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ARTISTIC DESCRIPTIVE MEANS (BASED ON BYRON'S POEMS)

The article explores examples of two rhymes by Byron, one of the great poets. The history of translation dates back to ancient times. This is one of the most important indicators of human activity. Literary translation, in particular poetic translation, follows from this process. At present, poetic translation, which coincides with rapid progress and a period of development, poses serious demands. Talented poets join this important intellectual and poetic competition. Poetic translation, in our opinion, is a branch of art. A poetic translation is considered successful when it preserves the national spirit, harmony, and rhythm of the original. Poetic translation as a carrier of these peculiar features, being a spiritual bridge, becomes the national property of the peoples who own both the original and the translation. With the development of philological science, the problem of literary translation of poetic works becomes relevant. Each time, new aspects of translation are revealed, and each new aspect requires a new look, a new approach. As is known, artistic means of representation, such as metaphor, metonymy, epithet, paraphrase, and others, undoubtedly adorn poetry, give it a truly Platonic appearance and elevate it in the eyes of intelligent readers. The works of all the great poets are brilliant in that they contain deep thought, infinite significance, eternally modern ideas, and, of course, they are rich in literary expressive means, without which any poetic composition will be weak and not attracting attention. Unfortunately, translators sometimes do not give epithets so as not to break the syllabic verse of eleven syllables. This undoubtedly reduces the artistic value and harms the name of the poet. As a result, the imagery of poetry is not reflected in the poetic translation, and the poem turns into the translator's superficial information.

Key words: poetry, hemistich, rhyme, love; poetical translation, philological translation, tropes.

Problem statement. Among the English poets, Byron uses the above-mentioned expressive means, called tropes, most of all in his poems. In our opinion, a poet who translates Byron's works should pay close attention to the statements of V. V. Vinogradov, a Russian philologist, linguist and literary critic, academician: "The study of a work of art, its language, content should be based on a deep understanding of the social life of the corresponding period of the development of the people, on a versatile knowledge of culture, literature and art of this of the epoch, on a clear idea of the state of the national spoken and literary language and its styles at that time, for a deep insight into the creative method of the author and into the originality of his individual verbal and artistic skill" [8, p. 171].

The purpose of the work – to prove the using of tropes in the introduce rhymes, to check the correctness of the poetical translations and to attract scientists' attention and get their reference.

Presentation of the main material. Byron in 1806, when he was 18 years old, wrote a poem called I would I were a careless child, that is, "I want to be a free child". This poem consists of seven couplets, each of which has eight half-verses, and the rhymes are cross:

The cumbrous pomp of Saxon pride
Accords not with the free-born soul, [3, p. 43]
Poetic translation by V. Bryusov [5, p. 87]:
Не сжиться мне душой свободной
С саксонской пышной суетой,
Poetic translation by V. Levik [5, p. 376]:
Душой, рожденной для свободы,
Сменить, наперекор всему.
Philological translation of H. Garagurbanly:
С обременительной пышностью саксонской
гордости
Не сжиться душе, рожденной для свободы,

The first poetic translation is better than the second, in its judgment. In this quotation, as it appears, cumbrous "burdensome" [4, p. 271] is an epithet, an artistic descriptive means before the noun pomp "pomp". Note that the young Baron's soul is not only free, it is just freeborn, in other words, born for freedom. Further, free-born "freely born" [1, p. 552] is also an epithet before the nouns soul "soul". Let's pay attention to the fact that in both poetic translations, unfortunately, there is no definition of cumbrous "burdensome", which is so important in this situation. Fortune! take back these cultured lands,

Take back this name of splendid sound! [3, p. 43]
 Poetic translation by V. Bryusov [5, p. 87]:
 Судьба! возьми назад щедроты
 И титул, что в веках звучит!
 Poetic translation by V. Levik [5, p. 376]:
 Дай мне, судьба, в густых дубравах,
 Забыть рабов, забыть вельмож,
 Philological translation of Н. Garagurbanly:
 Судьба! возьми назад (твоей) щедроты,
 Возьми назад имя с роскошным звучаньем,

The poet says takeback twice, “take it back”. The first refers to the generosity of fate, and the second to a name with a luxurious sound. Let’s ask the question, what is a “name with a luxurious sound”? In response, we will say that this is nothing but a title. The poet was a baron at an early age, whom he inherited [7, p. 452].

