THE MATRIX OF A POETIC WORK: PROBLEMS OF TRANSLATION
(BASED ON THE MATERIAL OF THE TURKISH TRANSLATION OF "CONTRA SPEM SPERO" BY LESYA UKRAINKA)

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The translation of fiction plays an important role in the knowledge of the "other". Today, the news about Ukraine comes from the entire world's mass media because of Russia's full-scale war against Ukraine, because of the pain and grief that the Ukrainian people are experiencing. But do all civilized countries know well the "other" – Ukrainians, their history, traditions, culture, or is cultural material and artistic material – poetry, prose, drama, written by Ukrainian authors well presented in the world languages? Unfortunately, it is not enough, and each new translation of Ukrainian literature into foreign languages brings one step closer to familiarity with Ukrainians, their internal culture, sense of dignity, self-sacrifice, civic position, and patriotism. The Ukrainian art includes many talented names, each of which deserves more than one study.

However, today we will talk about one of the most devoted Ukrainian women – Lesya Ukrainka, who is the spirit of the Ukrainian nation, who neglected herself, devoting her short and painful life to truth, humanity, the struggle for freedom, and the formation of the Ukrainian nation. In the works of Lesya Ukrainka, a protest against foreign Moscow culture, against barbarism and imperialism is deeply traced, and her works can again and again shed light on the problems of today, which Ukraine once again faced.

Today, most of Lesya Ukrainka’s works (both poetic and dramatic) have been translated into French, English, German, Polish, Hungarian, Bulgarian, Belarusian, Georgian, Dargin, Estonian, Latvian (Latvian), Russian, Esperanto, Spanish, Italian and other languages. Among the Turkic languages, we can name translations into Crimean Tatar, Gagauz, Azerbaijan and Turkish languages. To date, only two poems by L. Ukrainka are presented in Turkish in Turkey – "Hope" and "Contra spem spero". The last work is the object of today's study.

In order for the work of a foreign author to become part of the national culture
of the country of the target language, the translator must make loads of efforts. After all, if a poetic translation is adequate to the original only in a semantic (stylistic, pragmatic) sense, it does not yet follow that it can be considered as adequate in general. General adequacy is defined as the optimal product of pragmatic, semantic and stylistic adequacy.

Due to its specificity, the translation of poetry is a process that causes a number of difficulties and problems. Among the main difficulties, the following should be singled out: 1) the preservation of national identity; 2) preservation of the spirit and time of the work; 3) the choice between accuracy and beauty of the translation. Due to the fact that any two languages are in commensurable in nature, there are two methods of translation that are directly opposed to each other: independent and subordinate. The essence of independent translation is that the translator, having perceived and comprehended the spirit and meaning of the original, transfers it into the target language without preserving the form. The main task of such a translation is not just to convey the meaning, but also to reproduce the lyrics and beauty of a poetic work. Such a poetic translation is designed to ensure that the native speakers of the target language perceive the maximum amount of information that is embedded in the original by the author, as well as reproduce the same emotional impact on its readers as on native speakers of a foreign language.

Translators who adhere to the subordinate method of translation, firstly, strive to convey the form of the work with the greatest accuracy. This method of translation involves not only the preservation of the size, stanza and metrics of the poem, but also the order and type of rhymes, the features of its melody and sound organization. According to them, this is the only way to preserve the individual style of the author in translation. Many years of research on poetic translation prove the fact that the complete identity of the poem in the original language and in the translated language is impossible.

Examining the Turkish translation of L. Ukrainka's poem «Contra spem spero» from the point of view of the transfer of the internal matrix – namely meaning, internal fullness, epithets, metaphors, slurs, hyperbole, anaphora, we can state that it is almost completely consistent with the original:

- epithets: хмари осінні/sonbahar bulutları, весна золота/altın baharı, молодії літа/genç yazları, думи сумні/üzücü düşünceler, вбогий сумний перелік/kötü, üzgün bir geçiş, барвисті квітка/renkli çiçekler, слюзі гіркі/acı gözyaşları, кора льодовая/buzdan güçlü kabuk, весела весна / mutlu bir bahar, вражаюче відчуття / değerli bir taş, вага страшна / korkunç ağırlık, пісня весела/keğifli bir şarkı

- Metaphors: владарка темних ночей – başrolde karanlık gecelerin sevgilisi bir yıldız

- appeals: гетьте, думи, ви хмари осінні!; геть, думи сумні! Defolun düşünceler, sonbahar bulutları!

- hyperbole: І від сліз тих гарячих розтане / Та кора льодовая, міцна / Ve o sıcak gözyaşlarıyla eriyecek bu buzdan güçlü kabuk

- anaphora: Буду сіять барвисті квітки, / Буду сіять квітки на морозі, буду лить на них слюзі гіркі/renkli çiçekleri ekeceğim, Soğukta hepsini dikeceğim; Onlara acı gözyaşı dökeceğim.
Taking into account the fact that the translation was made in an Eastern language, Turkish, which is structurally, phonetically, and grammatically different from the Ukrainian language, it is impossible to speak of a complete transfer of the external matrix of the original work during the translation. L. Ukrainka's poem is written in three-step anapaest with cross-rhyming, feminine and masculine rhymes are used. In the translation into Turkish, the cross-rhyming turns into a verse form of rubai (one of the most popular versified forms in the lyrical poetry of the peoples of the East) with classical rhymes AABA and AAAA, but thanks to the peculiarities of the rules of stress in the Turkish language and the skill of the translator (Z. Oğuzhan), female and male rhymes in Turkish translation available:

- Bulutları/bahar/geçecek/yazılan
- Geç thẻyim/ekeceğim/dikeceğim/dökeceğim

In the original poem "Contra spem spero!" Lesya Ukrainka's concept of life, features of her artistic outlook, rebellion and opposition to the logic of life circumstances were multifaceted. All this can be felt in the translation of the work in Turkish, the external and internal matrix of which is very close to the original. It is really a great event that Lesya Ukrainka now sounds in the Turkish language in Turkish culture, expanding the cultural dialogue between the neighbouring states in the 21st century.

References: