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TRANSLATION TRANSFORMATIONS IN THE ENGLISH TRANSLATION OF L. KOSTENKO'S POETRY

The primary translator's objective in the process of translating poetry texts is confirming functional equivalency of the structures of target and source texts at all language levels in accordance with socio-cultural, mental, psychological habits of speakers of different countries. Deviation from structural norms is based on the process of actualization, emphasizing the author's views, ideas, which are followed by phonetic, morphological, structural-semantic, syntactic norm divergences.

Different criteria and methods of adequacy of translation, cultural and aesthetic norms of translation of poetry were worked out in the works of foreign and home authors [1-5]. They point out that difficulties of poetry translation are related primarily to the following problems: the problem of conveying national-ideological, psychological idiosyncrasies of foreign language structure through the consciousness of non-native speakers, the problem of using specific language means which do not have their translation equivalents in the target language, the problem of correlation of rhythm, melody, stylistic, emotional-expressive, compositional means.

The research objective of our work is investigation of inner mechanisms of translating poetry texts to reach lexico-grammatical, stylistic, pragmatic adequacy of translation. According to this objective we put forward the following tasks: to describe basic ways of interpreting language structures while translating L. Kostenko's poetry texts into English; to envisage translation transformations used in the process of translating L. Kostenko's poetry and the frequency of their use.

The topicality of the research is determined by not sufficient study of English translations of Ukrainian poetry.

It is necessary to point out that the main feature of poetry translation while comparing it to prose translation is its relatively free character. A strict

composition and relativity of poetry language causes difficulties of finding out direct correspondence both linguistic and extralinguistic. Besides, there exist many specific features of poetry translation. In any poetic text the form is not only the hierarchy of semantically relevant constituents. The system of sings of a language and a many attributes specify a piece of poetry. Therefore the research of translation transformations is of great importance in the theory of translation. In our work we treated addition, omission, substitution and permutation used by translators of L. Kostenko's poetry.

Addition, omission of words and phrases are determined by many factors: structural difference of languages and peculiarities typical of language syntactic structures. Thus, while rendering "actual sentence division" in many cases it is necessary to introduce in the English language the subject missing in the source Ukrainian sentences. For example:

Живе на землі. Сама не літає [8]. Not able to fly, he lives on the Earth [8].

Addition is often related to some stylistic objectives and pragmatic factors to decode some information that was implied in the source text. In this case it depends on the communicative intention of the translator to fill in the implicit paradigm forms either missing in the source text or stylistically focused in the target text. For example:

Спини мене, отямся і отям [8]. Oh, stop me, come to senses, halt my dreams [7].

Addition is often used as adjustment technique to fill in cultural gaps between source and target languages, when it is difficult to render the meanings of words, phrases imbedded in the context or situation. In the following sample the translator uses the phrase "small stations" while rendering the meaning of the Ukrainian noun "полустанків", to avoid some difficulty for the English recipient to understand its meaning. For example:

Так діти малих полустанків [6, p. 142]. In this way the children at small stations [6, p. 143].

In English translations of L. Kostenko's poems we encountered cases of omission, when parts of explicit textual constituents in the source text become implicit or redundant in the target text. For example:

I знову мовчу наостанку [6, p. 142]. And again I am silent [6, p. 143].

The types of substitution treated in the English translation of L. Kostenko's poetry are the following: substitution of parts of speech and parts of sentences (functional), substitution of sentence structure (partial or complete). Very often finite and non-finite forms of the verb are substituted for noun. For example:

Є велике щастя – стрічати [6, p. 141]. There is a great happiness in meeting [6, p. 140].

Adjectives can be substituted by adverbs, verbs, nouns. For example:

I якби не було тривожно, то чудесно було б мені [6, p. 145]. And if it were not so troubling it would have been wondrous for me [6, p. 144].