It seems to us that the thought hidden in the expression name of splendid sound was incorrectly conveyed by both translators. After all, in this expression there are no such concepts as “it sounds for centuries”, “forget slaves, forget nobles”.

When the poet offers fate, an abstract phenomenon, to take back her bounty and the title she gave, then a metaphor makes itself felt. As for metaphor, it is “A figure of speech consisting in the use of a word denoting a certain class of objects, phenomena, actions or signs, to characterize or commemorate another object similar to the given one in some respect. The metaphor suggests the use of a word not for its intended purpose, as a result of which its semantic structure is transformed” [10, p. 211].

The expression name of splendid sound “a name with a luxurious sound” is considered a periphrasis of the title. It should be noted that periphrasis is accepted as one of the types of trope in European literary studies. Polish scientist P. Stasinska writes about him that “Periphrasis is a fairly common and well-known means of expression for a long time. In the treatise of the Alexandrian grammarian Tryphon “On the Paths”, written in the second half of the first century BC, as well as the followers of Tryphon, attention is paid to “periphrasis”, the verbosity of which, in their opinion, “should be perceived by the reader as a signal not to take the text literally, but to find its real meaning” [13, p. 10]. I hate the touch of servile hands:

I hate the slaves that cringe around [3, p. 86].
 Poetic translation by V. Bryusov [5, p. 87]:
 Жить меж рабов – мненет охоты,
 Их руки пожимать – мне стыд!
 Poetic translation by V. Levik [5, p. 377]:

Лакеев и льстецов лукавых,
 Цивилизованную ложь!
 Philological translation of Н. Garagurbanly:
 Ненавижу соприкосновенья рабских рук,
 Ненавижу рабов, съёживающихся вокруг.

Byron does not write that he has no desire to live among slaves and he is ashamed to shake their hands. In fact, he expresses the opinion that he hates the contact of slave hands and slaves coming around. Note that in poetic translations we do not notice the verb cringe “to shrink”, the synonymous version of which is “to shrink” [9, p. 304].

Let’s add that servile “slave” is an epithet, that is, a poetic definition, not a grammatical one.

According to encyclopedic information, “An epithet is a figurative, expressive artistic definition, a kind of trope. Most often it is expressed by an adjective, but it can also be an appendix – noun, and an adverb or adverbial participle. The epithet as a holistic definition of the subject, reflecting the holistic concept of life, revives the imaginative idea of it and adequately represents the unique uniqueness of certain poetic idiosyncrasies” [11, p. 57].

In our opinion, the “slave hand” is the periphery of two-faced people. As noted by P. Stasinska “Periphrasis is included in the arsenal of nominative means of language. It is even called a very useful, vital stylistic tool” [13, p. 63].

Once I beheld splendid dream,
 A visionary scene of bliss [3, p. 43]
 Poetic translation by V. Bryusov [5, p. 87]:
 Мне прежде снился сон прекрасный,
 Виденье дивной красоты,
 Poetic translation by V. Levik [5, p. 377]:
 Мечтал я встарь душой блаженной,
 Что мною найден к счастью ключ,
 Philological translation of Н. Garagurbanly:
 Мне прежде снился сон прекрасный,
 Призрачное виденье красоты.

Here we are reminded of a poem by A. Pushkin, written by him in 1825, where the first verse reads [12, p. 17]:

Я помню чудное мгновенье:
 Передо мной явилась ты,
 Как мимолетное виденье,
 Как гений чистой красоты.

