

УДК: 82.09=111
DOI: 10.31891/2415-7929-2021-21-47

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APPROACHES TO THE RECREATION OF VERBAL IMAGES INTO ENGLISH

The article examines the problem of translation of verbal images from Ukrainian into English. The examples for exploring have been derived from the extracts of one of Ukrainian Dumas, rendered by George Tarnawsky and Patricia Kilina. These folk heroic epic works is a great medium for investigating Ukrainian people's aspirations and their mode of existence. The paper attempts to show stylistic archaisms and historicisms, their definitions and the methods of the translation of certain examples. The research examines two groups of obsolete words, which have been studied by O. Ponomariv. The issue of historicisms has been highlighted by S. Bacharach as they depend on the historical context in which the paper is created. This study advances the understanding of the notion of "realia" and methods of their rendering due to the analysis of this problem in the dumsy. The situational equivalent as the method of realia reproduction has been pointed out. It has been explored by a prominent Ukrainian scholar R. Zorivchak in her book "Realia and translation". This paper also provides insights into the definition of "idioms" from Stryga's scientific work. One has illustrated the method of phraseological calque in the translation of the idiom in Ukrainian Dumas. One has argued that the translation of stylistic archaisms and historicisms, realia, and idioms is not only a matter of the translation techniques but also of the art of translation. The article considers the explanation of words and phrases, provided in diverse Ukrainian and English dictionaries, including Great explanatory dictionary of the modern Ukrainian language, The etymological dictionary of the Ukrainian language in 7 volumes, Dictionary of the Ukrainian language, Illustrated Oxford Dictionary, Collins Cobuild English Dictionary for Advanced Learners, Bloomsbury Dictionary of Word Origins.

Key words: Ukrainian Dumas, verbal image, stylistic archaism, historicism, realia, idiom.

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ПІДХОДИ ДО ВІДТВОРЕННЯ СЛОВЕСНИХ ОБРАЗІВ АНГЛІЙСЬКОЮ МОВОЮ

У статті розглянуто проблему перекладу словесних образів з української мови на англійську. Приклади для вивчення отримані з уривку однієї з українських дум, перекладеного Юрієм Тарнавським та Патрицією Килиною. У статті описано стилістичні архаїзми та історизми, реалії та ідіоми, їх визначення та методи перекладу окремих прикладів. Закцентовано увагу на те, що це питання не лише техніки перекладу, а й мистецтва перекладу.

Ключові слова: українські думи, словесний образ, стилістичний архаїзм, історизм, реалії, фразеологічна одиниця.

Problem formulation.

The notions of "image", "imagery" are complicated and polysemantic, and have diverse applications. Image is the main means of artistic generalization of reality. Image creates a possibility to convey to the reader the special view upon the world, peculiar to the author. The work of literature itself is image of reality, perceived by author and recreated in it. The problem of recreation of the verbal images in translation is of great importance. The original is viewed as a system and not as a sum of the elements, as the integral whole and not as a mechanical combination of the components. In such a system every element has a clear communicative and aesthetic function.

In this paper, one explores verbal images in Ukrainian Dumas, which offer perhaps the best medium for studying the aspirations of the Ukrainian people and their mode of existence. Ukrainian national Dumas contain a plenty of stylistic archaisms and historicisms, realia, and idioms, which we are to research considering the ways of rendering the meaning and evaluating the existing of the translated dumsy in English, provided by George Tarnawsky and Patricia Kilina.

Analysis of recent scientific papers.

The analysis of verbal images is based on the translation of Ukrainian Dumas [1]. To determine the definition of verbal image, R. Zorivchak's study has been analyzed [2]. Several scholars have assessed stylistic archaisms and historicisms (O. Ponomariv [3], I. Kolomiets [4], S. Bacharach [5], T. Betsenko [6]). A great research into realia and idioms has been done by R. Zorivchak [7; 8].

The aim of the research – the comprehensive study of rendering stylistic archaisms and historicisms, realia, and idioms into English as based on the extracts from Ukrainian Dumas.

Presenting the research material.

Dumas tell of people who were fighting for the sake of their homeland. They describe loyalty to comrades and self-sacrifice for the good of others and for the prosperity of Ukraine. They convey a simple, down-to-earth ethic of recognizing a person for what he is, rather than for the money, fine clothes, or social status he possesses [1, p.8].

