

*Ahieieva-Karkashadze V. O.,*

*Candidate of Philological Sciences (Ph.D.),*

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

*Petro Mohyla Black Sea National University*

## POETIC TRANSLATION AS A MULTIVARIATE PHENOMENON: THE PROBLEM OF PRESERVATION AND OPTIMIZATION OF THE AUTHOR'S INDIVIDUAL STYLE IN TRANSLATION

**Summary.** The issue of poetic translation, its peculiarities, difficulties and importance still occupies one of the leading positions in the translation sphere. It is especially essential if the question is regarded with an individual style of an author and the problem of transferring, preservation and optimization of this style in translation. The question of an individual style of an author and the specifics of its singling out is also within the interests of modern linguistic sciences connected with the translation sphere. An individual style of an author is understood as a set of characteristics peculiar to an author in all his works created during his whole creative path or done within a definite period of his creativity. If to take into consideration the problem of preserving an individual style of an author in translation, it is necessary to mention several important questions. Firstly, it is the way an individual style of an author can be defined, that is, through literary and linguistic approaches. Secondly, why it is important to preserve an individual style of an author in translation – an individual style reflects the vision and the world perception of an author, and creates the general notion about the author himself. Thirdly, why the process of preserving an individual style of an author is considered to be a complicated act. It is because poets often act as translators dealing with the translation of poems. In this aspect one may say about influence of poet-translator's style on the original author's style. And, finally, the importance of optimizing an author's style in translation lies in the necessity of creating the same feelings of a target language reader as a source language reader has. Thus, the process of preserving and optimization of an author's style in translation is of importance in translation and should always be taken into consideration.

**Key words:** poetic translation, individual style, optimization, preservation, translation process.

**Formulation of a research problem.** As Wilhelm von Humboldt notes, the mentality of each nation to a certain extent finds its expression in a language that "... always embodies the originality of the whole people... the spirit of the people". In the writings of many researchers we can find a continuation of the idea of W. von Humboldt, who understands the vocabulary of the language as a whole, generated by a single force and continuously remaining in this process of creation. From this statement we conclude that the root of the native word in the systematic connections of the vocabulary of the language is a stabilizing factor in the life of the language, and it ensures the integrity and the unity of its lexical system. At the same time, "interlingual comparison allows us to provide a typological description of the construction of unrelated languages (universals), and against their background – features

specific to large language groups that unite languages into different types" [2].

"The comparison of related languages (for example, Slavic or German) also leads to the creation of a historical linguistic community, manifested not only in structural and semantic aspect, but also in the close proximity of comparable units (comparative historical linguistics – comparative studies)". The main directions of interlingual comparisons are determined by the translation theory and the contrastive linguistics. The translation theory deals with the establishment of constant regular functional-semantic identities between individual language units of two languages; the contrastive linguistics reveals the difference between a foreign language and a native language that is essential for the methodology of teaching a foreign language.

Based on these provisions, the modern linguistic studies of the language systems are unthinkable without comparing the objects under study. "The main element of linguistic comparison is the identification of identical (integrative) and different (differential) features of the compared facts of a language".

In the light of such a vision, it is necessary to further develop the theoretical aspects of translation related to the description of the poetic text, where the linguistic systems of images of two interrelated texts (the original text and its translated version) are analyzed. Similar works are known, but they are few, while the relevance of such studies is indisputable, since it is of theoretical interest to linguists, and it also has practical significance for translation studies.

And yet, the literal translation of key lexemes outside their grammatical indicators in two different languages has led to the fact that the translated text is "detached" from the original in nature.

**Analysis of the latest research into this problem proved that** the translation of poetry, being one of the most difficult areas of translation, requires the special principles and the criteria different from the translation of prose. According to A.V. Fedorov, "the requirements for the transmission of rhythm, rhyme, stanza etc., on the one hand, and words, on the other hand, sometimes enter into a more dramatic collision than the requirements of accuracy of the literal and precise semantic element in the translation of prose". In other words, the translation of poetic works is particularly noticeable in the clash of form and content, and since both content and form are rarely reproduced in translation, the translation of poetic works is not without "losses". According to Y. Naida, the form is usually sacrificed for the sake of content. However, the same author points out that, on the other hand, a lyrical poem translated into prose is not an adequate equivalent to the original.