When the grammatical scheme of a source language text turns out ambiguous or has paradigm forms not typical of a target language text, the translator accounts for the use of substitution. Substitution is also of great importance for the translator to reveal stylistic peculiarities and communicative intention of the author. We encountered substitution of parts of speech comparing source and target poetry texts while analyzing translation of Lina Kostenko's poetry. There exist frequent cases of substitution of verbs for adjectives in their predicative function. For example:

Так мовчиш, що заслухатись можна, потонути в м'якій тишині [6, p. 145]. You are so quiet that one can listen with delight, one can drown in soft silence [6, p. 144].

In the above mentioned sample we also can notice syntactical substitution, when in its English counterpart the translator uses two asyndetically connected sentences with the subjects expressed by indefinite "one".

Very often simple sentences can be substituted for composite ones. For example:

Я не покличу щастя не моє [9]. I won't call for happiness which is not mine [9].

In the next example the translator emphasized the fact of existence, changing the verb "to be" in the Ukrainian source text into "to exist", as the verb "to be" in English is more frequent in the role of auxiliary, not notional one. Besides, the translator uses impersonal sentences with verbal parallel structures, changing semantic roles in the source and target texts embedded in the context to preserve syntactic, semantic and pragmatic integrity of target text fragment and convey the author's communicative intention. For example:

Я думаю про Вас, я знаю, що Ви є. Моя душа й від цього вже світає [9].

I'm thinking about you. I know that you exist. It pleases me, and fills my soul with blossoms [9].

We analyzed cases of permutation in English translation of Lina Kostenko's poetry. In the next sample we treat permutation within the structure of a simple sentence. For example:

Пізно стрілися наші дороги, є на них уже інші сліди [6, p. 145]. Our paths crossed late, other tracks already are on them [6, p. 144].

In this case in English translation progressive communicative development coincides with the objective structure of the sentences, while the source Ukrainian counterparts are characterized by regressive word-order which is due to their synthetic character. In the source language L. Kostenko uses many structures which introduce communicatively significant elements placed at the final position with progressive communicative model. In these cases permutation is very rare. The translator managed to reveal more complete cognitive perception of the original having adapted it for the reader.

The prospects of out future research will cover the aspects of analysis of translation transformations involving data from modern Ukrainian poets and writers.

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Анотація

Метою статті є дослідження перекладацьких трансформацій додавання, вилучення, субституції та пермутації в англомовних перекладах поезії Л. Костенко. Зроблено висновки про значимість їх використання перекладачем, причини вибору для досягнення функціональної еквівалентності тексту оригіналу та тексту перекладу у відповідності з соціально-культурними, ментальними, етно-психологічними особливостями народів різних країн.

Ключові слова: поезія, перекладацькі трансформації, додавання, вилучення, субституція, пермутація.

Summary

The source language structure may turn out ambiguous or may depend on stylistic peculiarities and communicative intention of the author. In these cases deviation from structural norms of the source and target language poetry texts is based on the process of actualization, when it is necessary to emphasize the author's views, ideas and reveal linguistic, cognitive, pragmatic, psychological, cross-cultural peculiarities of source and target poetry texts. The use of translation transformations while translating poetry is characterized by some specific features, as the form of any poem is made up of the rhythm, melody, compositional and emotional-expressive peculiarities. In poetic texts not only events, but aesthetic, moral, ideological and philosophic views of the author are reflected.

We analyzed such translation transformations as addition, omission, substitution and permutation in English translations of L. Kostenko's poetry. The most frequent were the following substitution types: substitution of parts speech and parts of sentences (functional) and substitution of sentence structure (partial or complete). We envisaged many cases of substituting verb for noun (verbal noun), adjectives for adverbs, nouns, verbs. Composite sentences were substituted for simple ones, clauses bound syndetically were substituted for asyndetic structures. Besides, types of subordination and coordination varied.

The less frequent were addition and omission. Addition was used as adjustment technique to make some implicit information in the source text explicit in the target text involving the process of decoding and emphasizing some constituent parts. It helps to reveal some important elements which are present in the deep sentence structure of the source text. Omission of semantically redundant elements was the least in number in our research.

In English translations of L. Kostenko's poetry we analyzed cases of permutation within the structure of a simple sentence and changing the order of structural elements in the composite sentence. Permutation is more frequent in number than omission in our research.

Key words: poetry, translation transformations, addition, omission, substitution, permutation.