To start with, let us consider the term "verbal image" in Ukrainian scholar R. Zorivchak's explanation. She defined verbal images as "microimages" and stated their importance concerning their formation of the basis of artistic work by bringing it a freshness, picturesqueness as well as aesthetic beauty [2].

By way of illustration, we provide an example of some part in Ukrainian Dumas and study the ways of translation of archaic words, historicisms, realia, and idioms.

- *Каже: «Татарко!*
Я те бачу: в чистім полі не орел літає,—
То козак Голота добрим конем гуляє.
Я його хочу живцем у руки взяти
Да в город Килию запродати,
Іще ж ним перед великими панами-башами вихвалити,
За його много червоних не лічачи брати,
сукна не мірячи поцітати» [1, p.106].
- *He said: “O Tatar woman,*
This is what I see: it is not an eagle flying over the open fields –
It is Cossack Holota riding his fine horse!
I want to capture him alive,
And sell him in the city of Kylyia,
And I want to show him off before the great lords, the pashas,
And I want to get so many gold coins for him that I couldn’t count them,
And collect so many expensive cloths that I couldn’t measure them” [1, p.107].

Firstly, this extract demonstrates the existence of stylistic archaisms (archaisms proper) and material archaisms (historicisms). These two groups are presented by O. Ponomariv [3]. It is necessary to clarify the meanings of these terms. Archaisms (stylistic archaisms) are “obsolete for certain era words, phrases or grammatical forms, replaced by new, modern (mostly Old Slavonic) ones” [4, p.14]. Furthermore, S. Bacharach pointed out that one can characterize historicism “as the view that access to the content of an artwork, or to the work itself, depends in part on the historical context in which the work is created” [5, p. 165]. These old forms are often used in such type of oral literature. One cannot imagine Ukrainian Dumas without them.

This is evident in the case of the translation of the word “*баша*”, which means “*іст. у Туреччині та Єгипті – титул найвищих урядовців, вельмож і генералів*” [9, p.64] and is fully reproduced in the target text as “*pasha*” which is also a historicism and denotes “*hist. the title (placed after the name) of a Turkish officer of high rank*” [10, p.596]. It is the best solution when there is full correspondence. In addition, we can research a helpful rendering of money “*червоні*” as “gold coins”. The very word “*червоний*” means “*у знач. ім. червоний, заст. червінець*” [9, p. 1597] which is “*іст. загальна назва іноземних золотих монет*” [9, p. 1597]. Taking into account the fact that this word is unrecognized in the target culture, one can have complications due to the accurate rendering. Therefore, the translators reproduced the meaning of money, but without all connotations connected with it.

Considering the archaic word “*много*”, one should explain the meaning as “*заст. багато*” [9, p.681]. In the very duma, the translators added the particle “so” before “many”, however it does not exist in the original text. In such a way, they gave expressiveness in the translation. Moreover, the word “*сукна*” which is translated as “*expensive cloths*” means “*cloths are the things that people wear such as shirts, coats, trousers, and dresses*” [11, p. 275]. In the target text, they applied a neutral word just to provide the meaning but it is stated that it is not cheap. The ending in the epithet “*сукна*” is a feature of the Ukrainian language and acquires the poetic tinge so as it cannot be preserved in the English text. Although information about the number in the original text does not exist, the translators added “so many” in the description of the clothes. To add more, one of the figurative meanings of the verb “*гуляє*” is “*швидко, з великою силою рухатися в різних напрямках*” [9, p. 226]. The translation renders the sense of the original so as “*when you ride a horse, you sit on it and control its movements*” [11, p. 1332] and sounds as “*...riding his fine horse*”. Moreover, it is the only possible version as the English language lacks such a lexical layer.

Here we can observe an example of the lexical archaisms such, as “*город*” which is the obsolete synonym to the word of the modern language such, as “*місто*”. Concerning its meaning, we can trace its etymology. Thus “*город (заст. розм.) місто*” [12, p.570].

The participle phrases “*не лічачи брати*” and “*не мірячи поцітати*” are rendered as relative clauses and the pronoun “I” is introduced, e.g. “*I couldn’t count them*”, and “*I couldn’t measure them*” correspondingly. It is longer in comparison to the original, but it does not lose the sense, as it is just translators’ choice. According to T. Betsenko, in our national and language system there were three words to denote one action: *цітати*, *лічати* and *рахувати*. Considering modern word usage, lexemes “*лічити*” and “*рахувати*” replaced “*цітати*”. On one hand, this word seems to be surzhyk, e.g. a mix of Ukrainian and Russian dialects. On the other hand, one can trace it in an ancient Ukrainian oral language [6]. Therefore, we can suggest “*цітати*” as an obsolete word.