Although this translation conveys conceptual content, it does not reproduce the emotional coloring and aroma of the original, and the translator faces the task not only to convey information, but also to create a translation of approximately the same mood as for the reader of the original, and therefore in translation it is necessary, if possible, to reproduce accurately the rhythmic structure, since it “forms the “skeleton” of poetic meaning”.

However, the translation problems are not limited to grammatical differences and losses of emotional content of the text. Another important problem of translation is that the search for a lexical equivalent must also take into account the difference in the semantic volume of words of different languages. And this is not just a difference in the set of lexical-semantic options. This is the difference in complex associations connected with each lexical-semantic variant and, as a result, with the lexeme as a whole [5].

**The main task of the article** is to analyze the approaches to the specifics of poetic text and its translation as a multivariate phenomenon, to explain the way the individual style of the author is manifested, and to determine the options for preserving and optimizing the individual style of the author in poetic translation.

**Statement regarding the basic material of the research.** There is no doubt, that in poetry more attention is paid to formal elements than in prose, therefore, when translating poetry, the translator should reproduce the metric form and combine the correct words with it, distribute words and phrases into verses and stanzas in more or less close accordance to the original, in order to preserve (or change) the division and the connections established by the original. Belehova L. admits that when translating into another language in poetry it is impossible to save everything. The researcher notes that the complete preservation of all the semantic elements “would lead to changes in the form, and the formal elements in poetic performance have both meaningful and aesthetic value”. Therefore, it cannot be argued that when translating a poem, meaning is necessarily sacrificed in the form, but this content is compressed into a certain formal framework. It is very rare to reproduce the meaning and the form in translation. As L.S. Barkhudarov states, when replacing the text with the source language, a certain invariant must be preserved. The extent to which this invariant is preserved determines the degree of equivalence of the target language text to the source language text. One cannot but agree with this, since the emphasis on the “letter” can lead to the conviction of the “untranslatable” poetic text. The complete semantic-functional and compositional-structural identity of the original and the translation should not be discussed. The difficulties associated with the language differences often force the translator to sacrifice the transmission of differential meanings in order to preserve the information contained in the expressed pragmatic meanings that is incomparably more relevant for this type of texts. The translator should always look for the so-called golden mean in choosing between the form and the content, since the translation that most fully reproduces both the substantive and the formal aspects of the source language text can be considered as adequate. Both the form and the content must equally correspond to the form and the content of the original text.

First, it should be noted that no translation has ever conveyed the full text of the original. On the one hand, literary translation in many ways resembles the interpretation of the relationship between intentions and actions. On the other hand, the translator of literary works is often interested not so much in the literal transmission of the original text, the “transliteration” of the text,

as in the transmission of the appropriate mood, tone, voice, sound, reaction etc. Literary translation allows many different, in terms of artistic value, options. One of the reasons for a great amount of translations is a different understanding of the original text, since translators have different “information reserves”. The translator introduces elements of his own perception of the original text into the text of literary translation, endowing the word with his semantic associations, conditioned both by the objectivity of the native language and the subjective “reading”: as each individual linguistic person, the translator interprets textual information differently, differently presents himself in the general sphere of the information space. He uses his translation strategy, uses specific or definite, considered to be correct, means of transforming information. It follows that the translation of a literary text in general and a poetic one in particular, is not a translation in itself, but a translation interpretation of the original text.

By translation interpretation, we mean the process of creative rethinking of the original text and the result of this process is the translation text. We can say that a good translation shows the “dynamics” of poetry, even if it is not always possible to convey it to the “mechanic”. It should be noted here that literary translation in general is the type of translation in which the framework is most put to the test of the translator's professionalism.

