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ПОЭТИКАЛЫК ТЕКСТТЕРДИ КОТОРУУДА ҮН КАЙТАЛООЛОРДУН БЕРИЛҮҮ
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ОСОБЕННОСТИ ПЕРЕДАЧИ ЗВУКОВЫХ ПОВТОРОВ ПРИ ПЕРЕВОДЕ ПОЭТИЧЕ-
СКИХ ТЕКСТОВ (НА МАТЕРИАЛЕ ПОЭЗИИ ДЖ.Г. БАЙРОНА)

TRANSMISSION FEATURES OF SOUND REPETITIONS IN THE TRANSLATION OF
POETIC TEXTS (BASED ON THE POETRY OF G.G. BYRON)

Аннотациясы: Макала Дж.Г.Байрондун поэтикалык текстине лингвостилистикалык анализдин жана фонетикалык каражаттардын, поэманын котормолорун салыштырып талдоонун негизинде түзүлгөн. Макалада котормодогу эквиваленттүүлүккө жетишүү ар кандай тилдердин фонологиялык системасында окшош тыбыштардын жоктугунан улам татаал маселе экени айтылат.

Негизги сөздөр: фонология, тыбыштар, эквиваленттүүлүк, анализ.

Аннотация: Работа основана на лингвостилистическом анализе поэтического текста Я.Г. Байрона и сравнительный анализ переводов стихотворения на основе фонетических средств. В статье делается вывод о том, что достижение эквивалентности в переводе является сложной задачей из-за отсутствия одинаковых звуков в фонологической системе разных языков.

Ключевые слова: фонология, звуки, эквивалентность, анализ.

Abstract: The work is based on a linguo-stylistic analysis of the poetic text of J.G. Byron and a comparative analysis of the translations of poem based on the selected phonetic means. The article concludes that the achievement of equivalence in translation is difficult task due to the lack of identical sounds in the phonological system of different languages.

Key words: phonology, sounds, equivalence, analyze.

The specificity of sound in a poetic text is one of the means of designing aesthetic information and, when transmitting content components, is included in the translation invariant. In endless disputes about what is more important in poetry – sound or meaning – truth and achieve, since both sides of this special text constitute an indissoluble unity.

Sound in poetry is an important part of the content, acting as a reflection of meaning. Sound creates a musical atmosphere. It evokes associations, giving the work a certain mood. Important elements of the phonetic form are final and internal rhymes, rhyming order, the ratio of female and male rhymes, alliteration, assonance, phonetic anaphora and epiphora, paronymy, sound repetitions, onomatopoeia, etc.

The problem of the equivalence of the translation of a poetic text, which was highlighted in the works of L.S. Barkhudarov [2], V.N. Komissarov [6], I.S. Alekseeva [1] and other scientists, is associated with a number of unsolved problems. These are the loss of the form of the poetic text while

maintaining the lexical-semantic content and, conversely, the loss of the system of images of the original while maintaining its form. When working with a poetic work, the translator needs to be as attentive as possible to all the features of the author's text. However, in the process of translation, such obstacles as the discrepancy between the systems of versification of the original language and the target language, as well as their phonetic, lexical-stylistic and grammatical structures, appear.

Modern research in the field of phonetics, vocabulary and grammar makes it possible to expand the theoretical understanding of the possibilities of transferring all stylistic nuances in the translation of a poetic text, to consider the original and the translated text from a different angle. The development of modern science of translation, appealing to the achievements of linguistics, philosophy, semiotics, psychology and literary criticism, the achievements of Byron studies, as well as the emergence of new translations by G.G. Byron at the end of XX – the beginning of the XXI century. It is necessary to rethink translation as a creative activity and as a spiritual product of this activity. Translations G.G. Byron, covering a wide time spectrum and reflective features of Romanticism, provide a powerful empirical foundation for such thinking.

The purpose of the article is to study the sound specifics of George Gordon Byron's poem "ON LEAVING NEWSTEAD ABBEY" and to analyze the translations of this poem made by V.V. Ivanov and V.A. Mazurkiewicz, from the point of view of equivalent sound reproduction in the target language.

Poets strive to achieve sound similarity by selecting language units in which the same sounds or whole consonances are repeated. Sound repetitions, not being an obligatory accessory of poetic speech, are nevertheless its distinctive attribute, becoming a vivid stylistic means of sound writing.

The difficulty of the sound repetition transmission is shown as a stylistic device, along with differences in the emotional and semantic perception of poetic meters, due to special traditions of versification in languages with different structures [8].

Implementation of sound repetitions in the original language and their transmission in the translated language can be demonstrated on the example of George Gordon Byron's work «ON LEAVING NEWSTEAD ABBEY».

Newstead, the hollow winds whistle;

Thou, the hall of my fathers, art gone to decay;

In the poem, the dynamics of events is observed; it develops synchronously and sequentially with each stanza, reporting new information, and is revealed more and more fully. In the first stanza, the author refers to Newstead as a living thing. The image of the wind "hollow", which translates as "deaf-глухой". The image of the wind emphasizes that Newstead is empty and the wind whistles through its walls.

Through the image of the wind, the author creates another image, the image of Newstead, which is empty. The sound of the wind is transmitted through such word forms as winds, whistle.

Both word forms begin with the sound [w], and the sound [s] is repeated. Obviously, the sound [w] conveys howling, and the sounds [z] and [s] are whistling. The image of a ferocious wind sets the tone for the entire poem, and already when reading the first stanza, the tone of the work, colors and even sounds are felt.

