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## POETIC TRANSLATION AS THE FORM OF TEXT INTERPRETATION

**Ahieieva-Karkashadze V. O.**

*PhD in Philology,*

*Senior Teacher at the English Theory and Practice of Translation Department*

*Petro Mohyla Black Sea National University*

*68 Desantnykiv str., 10, Mykolaiv, Ukraine*

*orcid.org/0000-0001-5243-3623*

*missis.ageeva@gmail.com*

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Poetic translation refers to the most complicated direction of translation, because it requires the transfer of rhythm, riffs and the poetic word itself. A special difficulty in poetic translation is the transfer of form and content, which entails certain “losses”. The translator often has to neglect the form for the sake of transmitting the content. However, there is also a tendency to change the content in order to preserve the shape of the source language text. According to the researchers, the poetic translation conveys the conceptual content, but the so-called emotional color is lost. Therefore, the translator of a poetic work faces the task of creating a translation that will also be able to convey the mood of the source language text, and this is of a certain difficulty, since it is necessary to preserve both the content and the form of the original text. Another task the translator of a poetic work faces with is to find the lexical equivalent. It is necessary to take into consideration the difference in the semantic volume of words belonging to different languages. Thus, poetic translation is a reproduction of the metric form combined with the correct words. Words and phrases of the translation text must be distributed in such a way as to match the source language text in order to preserve the separation and connection established by the original. When replacing the original text with the language of translation text, it is important to save a certain invariant in order to determine the degree of equivalence of the text for translation. The text of the poetic work that belongs to the target language is different from the original due to the usage of the translator’s interpretation, as well as the ethno-cultural specifics of the translator himself. In a poetic work the author's individual picture of the world receives a reflected character in the target language text; it is more subjective and bears the features of the linguistic and ethno-cultural personality of its creator. So, we can talk about the presence of an emphasis on figurative expression. At the same time, the translation text contains a tendency to use expressive means and stylistic devices, as well as translation replacements. Thus, in order to create a high-quality poetic translation, the conceptual analysis of transformations appearing while translating a poetic work from one language into another is used.

## ПОЕТИЧНИЙ ПЕРЕКЛАД ЯК ФОРМА ІНТЕРПРЕТАЦІЇ ТЕКСТУ

**Агєєва-Каркашадзе В. О.**

*кандидат філологічних наук,*

*старший викладач кафедри теорії та практики перекладу з англійської мови*

*Чорноморський національний університет імені Петра Могили*

*вул. 68 Десантників, 10, Миколаїв, Україна*

*orcid.org/0000-0001-5243-3623*

*missis.ageeva@gmail.com*

**Ключові слова:** *переклад, поетичний переклад, прийом інтерпретації, перекладацькі заміни, етнокультурна специфіка, поетичний твір.*

Поетичний переклад відноситься до найскладнішого напрямку перекладу, оскільки він вимагає передачу ритму, рифи та й самого поетичного слова. Особливою складністю в поетичному перекладі є передача форми та змісту, що несе за собою певні «втрати». Перекладачу досить часто доводиться нехтувати формою заради передачі змісту. Проте також простежується тенденція до зміни змісту заради збереження форми тексту оригіналу. Як зазначають дослідники, поетичний переклад передає концептуальний зміст, однак при цьому втрачається так звана емоційна забарвленість. Тому перед перекладачем поетичного твору постає завдання створити переклад, що зможе передати також і настрій тексту оригіналу, а це становить певні складнощі, оскільки при цьому необхідно зберегти як зміст, так і форму тексту оригіналу. Ще одним завданням, яке постає перед перекладачем поетичного твору, є пошук лексичного еквіваленту. При цьому необхідно враховувати різницю в семантичному обсязі слів, що належать до різних мов. Таким чином, поетичний переклад являє собою відтворення метричної форми, об'єднаної з правильними словами. Слова та фрази тексту перекладу мають бути розподілені так, щоб мати відповідність до тексту оригіналу задля збереження поділу й з'єднання, установлених оригіналом. При заміні тексту оригіналу мовою перекладу важливо зберегти певний інваріант задля визначення міри еквівалентності тексту перекладу. Текст перекладу поетичного твору є відмінним від оригіналу через використання перекладачем прийому інтерпретації, а також етнокультурну специфіку самого перекладача. У поетичному творі індивідуально-авторська картина світу отримує в тексті перекладу відображений характер, вона більш суб'єктивна й несе риси мовно-етнокультурної особистості її творця. Отже, ми можемо говорити про наявність акценту на фігуративному вираженні. Разом із цим у тексті перекладу простежується тенденція до використання експресивних засобів і стилістичних прийомів, а також перекладацьких заміні. Таким чином, задля створення якісного поетичного перекладу використовується концептуальний аналіз трансформацій, що виникають при перекладі поетичного твору з однієї мови іншою.

