

DOI: <https://doi.org/10.18454/RULB.2021.25.1.16>**ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД ПОЭТИЧЕСКОГО ТЕКСТА КАК СОЗДАНИЕ НОВОЙ АВТОРСКОЙ РЕАЛЬНОСТИ (НА МАТЕРИАЛЕ ПЕРЕВОДОВ СТИХОТВОРЕНИЙ И.А. БУНИНА НА ФРАНЦУЗСКИЙ ЯЗЫК НА ФРАНЦУЗСКИЙ ЯЗЫК)**

Научная статья

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Аннотация

Перевод художественного произведения предполагает создание такого же произведения, только средствами другого языка. Читатель должен получить текст, адекватный по воздействию на его эмоциональное состояние. Сама природа поэтического произведения диктует принципиальные отличия перевода данных текстов от любых других – это передача средствами другого языка ритма, метра, контекста, литературных фигур речи, различия между структурами литературных систем и культурами двух народов. Однако помимо структурных особенностей поэтического текста не меньшую сложность представляют и создаваемые автором образы и ассоциации. Автор силой воображения создает свой мир, свою авторскую реальность, которая в силу субъективных причин не всегда совпадает с окружающей действительностью. Поэтому необходимо рассматривать вариативность перевода не как отклонение от нормы, а как норму и единственную реальность бытия перевода. В переводах на французский язык поэтических произведений И. Бунина важно учитывать все уровни передачи текста средствами другого языка и другой культуры. При переводе происходит изменение авторской реальности, так как переводчик может по-другому воспринять исходный текст, находясь уже в своей собственной реальности, которая накладывается на исходный материал (переводчик может быть носителем языка и культуры, а может и не быть им). Его задача – отразить авторскую реальность в новой, адекватной реальности воспринимающего.

Ключевые слова: поэтический текст, перевод, авторская реальность, формальные средства перевода, образные средства перевода.

ARTISTIC TRANSLATION OF A POETIC TEXT AS THE CREATION OF A NEW AUTHOR'S REALITY (BASED ON TRANSLATIONS OF POEMS BY I. A. BUNIN INTO FRENCH)

Research article

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Abstract

Translation of a work of art involves the creation of the same work, only by means of another language. The reader should receive a text that is adequate in terms of its impact on his emotional state. The nature of a poetic work dictates the fundamental differences between the translation of these texts and any others, it is the transfer by means of another language of rhythm, meter, context, literary figures of speech, the differences between the structures of literary systems and cultures of the two peoples. However, in addition to the structural features of the poetic text, the images and associations created by the author are no less complex. The author uses his imagination to create his own world, his own author's reality, which, due to subjective reasons, does not always coincide with the surrounding reality. Therefore, it is necessary to consider the variability of translation not as a deviation from the norm, but as the norm and the only reality of the translation's existence. In the translations into French of the poetic works of I. Bunin the translator must take into account all levels of text transmission by means of another language and another culture. There is a change in the author's reality by translation, since the translator can perceive the source text in a different way, being already in his own reality, which is superimposed on the source material (the translator may or may not be a native speaker of the language and culture). So the task is to reflect the author's reality in a new, adequate reality of the perceiver.

Keywords: poetic text, translation, author's reality, formal means of translation, figurative means of translation.

Introduction

Translation of a work of art involves the creation of the same work, only by means of another language. The reader should receive a text that is adequate in terms of its impact on his emotional state. It would seem that there is nothing easier than to find suitable equivalents from several thousand words and satisfy the needs of the reader or listener. However, in reality, everything is much more complicated. A literary text and even more a poetic text has significant differences from other texts, primarily by the presence of an aesthetic function, that is, the text itself, its design and organization are no less important for the recipient than the information encoded in it [2, P. 342], which represents several levels of impact.

The true nature of a poetic work dictates the fundamental differences between the translation of these texts from any others – it is the transfer by means of another language of rhythm, meter, context, literary figures of speech, the differences between the structures of literary systems and cultures of the two peoples [3, P. 125]. Just like any messages inherent in the system of communication actions, but encoded by specific means, poetic texts require additional interpretation, sometimes even by a native speaker of the same language and culture as the author. The poetic language is distinguished by a set of formal means

created in each language [9, P. 98], but it is even more difficult to reinterpret the author's figurative means. And since poetic translation requires not only significant philological, literary, and cultural knowledge, but also versification skills, many translators deviate from these requirements, which sometimes seem simply impossible: in France, for example, poems are usually translated without observing the poetic organization of the text or simply in prose.