Of the mail-cover'd Barons, who proudly to battle

Led their Vassals from Europe to Palestine's plain,

The escutcheon and shield, which with every blast rattle,

Are the only sad vestiges now that remain.

The sound of the wind can be seen literally in every stanza. From the example of the original text, it can be seen that the stanza is filled with hissing sounds and sibilants that reflect the whistling, also with the sound [v], in which the howl of the wind is also heard.

Paul and Hubert, too, sleep in the valley of Cressy;

For the safety of Edward and England they fell:

My fathers! the tears of your country redress ye;

How you fought, how you died, still her annals can tell.

*On Marston, with Rupert, against traitors contending,
Four brothers enrich'd with their blood the bleak field;
For the rights of a monarch their country defending,
Till death their attachment to royalty seal'd.*

In the next stanza, there are sibilants [z] and [s] in the words: Marston, against, traitors, brothers, rights, seal'd as well as the sounds [tʃ] in attachment and [ð] in the word death, which again makes us feel the breath wind, his "speech". The poet conveys more severe howls of the wind through the sound [w].

It seems that the author begins each line of this stanza with words containing sibilants, as well as a hissing sound in the last line, in order to show the gusts of the wind even more clearly, to immerse the reader in this atmosphere.

The next stanza begins with an invocation to the spirits of the ancestors, which contains the hissing sounds [ʃ] and the sibilants [z] and [s]:

*Shades of heroes, farewell! Your descendant, departing
From the seat of his ancestors, bids you adieu!*

Translator V.A. Mazurkiewicz was able to convey the sounds of a fierce wind through the words «свищет ветер», which corresponds to the phrase winds whistle.

In general, no less successful with the help of sound recording was able to convey the image of the wind and V.V. Ivanov: winds whistle – «воет ветер». However, in the original, the image of the wind is described in the first line of the first stanza, and in the translation, in the first line of the second stanza.

Turning to the fifth stanza of the original, there is a repeated repetition of the sound [t] in the first line in the words Marston, Rupert, against, traitors, contending, as well as the repetition of the same sound in the fourth line in the words: till, attachment, royalty, which preserves the solemnity of the poem. The translator V. Ivanov managed to reflect this feature by using the sound [t] in Russian when translating:

«вместе», «Рупертом», «Марстоне», «братья». In the fourth line, there is no equivalence to English [t] except for just one word "empty-пустые". We see a similar picture in the translation of V.A. Mazurkevich. The translator finds a sound equivalent in sound to the sound [t] in the first line in the words «вместе», «Рупертом», «Марстоне», «братья» and in the last line, this sound is present only in the word «верность». The translator tries to preserve the information of the original text as precisely as possible when translating. Attention is drawn to the fact that he managed to reflect in his translation a specific number of brothers – «четверо братьев» which cannot be seen in V.V. Ivanova.

When analyzing the second line of this original stanza, the use of the sounds [ð] and [bl] in the words: brothers, enrich'd with their blood bleek is noted. The equivalence to Byron's [bl] is partially observed in the translation by V.V. Ivanov in the word "fought"- «бились».

Referring to the translation by V.A. Mazurkiewicz in the third line, one cannot fail to note how clearly the phonetic and stylistic equivalents of the translation to the words rights, monarch – «права короля» are found. The translator managed clearly convey not only the content, notes, and get as close as possible to the sound writing: [r] – [p].

In the sixth stanza of the original, there is a repeated repetition of the sound [d] in the words shades, descendant, departing, as well as the sounds [z] and [s] in the words shades, heroes, descendant, seat, his, ancestors, bids. Using hissing sounds, an image of a rustle is created, which the poet is trying to convey. You can say that the shadows are alive, they make sounds, and this is once again confirms that the poem is filled with the spirit of living being. These sounds are also associated with the whistle of the wind. Translated by V.A. Mazurkevich, an image of a mysterious rustle is created using hissing sounds [ш] in the words: «шлет», «душе», «ваших» as well as the image of the wind through the use of a sibilant [c] «свой», «навсегда», «сохранит». The translator also uses the sound [x], which is absent in the phonological system of the English language, in the words: «храбрых»,

«сохранит», «ваших», which also adds color to the sound of the previous sounds and thus shows an even more vivid picture, allows you to feel the spirit of Newsted.

Taking into account the fact that the main point in the translation of poetry is the transfer of emotional and aesthetic information, i.e. achieving equivalence with the help of phonetic means, which includes sound writing, because of the task for translators turns out to be practically impossible. Alliteration and assonances, not quite familiar to Russian verse, create certain difficulties in translation. However, both translations are quite accurate. At the same time, the translation by V.A. Mazurkevich seems to be the most successful, since the translator managed to preserve the sound of the original text to the greater extent, without losing the images created by the author, while the translation by V.I. Ivanov is filled with more sadness and tragedy.

Thus, the analysis of translations of the poem G.G. Byron "On Leaving Newstead Abbey", performed by V.V. Ivanov and V.A. Mazurkevich, made it possible to identify all the main difficulties that arise in the translation of poetic texts, and to compare various translation solutions.

As a result, of a comparative analysis of the translations of the poem by G.G. Byron "On Leaving Newstead Abbey", performed by V.V. Ivanov and V.A. Mazurkevich, we can conclude that achieving maximum equivalence in translation is a very difficult task, given the absence of absolute identical sounds in the phonological system of different languages.

In conclusion, the analysis of a poetic text testifies not only to the lexical and grammatical similarities and differences in the structure of languages, but also to its phonological features associated with the functioning and correspondence of certain sounds in different languages. From this point of view, the analysis carried out allows us to conclude that there is a fundamental phonological comparability of two languages with different structures, such as English and Russian.

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