**Introduction.** Poetic language in the sphere of its functioning realization is a special type of language art. Researches of a poetic language, as any other language, presuppose the determining of its material and the methods with the help of which the poetic work is created. Researches on the functionality of a poetic language determine its linguistic specificity, the basis of which is the polysemy of semantics and the plurality of interpretations. In this aspect of realization the language of poetic work as the object of linguistic

researching in translation sciences shows the great potential. Poetic translation has always been an integral part of the general linguistic and literary process and its achievements are generally accepted, which makes it possible to consider poetic translation as an integral part of a nationwide cultural achievement that requires comprehensive research. Since the translation of poetry is one of the most difficult types of translation, there is a true reason to believe that it is more difficult than poetic art itself. The translator needs to present

the complexity of the translation process and its results to himself. The search for reliable criteria for evaluating these results allows us to understand how important, responsible and difficult the social mission of a translator of poetry is.

The study of poetic translation is quite relevant, since a significant number of results obtained by researchers and translators in the XX century (K. Chukovsky, M. Lozynsky, E. Etkind) in the field of poetry translation are almost lost, and the level of translation has decreased sharply. The theory of poetic translation still rests on the positions of the previous century. Though today we observe the fundamental works of such scientists as P.M. Toper, P.P. Chaikovskiy, S.F. Honcharenko, T.O. Kazakova and others who continue the traditions of developing poetic translation as a linguistic phenomenon in our country, we can still notice the lack of translation theory in this field [5]. This lack of theory is the main reason why poetry translation is not equated to the other translation sciences. In addition, in the field of scientific description of translation, there are still no universal criteria for assessing the quality of poetic translation in general and poetic translation in particular. To solve the problems associated with determining reliable criteria for assessing the quality of poetic translation, there is a true need to investigate what should in a particular translated text be, as well as specific source language poetic originals and foreign transformations in their social-artistic existence.

**The aim of the article** is to present the poetic translation as one of the forms of text interpretation. The article also analyzes poetic translation in general and shows approaches of scholars to the process of interpretation in translation.

**The object of the research** is the poetic translation, and **the subject** is the form of text interpretation presented through the poetic translation.

**Statement regarding the basic material of the research.** The last few decades have been characterized by the ever-growing interest of linguists to the language of fiction, especially in terms of its functional properties. The important feature of the development of linguistic researches is that linguistic and speech patterns of building aesthetically significant text are considered both in linguistic and extra linguistic aspects. Today, the focus of linguists is such issues as the usage of language to convey meaning, the correct recognition of the meaning of the message, the optimal choice of language forms depending on the goals and conditions of communication.

Ja. Mukarzhovsky writes that the only constant feature of a poetic language is its aesthetic or poetic function, which he singles out as the direction of poetic expression on itself. Thus, the poetic language becomes on a pair with the other numerical

functions of the language, each of which means the adaptation of the language system to any purpose of expression. The aim of poetic expression is the aesthetic influence. However, the aesthetic function that dominates itself over the poetic language makes the language sign the center of attention, acting as a direct opposite to the actual orientation to the goal that the message serves in the language. Thus, the scientist defines poetic language as an integral part of the language system, as a stable formation, which has its own natural development as an important factor in the overall development of human ability to express an opinion with the help of the language. But then the poetic language, as well as the natural language, is able to perform a communicative function, that is, to transmit a certain message about the external fact in relation to the text [10].

The linguistic feature of the poetic language is that it can give meaning to any linguistic structure (phonetic, word-forming, grammatical, rhythmic, etc), which becomes the same, material for the construction of the new aesthetically important language objects. Ja. Mukarzhovsky distinguishes two linguistic aspects of the poetic language: the sound and the semantic one, considering them in terms of building a language sign and the participation of individual elements in the construction of poetic work. He refers the sound composition of the linguistic manifestation (the ratio of individual sounds) and the sequence of sounds (euphony), rhythm, riff, composition (as the basis of clausal), intonations (expressed graphically punctuation), exposure (accented as a carrier of rhythmic pattern), color of the voice or timbre (emotional shades), tempo (length of rhythmic segments and pauses) to the sound side of the poetic language. The semantic (or in a special sense – grammatical) side is represented by the following elements of poetic language: morphemes (namely forming morphemes), representing the internal construction of a poetic word, verbal meaning – the poet's vocabulary (that is, the choice of a verbal material), semantic direction, poetic name (the usage of a word in a particular case), semantic dynamics (opposite to statistics) of the context, monologues and dialogues (hidden meaning). According to the scientist, the language units of which are represented by the mentioned elements is the fiction material for creating a poetic work [10].