We note the contrasts of the closeness of the thoughts of two giants of world poetry. Byron had

a wonderful dream, and Pushkin remembers a wonderful moment when she appeared before him. Byron regards his dream as a “ghostly vision of beauty”, and Pushkin “as a fleeting vision, as a genius of pure beauty”. And so, Byron’s “beautiful dream” is Pushkin’s “wonderful moment”. And Byron’s “ghostly vision of beauty”, there is a “fleeting vision” and Pushkin’s “genius of pure beauty”.

As you can see, we leave the first half-verse unchanged, and we subject the second one to small changes in order to be closer to the original.

Note that the definition of splendid “beautiful” before the subject of dream “dream”, as well as the definition of visionary “ghostly” before the abstract subject of scene “vision” are considered artistic definitions. And on the other hand, avisionarysceneofbliss “ghostly vision of beauty”, at our discretion, is listed as a periphrase of the beautiful dream indicated in the first half-verse. Thus, the expressions “beautiful dream” and “ghostly appearance of beauty” serve as a contextual synonym.

Truth! wherefore did thy hated beam
Awake me to a world like this? [3, p. 43]
Poetic translation by V. Bryusov [5, p. 87]:
Действительность! ты речью властной
Разогнала мои мечты.
Poetic translation by V. Levik [5, p. 377]:
Зачем открыл мне ложь вселенной
Твой, Правда, ненавистный луч!
Philological translation of H. Garagurbanly:
Истина! зачем твой ненавистный луч
Разбудил меня в мир, как этот?

Byron addresses the truth with a rhetorical, artistic question, which we do not see in poetic translations. In modern English, the pronoun thy “yours” is not used, it is poetically outdated [2, p. 629].

The poet condemns the hated ray of truth that he woke him up to a world with which he does not agree in his soul. Poetic translations do not give us a reason to express the opinion that the poet does not agree with the world that created him.

We bring to your attention that the definition of hated “hateful” acts as an artistic definition before the subject beambeam “ray”. Once the hateful ray of truth has awakened the poet, then a metaphor occurs.

Though pleasure stirs the maddening soul,
The heart – the heart – is lonely still [3, p. 43].
Poetic translation by V. Bryusov [5, p. 87]:
Но что мгновенный бред похмелья!
Я сердцем, сердцем – одиноко!

Poetic translation by V. Levik [5, p. 377]:

И смех мой весел, я пирую,
Но сердцем – сердцем одиноко.

Philological translation of H. Garagurbanly:

Хотя наслаждение шевелит душу досадную,
(Однако) сердце – сердце все еще одиноко.

The poet calls his soul annoying, which pleasure stirs, and just here a metaphor is formed. After all, abstract pleasure cannot really stir an invisible soul. But, nevertheless, the poetic translations do not resemble soul “soul”.

Maddening “annoying” is considered as an epithet before the abstract subject soul “soul”.

Though, and also soul have the vowel letter combination “ou” in the same reading. If this happens in one half-verse, then an assonance is obtained. This is a process where two vowel sounds are used in the middle of consonant letters.

Another poem by Byron is called Sowe’lgonomorearoving “We don’t wander the whole evening”, written in 1817. It consists of three verses, each with four half-verses:

Though the night was made for loving
And the day returns too soon,
Sowe’lgonomorearoving
By the light of the moon.
Poetic translation by S. Marshak [6, p. 279]:
Пусть для радости и боли
Ночь дана тебе и мне –
Не бродить нам больше в поле
В полночь при луне!
Philological translation of H. Garagurbanly:
Хотя ночь создана для любящих
И день возвращается очень скоро,
Больше не станем мы бродяжничать
При свете луны.

