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THE PECULIARITIES OF UKRAINIAN AND RUSSIAN TRANSLATIONS OF WALT WHITMAN'S POEMS

О.В. Дуброва

Бердянський державний педагогічний університет

ул. Шмидта, 4, г.Бердянськ, 71100

binfil@mail.ru

The literary translation is the kind of the creation during which a literary work in one language is translated into other one. The specific character of the literary translation is on the one hand in its place among other kinds of translation and on the other hand in its correlation with the original literary creation. The literary translation deals not only with the language in its communicative function. Here a word is the first and the most important element of the literature that is in its aesthetic function. There is a difficult process between the initial stage and the result of the translation. So translation is the kind of activity where necessary linguistic knowledge and the translator's initiative are united in one whole part.

As our research is devoted to the analysis of Whitman's lyrical works we want to pay particular attention to the poetic translation.

This kind of translation has more exact, stronger organization in comparison with prosaic one because such specific elements as metre, rhyme, rhythm system and specific means of versification are added.

So in our paper we have tried to analyze Whitman's works translations for better understanding his national originality, to determine the ideological and artistic dominant of his verses.

It's necessary to remark that a great number of Ukrainian and Russian masters made their contribution to Whitman's verses translation. They are K. Chuckovskiy, L. Gerasymchuck, N. Kaschuck, V. Korotych, I. Kulick, S. Marshack, V. Mysyck A. Sergeyev, N. Tupaylo, N. Zinkevych etc.

In Ukraine the first translations of "Leaves of Grass" by Walt Whitman appeared in the journal "The Red Way" in 1924. They were made by Ivan Kulick. Before the First World War he emigrated to the United States and worked as a miner, a hired worker in Pennsylvania. He was published in the Ukrainian newspaper in Cleveland; he was interested in the American poet's creation and began to translate his works.

The poet Vasyl Mesick published his translations of the famous American in the journal "The Flag" in 1957. Natalia Kaschuck translated some of Whitman's verses, among which were "I Hear America Singing", "For Poets Who Will Be" etc.

Vitaliy Korotych made the next step in translation of Whitman's lyrics. In 1965 some of his translations titled "From the Treasury of World Poetry" appeared in the journal "October".

In 1984 Les Gerasymchuck did the translation of Whitman's collection with the title "The Poems". Those translations were very sincere, expressive and scale that original required.

As regards to Russian translations the most part of Whitman's poetry was translated by K. Chukovskiy. He also published the book "My Whitman" and this work was the first step to the thorough research of American poet's lyrics.

In our paper we propose the analysis of Whitman's poem "O, Captain! My Captain!" in translations of some of the brightest poet's translators N. Zinkevych and K. Chukovskiy on the different levels of the poetic and rhythmical structure such as lexical, semantic, rhythmical, prosodic and phonetic.

First of all we want to underline that both N. Zinkevych and K. Chukovskiy kept in the translations the same quantity of lines as the original has. It is known Whitman used the enjambements and this poem doesn't have them at all, so in this case the translators followed the original entirely. Thanks to it the rhythmical and prosodic character of the poem is

preserved in the translations. In Zinkevych's and Chukovskiy's works who kept the intonation of the original, the phrases were natural, they reached the whole meaning coincidence. But both masters didn't have the straight analogues of the original lines.

The craft of Zinkevych and especially Chukovskiy consists in that fact the translators could choose such a word during translation which had a lot of different meaning. For instance, the word "still" in English context has the main meaning "неподвижный, спокойный" so N. Zinkevych and K. Chukovskiy used such a translation of this word as "он застыл", "его уста застыли". Such translation made the reader understand the Captain had died, he hadn't exist already and nobody could return him. The phrase "the bells I hear" in the original has such a phonation in the word-for-word translation as "звоны я слышу", but in Chukovskiy's variant it has the following translation – "колокола трезвонят", Zinkevych's translation has "я слышу звон".

As for us, the better translation is Chukovskiy's one because the usage of the Russian word "трезвонить" has a possibility to understand the bells we heard from every quarter, when the winners were congratulated and Zinkevych's phrase was not conducive to such a rise of the emotions and feelings from the meeting which was waited for a long time. Reading Zinkevych's variant we can imagine that the bell rang only one time as it was accepted on weekends. In general, both poets translated the main, key words of the verse very successfully, especially the verbs with the help of which the feelings of tension, gladness, admiration, victory, triumph increase as the feelings of pain, death, disappointment and despair.

Analyzing the syntactical level of the poem it's necessary to mark sentences in the translations are shorter than in the original, but translators kept in their works the usage of the extended sentences. For example, the sentence "our fearful trip is done" has such Russian equivalents as "рейс трудный завершен" and "рейд трудный завершен" or the phrase "the port is near" has such translations as "уж близок порт" and "гавань ждет" etc.

Analyzing the tropes system we must notice the translators didn't strive for the exact translation of Whitman's expressive stylistic means. They sometimes missed them or added their own ones. For example, Zinkevych translating the phrase "I with mournful tread, Walk..." missed the word "mournful" – "печальный" and the content of the whole phrase is not right: "Останусь я вдвоем". Chukovskiy kept the adjective but the phrase has such a phonation as "Но горестной стопой я прохожу". Generally speaking, the latter variant is the brightest example of Chukovskiy's skill because he nearly achieved the whole coincidence of the form, content and emotional character of the sentence with the original.

To make conclusion we suggest Chukovskiy's translations of Whitman's works are the most successful and exact because they reflect peculiarities of the epoch in which they were written. Chukovskiy did the texts of far and strange culture more accessible for Slavic readers. We know that the success in the translation of blank poems can be achieved only when the translator can transfer the content and rhythm of the original not breaking the nature and poetry of phonation in the mother tongue.

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