Thus, the research of the poetic language from the point of view of its functionality on the basis of the structure analysis that defines the linguistics specificity of the poetic language is not just justified, but quite natural. That is why the interest to the poetic language as to the object of linguistic researches is constantly in the sphere of interest for linguistic sciences. Suffrectiveness of a poetic word, convergence of distant ideas, the emergence of new associative and connotative images, unclearness of what is meant,

make the research of the poetic language especially difficult and interesting simultaneously. In the poetic text we may observe the relationships between three components – real world, the world of images, and the world of meanings (text). These relationships define such deep characteristics as a combination of reflection of objective reality (complex or indirect) and a fantasy, a combination of truth and emanation.

Recently scientists began to talk actively about cultural (E.A. Pervushyna, T.G. Pshenkina), communicative (O. Kade, A.V. Popovych), social and linguistic (O.D. Schweizer), psycho-hermetic and psycho-poetic (Yu.I. Sorokin) and the other aspects of translation. However, with all the complexity of the relationship of translation theory with the other sciences, it remains indisputable that it is a philological discipline that is a part of the commonwealth of humanities, the object of which is the language and the text as “expressions of human spiritual culture in society”. According to V.V. Vinogradov, this is especially true for the theory of poetic translation [4].

Translation and translation activities in general are a complex multifaceted phenomenon, some aspects of which may be the subject of research of various sciences. Within the framework of translation studies psychological, literary studies, ethnographic and other aspects of translation activities are under the analysis, as well as the history of translation activities in a particular country or countries. Depending on the subject of the study, researchers distinguish many areas of translation, among which we can mention such as psychological translation studies (psychology of translation), literary translation studies (theory of literary or poetic translation), ethnographic translation studies, historical translation studies, etc. Certain types of translation studies complement each other, striving for a comprehensive description of translation activities. Poetic translation in this system occupies a special link. It is a type of translation activity, which, however, not only involves skills and knowledge of other types of translation, but also is in close connection with the other areas of the theory of translation.

Poetic translation is the reproduction of features of foreign text by means of the native language, taking into account the inextricable dialectical unity of the content and the form of the source language text. This type of translation acts, in a certain way, as a compensation for the source language literature, and also ensures the integrity of the literary poly-system necessary for the preservation of the national culture. One of the main tasks of the poetic translation is the adaptation of foreign-language work to the perception of the domestic reader, as well as the disclosure of the diversity of art to the reader, taking into consideration excellent national and historical forms and also individual creative systems. Within the framework of the poetic translation there are several approaches.

The first approach was developed by A. Perminova who classifies the poetic translation into trans-coding and reconstruction. I. Korunets, in his turn, speaks only about the internal and external components of the poetic works and their changes. L. Barkhudarov distinguishes three ways of translation of poetic works – literal, free and equivalent. T. Levitska, unlike all the above-mentioned scientists, speaks only about the adequate translation and the interpreted translation.

Although the views of scientists on the methods of translation of poetic works differ, they all follow the same point of view regarding the functions performed by the poetic translation. Since by nature the poetic translation belongs to the sphere of genetic contacts, as well as translation in general, poetic translation performs two functions – mediation (or informative) and creative. The usage of the poetic translation causes the translator to possess active speech activities, artistic taste and obtaining broad worldview. Because poetic translation is a socio-cultural linguistic phenomenon, it is necessary to comply with certain requirements when working with it. The translator should be: accurate (since his purpose is to convey the opinions and ideas of the author to the reader), concise (since opinions should be expressed as briefly as possible), he should avoid using complex ambiguous statements, as well as comply with the norms of literary language.

To achieve the adequacy of the poetic translation certain regulatory approaches are distinguished. Some of the most common normative approaches in modern linguistics are five types of regulatory requirements proposed by V.N. Komissarov: the norm of translation equivalence, genre-stylistic norm of translation, the norm of translation language, pragmatic norm of translation and the conventional norm of translation [8].