In this regard, there are several main types of poetic translation of texts: literal (to some extent adapted to the poetic form); stylized (with an approximate preservation of the external value, the translation style is intentionally changed); artistic (the purpose of this translation is to preserve the beauty and the image of the original); formalistic (strict adherence to rhythm, rhyme system and stanzas of the original); functional (search for cultural and linguistic equivalents and analogues, taking into account the associations generated by the lexeme in the mind of the native speaker) [3].

The text of the translation of a poetic work shows differences from the original, due to the interpretation and ethnocultural specifics of the translator. So, in translation, there is an emphasis on the figurative expression. At the same time, translation substitutions and “extensions” in the form of epithets, comparisons, metaphors etc are used in the transmission of poetic images.

The degree to which interpretation of lexical-semantic equivalence is achieved is also different. Such a translation resolves discrepancies. Thus, if the author of the original text gives an exact indication of belonging to something, then the translation may be deprived of confidence. It is at the lexical-semantic level that the individual vision and understanding of the poetic image by the translator is clearly manifested by including figurative epithets, metaphors, comparisons etc.

As for the individual style, it is nothing more than the manner of writing of a certain author, distinguishing him from the other authors. It includes various language means at different levels, reflecting the attitude of this author to the world around him. Individual style can be traced in every work of the author. It is the result of the selection of the author's language means. It has its own structure and logic, which must be taken into account in the translation process, that is, to preserve the integrity and the structure of the original work.

From the point of view of the translation studies, there are important aspects of posing the problem of individual style. Firstly, it is a primary need to distinguish purely author's linguistic phenomena in the original text and the ability to distinguish them from

general linguistic phenomena. The principles of distinguishing between common linguistic phenomena and purely author's phenomena are studied by many scientists, among whom we can single out I.A. Kashkin. The principles of distinction noted by the scholar indicate that monumentality, oratory and documentary can be traced in an individual style. And in the process of identification of an individual style all the three components must be taken into consideration. Monumentality itself can be distinguished, however, stating its presence. We cannot imagine what means it can be conveyed by. The presence of the only one monumentality in the work indicates only the stylistic manner of the author, and not his individual style. Secondly, an individual style is a deep structure and requires the use of a functionally dominant approach when describing.

The adequacy, the equivalence of translation, the reflection of authenticity and, as a result, the perception of the translated work depends on the correct definition and the transfer of all the elements of an individual style. Thus, the main task is to find ways to identify and to transmit adequately the elements of an individual style. This goal is achieved by the statistical method, as well as the comparative analysis of existing translations by different authors, which makes it possible to form an idea of the author's individual style. The criterion of objectivity is the systematic repeatability of the phenomenon under consideration in the text.

The interaction of an individual style in the act of creative and translation communication determines the perception of the translated work by the final recipient – the reader – who identifies it with the original writing in a foreign language, or perceives it as an independent work. There are many cases when the translated work was included to the culture of the target language as an independent one, associated with the title and the manner only by the personality of a translator. If information about this type of text is available, in particular about the individual style of the author of the original work, it is possible to reduce significantly the time for its reproduction. It is important that the result is a clearer idea of the translator about the manifestation of the original author's individual style in this work. This will highlight the ways in which elements of individual style are transmitted in the target language. In some cases, the corpus of the author's texts is fully examined or, if necessary, the translator needs to refer to the relevant lexicographical works.

Elements of individual style cannot exist outside of the interaction with each other, since they are united by the space of the artistic text and are an act of manifestation of the creative personality of the author. These facts (the presence of elements and their systemic relationship) give reason to consider an individual style as a semiotic system. Individual style is characterized by the ratio elements in terms of expression and content, which are recognizable by the way they are organized, and the totality of such elements should be traced in the works of this author in a separate period of creativity, or characterize all of his works. In an individual style the content plan is noticeable, that is, the general differential features of this author's style, and the plan of expression, that is, specific verbal, linguistic or graphic means etc.

It is worth noting that within the framework of an individual style it is also worth distinguishing the concept of "micro individual style", that is, the style in the refraction of a particular text of an author. Micro individual styles can both have similarities and differ significantly depending on the topic that the author touches on, or depending on the period of his life. It is known that the work of many writers is divided into "early" and "late" periods, which are

characterized by certain stylistic differences. G.O. Vinokur noted on this occasion that the literary personality of a writer can appear in different forms in his various works, depending on the conditions of genre and thematic. The image of the author is determined by the whole complex set of phenomena that create a particular literary environment, that is, his literary school and aesthetic views. Thus, the researcher also touches upon the problem of the author's and integral linguistic elements of the author's era or the stylistic features of his literary school. All these problems require from the translator attentiveness and awareness of the peculiarities of speech and style in different periods of time, as well as the artistic directions of foreign literature.

And finally, in the connection with the problem of transmitting the individual style, it is also worth considering the issue of the translator's individual style. The translator is also characterized by the selection and the use of his own certain linguistic means to convey certain meanings. This undoubted fact cannot be ignored in assessing the stylistic properties of translated works, however, with the correction that the very concept of an individual style should hardly be applied to the secondary creative product of the translator [3].

Translators tend not only to tracing the source language (the law of interference), but also to standardization, the latter being expressed both in the use of the standard means of the target language and in the insufficient use of unique features of the target language in translation.

Sometimes a translator sets himself an overly difficult task of correcting the author's text. So, for example, a shy hero may, at the whim of a translator, become bold or acquire the other features that are not peculiar to him in the work of the original language. The frequent use of such freedoms of a translator becomes a consequence of ideological ideas about translation. For example, according to the concept of postmodernism, a translator can consider himself as a co-author of a work, having every right to make any changes to the translation text in the case he would like to bring the translation work to the so-called perfection according to his point of view. He can put literalism at the service of achieving this perfection: in the transmission of general linguistic phenomena, the translator, instead of using functional analogues, follows the syntactic, semantic, formal and stylistic forms of the original, as mentioned above, thus creating something like the author's style from common linguistic phenomena.

At the same time the equivalent translation, which is the most accurate, will not be adequate, that is, optimally accurate, and will not create a sense of the whole, but not necessarily the sense of components. V. N. Komissarov considers "adequacy" as a broader concept characterizing the necessary completeness of interlingual communication in specific conditions, whereas by equivalence he understands the semantic commonality of units, comparable units of speech. It is obvious that when translating fiction, one of the main goals of which is not only to convey the author's idea to the reader, but also to convey aesthetic pleasure. The adequacy of translation is more important than the equivalence of individual components of the language.

A. D. Schweitzer considers the concept of equivalence more broadly, giving the statement that this category describes not only the relationship between individual linguistic signs, but also between all the texts, noting the existence of different levels of equivalence. Thus, if a fully equivalent translation is not possible, the translator

must first strive to achieve equivalence of the text, that is, the equivalent transmission of the communicative intention of the author to the original. An important part of equivalence is the stylistic equivalence, and part of it is, in its turn, a thoughtful and creatively implemented program (strategy) for transmitting an individual style.

In this regard, it is worth mentioning the functional dominants, which, according to A. D. Schweitzer, are a complex of basic functional characteristics of the text, which correspond to the communicative attitude of the author of the original text and which determine the patterns of analysis and synthesis of texts in the process of their translation. Functional dominants, in the combination with the communicative attitude and the socio-cultural norms, determine what function of the source language text comes to the fore when being translated. In order to determine the necessary dominants in the transfer of an individual style in translation, it is necessary to first formulate the features characterizing the individual style of the author of the original text. After formulating these features, the translator must develop a strategy for their translation, because any individual style is a system, therefore, its transmission in translation must be systematic.

**Conclusions.** As the result of the successful translation of a poetic work, including the transfer of an individual style, the pragmatic influence of the text on the reader who perceives it in the target language will be the same as for the reader who perceives the work in the original language. It is important to understand what constitutes the author's individuality, what feature distinguishes him from the other creators of the verbal genre, and what exactly the reader, having familiarized himself with the translation, should note for himself as a connecting component of this author's text with his other works.

