can be easily read and impress not with the beauty of a style but of opinions. Let's look at the first quatrain, here we can find only one metaphor – *sessions*, only two epithets – *sweet silent thought* and *dear time's waste* and two words of high style – *wail* and *woes*. That's it. In translation we find such phrases as *далеких споминів тумани, давно заснулий сум*. The translation of *sweet silent thought* as *безмовно тихих дум* can not be considered as quite successful, because the word *sweet* doesn't have such equivalents as “*безмовний*” or “*тихий*”. Moreover, these two adjectives are synonyms in Ukrainian and we can't use them together in such a way. Speaking about the sense and pragmatics of two texts, the last lines are as different as chalk from cheese: *I серце рве, і ятрить давні рани* and *And with old woes new wail my dear time's waste*: there is no *ран* or *серця* in the source text, the translator used the direct reconsideration of the text by adding two "extra" metaphors.

Then can I drawn an eye (unused to flow)
For precious friends hid in death's dateless night,
And weep afresh love's long since canceled woe,
And moan th' expense of many a vanished sight:

Знов гаснуть очі від скорбот німих
За друзями, що скрилися в могилі.
Я марно жду в покірному безсиллі –
Не прозвучить замовклий голос їх!

The second quatrain of the source text provides slightly more space for stylistic analysis: firstly, Shakespeare uses the unusual word order – *Then can I drawn an eye, love's long since canceled woe, many a vanished sight*, which makes the poem more solemn; secondly, there are some words of high style in it – *afresh, woe, wee*; epithet *precious friends* and metaphor *death's dateless night*. In translation we see such metaphors as *гаснуть очі* and *скорбот німих*, the epithet *покірному безсиллі*. It is interesting to note that the substantial compliance in these lines is even lesser than before: D. Palamarchuk devotes the whole quatrain to the friends of the character, while William Shakespeare longs not only for friends but also for love and everything passed: *And weep afresh love's long since canceled woe, / And moan th' expense of many a vanished sight*. In the target text, in addition to these innovations there is the idea of fallacious waiting – *Я марно жду*, and reference to the voice of friends whom the character will never hear again – *Не прозвучить замовклий голос їх!*

Then can I grieve at grievances foregone,
And heavily from woe to woe tell o'er
The sad account of for-bemoaned moan,
Which I new pay as if not paid before.

Тоді оплачений рахунок горя
Я з гострим болем відкриваю знов
І знов плачу за дружбу і любов,
За все, вже відшкодоване учора.

The author uses the inversion in this third quatrain, moreover twice in one line – *Then can I grieve at grievances foregone*. In fact, the whole quatrain is a detailed metaphor of

paying the old bills – *sad account of for-bemoaned moan*, where each line contains the idea of time – past by the side of present. The idea is implemented by appropriate lexemes: *foregone, tell o'er, for-bemoaned, new pay, before*. In the translation a central metaphor is present only in the first and second lines– *оплачений рахунок* and *відкриваю*; the idea of time is expressed, firstly with the help of passive participles– *оплачений* and *відшифроване*; secondly, with the help of adverbs – *знов, уже* and *учора*. It should be noted that the translator decided to reproduce in this place details which he "lost" in the second quatrain: love and everything that has already passed.

But if the while I think of thee, dear friend,
All losses are restored and sorrows end.
Та лиш тебе побачу я на мить, –
І сум засне, і серце не щемить.

The last two lines are known to have a function of conclusions and generalizations in sonnet; they in a certain way summarize what has been said before. This peculiarity of couplet is present in the source text and is preserved in the translation. However in the letter the emphases are a bit shifted: firstly W. Shakespeare makes reference to the central metaphor of the previous quatrain - payment on account: *All losses are restored* and D. Palamarchuk refers to the first quatrain: *І сум засне, і серце не щемить* (compare with *Приходить знов давно заснулий сум, / І серце рве, і ятрить давні рани.*), as if thereby closing the circle of considerations: with what started and by that finished. In other words the source text is a sequence of actions that is emphasized by word-links *when, and, then, from...to, but*, and the translation ostensibly moves in a circle, turning again and again to the same: *коли...знов, тоді...знов*.

3. The delivered impression. As for this point naturally we can only make assumptions about the source text basing on our background knowledge of other cultures. Still it is worth trying. Let's take as a basis the generally known consideration about the fact that the West is characterized by a linear perception of the world, and the East – by spiral. This idea is quite fair for this poem: sequence of actions in the source text becomes a circularity of the story in translation. In other words it can be said that at the text level the change of the cultural code with maintaining of the storyline takes place. And since both texts concern the underlying cultural archetypes, it is logical to assume that they make the same impression on the members of the respective cultures. This type of translation is recreation, it means trying to "recreate" the source text by means of another language in the way the author would write it if he wrote in translator's language.

In general, the translation of D. Palamarchuk is quite good, harmonious and poetic, but in our opinion, it should be taken as a single work because Palamarchuk paraphrases Shakespeare's thoughts; and pragmatics of the sonnet is a bit changed. However, we believe that a perfect translation of poetry, especially the poetry of Shakespeare does not exist at all.

In conclusion we can say that the main problem of poetic translation is the correlation of the author's and translator's contexts. Literary translation is conditioned not only by objective factors but also by subjective factors. No translation can be completely faithful, since the language system of the receiving literature - up to its objective data - cannot perfectly convey the meaning of the source text, this inevitably leads to a loss of a certain amount of information. The personality of translator is also mixed up with it, while transferring the text he will certainly lose something from the content. The regularity is that while translating the work into another language, the associative relationships are destroyed because of linguistic differences. To make the work keep "living" as a work of art in a new language environment, the translator should take over the functions of the author and somehow replicate the creative process and fill the work with new associative links that

would cause new images inherent in a given language. Shakespeare studies exist more than 200 years. During this time, a lot of different interpretations of certain words and expressions of the poet have been offered, many translations of his sonnets were created, but Shakespeare is still the most "obscure" writer of his time. Such a large number of translations and popularity of the poet indicates that nobody still has translated his works perfectly, and more and more translators and writers try to reach the level of Shakespeare by their translations. This confirms our findings that the perfect translation of the poetic work is hardly possible at all.

ОСОБЛИВОСТІ ВІДТВОРЕННЯ ПОЕТИЧНОЇ СТРУКТУРИ 30 СОНЕТУ В. ШЕКСПІРА В УКРАЇНОМОВНОМУ ПЕРЕКЛАДІ

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У статті розглядаються особливості відтворення поетичної структури 30 сонету В. Шекспіра в україномовному перекладі. Аналізуються основні методи, які застосовуються для правильної передачі стилістичних прийомів.

***Ключові слова:** порівняльний аналіз, склад, римування, текст оригіналу, цільовий текст, зміст, стилістичний аналіз.*

ОСОБЕННОСТИ ВОСПРОИЗВЕДЕНИЯ ПОЭТИЧЕСКОЙ СТРУКТУРЫ 30 СОНЕТА В. ШЕКСПИРА В УКРАИНСКОМ ПЕРЕВОДЕ

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В статье рассматриваются особенности воспроизведения поэтической структуры 30 сонета В. Шекспира в украинском переводе. Анализируются основные методы, используемые для правильной передачи стилистических приемов.

***Ключевые слова:** сравнительный анализ, слог, рифмы, текст-источник, целевой текст, содержание, стилистический анализ.*

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