Poetic translation is in many ways an interpretation of the relationships between intention and action. The translator of poetic works is often interested not so much in literal transmission, “transliteration” of the text but in conveying the appropriate mood, tone, voice, sound, reaction, etc. Poetic translation allows many different, in terms of artistic value, options. One of the reasons for the plurality of translations lies in the different understandings of the source language text because they have different “information reserves”. The translator brings elements of his own perception of the source language text to the text of poetic translation giving the word his semantic associations, conditioned both by the objectivity of the native language, and subjective “reading”, as each individual language personality, translator in different ways interprets text information, differently represents himself in the general field of information space. He uses his own translation strategy, specific, peculiar to him the only correct way to transform

information. It follows that the poetic translation in particular is not a translation per se, but a translation interpretation.

By translation interpretation we understand the process of creative rethinking of the source language text and the result of this process is the translation text. It can be said that a good translation reveals the “dynamics” of poetry, even if it does not always manage to convey it to the “mechanics”. There are several main types of translation of the poetic text: literal (sub-line, to some extent tailored to the poetic form); stylized (when the external meaning is approximately changed, the translation style is deliberately changed); artistic (the purpose of this translation is to preserve the beauty and image of the original); formalistic (strict adherence to rhythmic, rhyming system of the original); functional (search for cultural and linguistic equivalents and analogues, taking into account associations generated by the lexemes in the consciousness of the source language carrier).

The first stage of translation is the creation of sub line. This type of translation is widely used as a tool of language description, for example, in the works of lexical and syntactic typology. The translation of poetry is an applied branch of the application of the sub line. In the sub line the text appears as a sequence of words, each of which has an independent meaning. Words in translation are stored in the same sequence and in the same forms as in the source language text. The fact that the source language text is incorrect, and is often completely incomprehensible statement, in this case is not considered as a disadvantage. Maintaining its effect, adapting metaphors and taking into account the peculiarities of using language are all a sub-consolation task. However, the ideal translation should go from a sub line to a functional translation, that is, from word translation to the transfer of original images.

The text of a translated poetic work shows the differences from the source language text in the connection with the interpretation and the ethno-cultural specificity of a translator. So, the translation can trace the emphasis on figurative expression. At the same time translation replacements and “extension” in the form of epithets, comparisons, metaphors in the transmission of poetic images are used. The degree of achievement of interpretation of lexical-semantic equivalence is also different. Such type of translation allows discrepancies. Thus, if the author of the original text gives an accurate indication of belonging to something, then the translation may be deprived of confidence. It is at the lexical-semantic level that an individual vision and understanding of the poetic image by the translator is clearly manifested by the inclusion of figurative epithets, metaphors, comparisons, etc.

**Conclusions.** Poetic translation occupies a significant place in the modern world, because it is one of the means of exchanging literary property

and one of the forms of interpretation of the text in which the dialogue transformation of translated text takes place. The process of poetic translation can be investigated through specific aspects among which we can single out culture sciences (since this type of translation is a type of interpretative work with the text of the subject, which acts as a representative of a certain culture and provides an opportunity to exchange spiritual values between representatives of different cultures); linguistic pragmatics (due to the fact that during the translation there is a need to use pragmatic adaptation in connection with the so-called forwarding of the message to the foreign-language recipient, taking into account pragmatic relationships of the source language, in which it is also necessary to take into account social, cultural and psychological differences between the addressee and the recipient of the message) and the style (due to the fact that the translator deals with the artwork). Essence and features of poetic translation are revealed in terms of the three above mentioned aspects combined with each other. And the difficulty of translating of this type is the so-called “semantic tension of the text” under which we understand not the reproduction of the original text in the target language, but the reproduction of this text in translation.

Poetic translation is a reproduction of the features of the source language text by means of the target language through inseparable dialectal unity of the content and the form of the source language text. This type of translation functions as a type of compensation for source language text and also ensures the integrity of the literary poly-system obligatory for the preservation of national culture. One of the main tasks of the poetic translation is to adapt the source language poetic work to the perception of target language reader maintaining historical forms and individual creative systems.

The perspectives of poetic translation researches are conditioned by the fact that the level of development in this sphere of translation is not enough in our country. Because of this we observe the impossibility to make the poetic translation equal to the other types of translation researches. In addition, there are still no universal criteria for assessing the quality of artistic translation in general and poetic translation in particular. That is why the problem of poetic translation is actual nowadays.

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