As it has already been stated, when conveying the author's individual style, it is also necessary to take into consideration the individual style of the translator himself and the stages of his creative path, since poets often act as translators of poetic works.

The linguistic science of translation makes it possible to isolate signs of an individual style both in a particular work and in the corpus of texts, to work with them as with the units of translation, even in the absence of pre-compiled lexical and graphical reference books, for example, writer's dictionaries or thesauruses. Consciously finding the corresponding units to these units, which does not cancel the parallel creative, intuitive side of the process, but complements it, relying on the corpus of texts of the writer translated, the translator thus improves the level of representativeness of the text both at the micro and macro levels, approaches the maximum possible representation of an individual style and the personality of the author translated. All this then largely determines the quality of the translation and, subsequently, the place of the work in the culture, and in the language of translation.

Thus, to preserve and to optimize an individual style of a particular author in poetic translation, it is necessary to combine literary and linguistic approaches in a single philological analysis, which

provides an opportunity to see the author's individual creative reality through the figurative and speech system reflected directly in the poetic language of this author.

#### References:

1. Демецька В. «Теорія адаптації в перекладі.» Автореферат, дисертація, перекладознавство, Київський університет імені Тараса Шевченка, Київ, 2007.
2. Casagrande J. "The End of Translation". *International Journal of American Linguistics*, vol. 20, no. 4, 2003, pp. 335–340.
3. Белехова Л. Образний простір американської поезії: лінгвокогнітивний аспект : дис. на здобуття наук. ступеня доктора філол. наук : 10.02.04 "Германські мови" / Лариса Іванівна Белехова. К., 2002. 476 с.
4. Корунець І. *Теорія та практика перекладу: Аспектний переклад*. Вінниця: Нова Книга, 2003. 448 с.
5. Чердниченко О. "Теоретичні основи удосконалення практики перекладу і двомовної лексикології". *Теорія і практика перекладу*. К., вип. 14, 2007. С. 3–13.

**Агєсва-Каркашадзе В. О. Поетичний переклад як багатовимірне явище: проблема збереження та оптимізації індивідуального стилю автора в перекладі**

**Анотація.** Питання поетичного перекладу, його особливостей, труднощів і важливості досі посідає одне з провідних місць у перекладацькій сфері. Особливо це стосується питання індивідуального стилю автора та проблеми передачі, збереження та оптимізації цього стилю в перекладі. Питання індивідуального стилю автора та специфіки його виокремлення також перебуває в колі інтересів сучасних лінгвістичних наук, пов'язаних зі сферою перекладу. Під індивідуальним стилем автора розуміють сукупність ознак, властивих автору в усіх його творах, створених протягом усього творчого шляху або в межах певного періоду творчості. Якщо розглядати проблему збереження індивідуального стилю автора в перекладі, то необхідно відзначити кілька важливих питань. По-перше, це те, яким чином можна визначити індивідуальний стиль автора, тобто через літературознавчий та лінгвістичний підходи. По-друге, чому важливо зберігати індивідуальний стиль автора в перекладі – індивідуальний стиль відображає бачення і світосприйняття автора, а також створює загальне уявлення про самого автора. По-третє, чому процес збереження індивідуального стилю автора вважається складною справою. Це пов'язано з тим, що поети часто виступають у ролі перекладачів, займаючись перекладом віршів. У цьому аспекті можна говорити про вплив стилю поета-перекладача на стиль автора оригіналу. І, нарешті, важливість оптимізації авторського стилю в перекладі полягає в необхідності створення у читача мови перекладу тих самих відчуттів, що й у читача мови оригіналу. Таким чином, процес збереження та оптимізації авторського стилю в перекладі має важливе значення в перекладі і завжди повинен братися до уваги.

**Ключові слова:** поетичний переклад, індивідуальний стиль, оптимізація, збереження, процес перекладу.