Discussion

In the technical side, the poetic text seems to be more ordered than the prose, due to the rhyming and metrical organization. However, the overall task of achieving the adequacy of translation is complicated not only by following the poetic canon [5, P. 151], but also by the need to find equivalents to expressive means, the concentration of which is much higher in the poetic text than in other literary texts. This is not always achievable, since it is absolutely impossible to determine exactly what the impact of the aesthetic effect should be [2, P. 342-343]. The reflection of the picture of the world in a poetic work, thanks to the images and associations created by the author, is not mechanical, it has a creative, subjective character [6, P. 158]. In the mind of the reader or listener, when the work is perceived, an artistic picture of the world is formed under the influence of reality created by the inspiration of the poet. The author uses the power of imagination to create his own world, his own author's reality, which, due to subjective reasons, does not always coincide with the surrounding reality, which is only the material for forming an image of the perceived reality in the space of the author's subjective reality. Artist creates in his work a certain image of reality, visible only to him, often comprehensible only to him, balancing between objective reality in determining the contents of its symbolic basis, the author's perception of the world and embodiment of actually works in grossly material form [10, P. 105-109]. Thus, poetic translation covers both the process of communication and the object activity [12, P. 77].

The translatability of a poetic text is very conditional, due to the special means and meanings chosen by the poet for his work. The subjective reality of the author reflects the objective reality and is formed on the basis of the author's worldview, his worldview positions, and personality characteristics. It also forms the factors that determine both the external visible form of the work, and the internal, figurative content of the art object, the integrity and proportionality of its structure [10, P. 111]. For a translator, it is necessary to know the peculiarities of the language and the poet's work, and the cultural and historical contexts of the creation of the work are also important [8, P. 39]. At the level of content, where the formal content is reflected more than in prose, special attention in translation should be paid to images, tropes, historical moments, national specifics, and the creative personality of the author [2, P. 244]. All this leads to changes in the transmission of the content and form of the work.

Therefore, some researchers believe that it is necessary to consider the variability of translation not as a deviation from the norm, but as the norm and the only reality of the existence of translation (as a dynamic by nature communicative practice) [4, P.7]. In the theory of adequate literary translation, the concept of dynamic (functional) adequacy is developed. Within the framework of this model of translation, a translation that reproduces the functional dominant of the source text in accordance with the communicative intention of the author of the text is considered adequate [5]. A translated literary text is nothing more than a series of projections, the structure and quality of which depend on the qualities of the translator, which, of course, are associated with his conscious attitudes [11].

Results

In the poem by I. Bunin «Еще от дома на дворе...» [1, P. 42-43], written in 1892, rural life is idealized patriarchal («топор стучит в сарае», «ладный стук валька»). Accents are made on nature («в молодом березняке», «Грибами пахнет и листвою», «На солнце светлая река»), on the weather («Синеют утренние тени», «Трава в холодном серебре», «яркий зной»). But this is the life that the young man saw, or rather created in his imagination, from the bright memories of childhood. The rhythm is iambic with an enclosed single / double rhyme. If the phonetic pattern of this poem can still be preserved in translation, then the grammatical organization requires significant changes, which leads to transformations of structures (Синеют утренние тени — dans la matinée. Des ombres bleues claires), some omissions (*пугливых, листвою, ладный*) and extensions (*se reflètent, joue*). The general picture of the author's reality is preserved, but it is very far from the modern French reader: if he knows «топор» (une hache) and «сарай» (narrowing the concept: un bûcher — woodshed), «валек» (un battoir) is not familiar to him. But most likely, it is unfamiliar to the Russian reader.

Еще от дома на дворе	Sur la cour, dans la matinée,
Синеют утренние тени,	Des ombres bleues claires se reflètent;
И под навесами строений	Sous les auvents des maisonnettes,
Трава в холодном серебре;	Le froid tient des herbes argentées.
Но уж сияет яркий зной,	Mais c'est déjà une vive chaleur,
Давно топор стучит в сарае,	On entend au bûcher une hache,
И голубей пугливых стаи	Et une volée de colombes blanches
Сверкают снежной белизной.	Brille comme la neige de sa blancheur.