Note that “for joy and pain”, “in the field”, “at midnight” were added by the poet-translator, in the English version they simply do not exist. Byron does not write that “For joy and pain, the night is given to you and me,” but on the contrary, he writes that “The night is created for lovers.” For the sake of justice, we note that the expression “joy and pain” does not fully give the concept of loving. And yet, if “Let for joy and pain” is a poetic translation of And the day returns too soon, then this is an incorrect translation.

The poet, as it appears, refers to the night and the moonlight. These two heavenly phenomena are very suitable for lovers on earth. And so, there is an indissoluble connection between heavenly and earthly beings.

At the beginning of the 1st half-verse is the conjunction though “although”, and at the beginning of the 2nd the conjunction and “and”. Thus, a poly-token is created. According to the New Russian Encyclopedia, “Multi-union, polysyndeton is a stylistic method of constructing a phrase in which homogeneous members of a sentence are connected by a repetitive union, often a compositional one. The multi-union slows down the pace of speech with forced pauses and thereby emphasizes the role of each word, creating a unity of enumeration, emphasizing its purposefulness and enhancing the expressiveness of speech” [10, p. 54].

It is worth noting that the polysyndeton is also found in Russian poetry. In the quote from A. Pushkin, “Oh” is at the beginning of the first, and “when b” is at the beginning of the 2nd half-verse, and they are both secondary frequent speeches [10, p. 54].

Oh! Summer is red! I wish I loved you,
When it comes, not the heat, but the dust, yes
mosquitoes, yes flies.

Let us add that the day, as an inanimate being, cannot return, as animate creatures do. The poet translated the action of a living being into the inanimate in the face of the day. And thus, as we notice, a metaphor was created.

Conclusions. The study showed that English, as well as Azerbaijani, is rich in phraseological combinations. At the same time, there are many somatic phraseological units. All phrasemes are preserved in philological translations, but in literary translations in many cases simple words and phrases are used instead of phrasemes. This, of course, does not convey the artistic power of the original in a poetic translation.

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Гарагурбанли Х. М. ХУДОЖНЬО-ОПИСОВІ ЗАСОБИ (НА МАТЕРІАЛІ ВІРША БАЙРОНА)

У статті досліджуються приклади двох рим Байрона одного з великих поетів. Історія перекладу перегукується з давніх часів. Це один із найважливіших показників людської діяльності. Художній переклад, зокрема, поетичний переклад, впливає із цього процесу. В даний час поетичний переклад, який збігається зі швидким прогресом та періодом розвитку, ставить серйозні вимоги. Талановиті поети приєднуються до цього важливого інтелектуально-поетичного змагання. Поетичний переклад, з погляду, є галуззю мистецтва. Поетичний переклад вважається успішним тоді, коли у ньому зберігаються національний дух, гармонія, ритм оригіналу. Поетичний переклад як носій цих своєрідних особливостей, будучи духовним мостом, стає національним надбанням народів, яким належить як оригінал, і переклад. З розвитком філологічної науки проблема художнього перекладу поетичних творів стає актуальною. Щоразу розкриваються нові аспекти перекладу, і кожен новий аспект вимагає нового погляду, нового підходу. Як відомо, художні образотворчі засоби, такі як метафора, метонімія, епітет, перифраз та інші, безсумнівно, прикрашають поезію, надають їй істинно платонічного вигляду та підносять її в очах розумних читачів. Твори

всіх великих поетів геніальні тим, що в них укладена глибока думка, нескінченна значимість, вічно сучасні ідеї, і, звичайно ж, вони багаті літературними образотворчими засобами, без яких будь-який поетичний твір буде слабким і не привертає уваги. На жаль, перекладачі іноді не передають епітети, щоб не порушити силлабічний вірш із одинадцяти складів. Це, поза сумнівом, зменшує художню цінність і завдає шкоди імені поета. Через війну образність поезії не відбивається у поетичному перекладі, і вірш перетворюється на поверхневу інформацію перекладача.

Ключові слова: поезія, напіввірші, рима, кохання; поетичний переклад, філологічний переклад, стежки.