Secondly, this example demonstrates the translation of realia in the duma. One should clarify the notion of “realia” and methods of translation for analyzing this problem in the duma. According to the Ukrainian professor R. Zorivchak who gives the most exact definition, realia means “mono- or polylexemic units the lexical meaning of

which includes traditionally established complex of ethno cultural information which is alien to the objective reality of the target language and which is realized only within the limits of binary opposition” [7, p. 58].

In the above-mentioned example, one can observe the tautological expression “*пани-баши*” which is not frequently used in Dumas. However, it is an unusual collocation. The noun “*пан*” is translated as “*lord*” which means “*a master or ruler; hist. a feudal superior, esp. of a manor*” [13, p.481]. It corresponds to the Ukrainian word. The very word can be interpreted differently, for instance, *пан – pan, pahn, owner, doctor, gentry, gentlemen, gentlefolk, nobles, landowner, master, lord, overlord, learned person* [7, p. 141]. Having analyzed the ways of rendering realia, suggested by R. Zorivchak, we can state that translators have reproduced this example of realia using the situational equivalent. Sometimes equivalent situations, realia semantics can be reproduced on the speech level by occasional equivalent whose semantic peculiarities have nothing in common with the semantics of target language realia outside the context [7].

Thirdly, before providing the example, it is essential to explain the definition of idiom, which is “a word or, more commonly, a phrase in which the figurative meaning is different from the literal meaning of the grouping of words” [14, p. 53]. The evidence of phraseological unit can be seen in the example from another extract. For example, the idiom “*У мир хрещений, В города християнські*” [1, p. 22] is translated as “*The Christian people, The Christian cities*” [1, p.22]. We can regard the idiom “*мир хрещений*” in terms of literary phraseological units in the folklore tradition meaning ‘християнська цивілізація; рідне середовище’ [15, p. 72]. The Ukrainian word means “*якого було піддано обряду хрещення, який прийняв християнство*” [9, p. 1574]. In another lexicographical source “*мир хрещений*” has the following meaning “заст. — народ православний, православні (перев. у звертанні)” [16].

The translators instead of translating a SL idiom explicated its figurative meaning, to preserve at least the main element of its semantics. The words “*хрещений*” and “*Christian*” corresponds to some extent, but there are other words in English. The translators rendered “*хрещений*” and “*християнські*” as “*Christian*” in order to save the rhythm and brevity. The translators rendered the SL idiom by reproducing its form word-for-word in the TL concerning the fact that this idiom is not popular in Ukraine nowadays.

As R. Zorivchak suggested total and partial equivalence for idioms in the source language in the reproduction of semantic and stylistic functions of the language. She also argued on other methods of rendering phraseological units including phraseological calque as one of the non-equivalent ways of the translation of phraseological units. Furthermore, in case of impossibility of providing an equivalent, the descriptive paraphrase can be applied as the best way out in rendering the meaning of phraseological units [8]. Although it is a well-known fact that the English language is rich in idioms but one cannot find equivalents to all idiomatic expressions in other languages.

Conclusions.

Therefore, this research has identified Ukrainian Dumas concerning that this folk heroic epic of Cossack Ukraine means a lot for Ukrainians and it is vital to have them rendered properly for other nations to feel our spirit. We have analyzed an extract from one of the dums, translated by George Tarnawsky and Patricia Kilina. The study provides insights into the methods of rendering certain stylistic archaisms and historicisms, realia, and idioms which presupposes both translation techniques and the art of the translation. It is a complex task to render all the nuances, but the meaning should be interpreted properly so that the audience understands the message. We have studied the definitions of all lexemes due to the explanation in dictionaries in Ukrainian (Great explanatory dictionary of the modern Ukrainian language, The etymological dictionary of the Ukrainian language in 7 volumes, Dictionary of the Ukrainian language) and English (Illustrated Oxford Dictionary, Collins Cobuild English Dictionary for Advanced Learners, Bloomsbury Dictionary of Word Origins).

Prospects for further research can involve the research of more examples of stylistic archaisms, historicisms, realia, idioms as well as include the study of the translation of metaphors in Ukrainian Dumas.

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