С зари кукушка за рекою	Dès l'aube, par delà la rivière,
Кукует звучно вдалеке,	Le coucou chante dans le lointain.
И в молодом березняке	Dans la boulaie verte, on retient
Грибами пахнет и листвою.	L'odeur des champignons. Très claire,
На солнце светлая река	La rivière rit et palpète, car
Трепещет радостно, смеется,	Elle joue sous le soleil, joyeuse.
И гулко в роще отдается	Et dans les boulaies silencieuses,
Над нею ладный стук валька. (И. Бунин)	On entend les coups du battoir. (пер. М. Свешниковой)

On the example of the translation of this poem, we see that the translator faces a whole complex of problems that are absent in other genres: these are both formal features (the phonetic appearance of the word) and differences in the stress system (fixed in French on the last syllable of the rhythmic group). Morphological features are even more difficult. This is primarily due to the variety of inflections in Russian and their limitations in European languages, in particular, in French, which significantly affects the choice of rhyme. In addition, the syntax in French is fixed, unlike the free syntax in Russian. The presence of a large number of function words also makes it difficult to translate because of the analytical nature of the French language, as opposed to the synthetic nature of the Russian language. No less important is the actual average length of the word, which differs due to grammatical differences in the design of the utterance (in French, there is the bulk of monosyllabic and two-syllable words, in the Russian language we usually have words of 3 or 4 syllables). The difference in the systems of versification (in Russian – syllabic-tonic, in French – syllabic) also complicates the translation process [2, P. 243]. The translator has to make various lexical and semantic substitutions and grammatical transformations in order to adapt the meaning of the poem for the understanding of the reader who is a native speaker of another language and culture [6, P. 167].

We can consider what changes need to be made in the translation to create a reality approximate to the author's, for example, in the poem by I. Bunin «Первый соловей» [7, P.642]. It presents, first of all, rhythmic difficulties for translation (dactyl with the first stressed syllable). Together with the syntax, this led to significant changes in the translation text: В холоде голых, прозрачных аллей – Пробует цокать, трещит соловей – Le rossignol claque pour se mettre au chant. The omission of *кудрявых* (flowers) is necessary, as it would require a great deal of descriptive refinement, the substitution for *sans feuillage* is partially equivalent for the description of the season (spring). Replacing the definition of a «девочка» with «une jeune fille» is necessary to preserve the context: «девочка – fille, fillette» in French is still a child, «une jeune fille» can already have sweet dreams at night under the moon. The antonymous translation of *нов* (ей весенний рассказ) — *vieux* is chosen to preserve the rhyme. However, the reality of a spring night is perceived in French with the same characteristics as in Russian.

Первый соловей Таёт, сияет луна в облаках. Яблони в белых кудрявых цветах.	Le premier rossignol La lune luit et disparaît dans des nuages. Des pommiers sont en fleurs blanches sans feuillage.
Зыбь облаков и мелка и нежна. Возле луны голубая она.	Il y a au ciel une claire houle bleue et tendre, Autour de la lune, elle va se répandre.
В холоде голых, прозрачных аллей Пробует цокать, трещит соловей.	Aux allées nues pleines de froid transparent, Le rossignol claque pour se mettre au chant.
В доме, уж темном, в раскрытом окне, Девочка косы плетет при луне.	Dans une maison, à la fenêtre sans feu, Sous la lune, une jeune fille tresse les cheveux.
Сладок и нов ей весенний рассказ, Миру рассказанный тысячу раз. (И. Бунин)	Pour elle, ce conte vernal est délicieux, Raconté mille fois au monde, il est vieux. (пер. М. Свешниковой)

Conclusion

There is no doubt that any translation of a poetic work seems to the researcher approximate, in each translation we can find some inconsistencies, omissions or unequal substitutions. Practice shows that even the observance of all or almost all formal elements in the translation does not make it adequate [5]. A comparative analysis of the methods of transcoding I. Bunin's works into French showed the presence of adequate and equivalent methods of translating texts, and also revealed the leveling of the sign diversity and the frequent increase in the volume of the sign when translating Bunin's lines [6, P. 170].

The main requirement should remain the preservation of the artistic image, mood, intonation of the original text [2, P. 246-247], necessary for the reconstruction of the author's reality by means of another language. In any translation, there is a change in the author's reality, since the translator can perceive the source text in a different way, being already in his own reality, which is superimposed on the source material (the translator may or may not be a native speaker of the same language and culture). Its task is to reflect the author's reality in a new, adequate reality of the perceiver. At the same time, we must not forget that the reader perceives this artistic reality through the prism of translation reality. And as far as it is close to the author's reality of the work, so the reader will be able to feel that other life surrounding the author. We must not forget the historical context of the writing of the work and the translation: the translation of the XIX century is significantly different from the XXI century.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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