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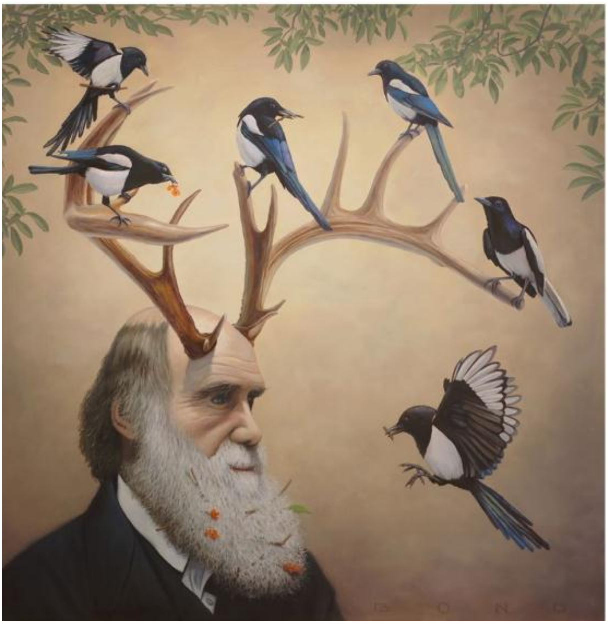

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Analysis of translation of figures of speech into english, spanish and turkish

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Abstract

The article is dedicated to the analysis of the translation of figures of speech in the first chapter of the poem by a famous Soviet futurist poet via component and content analysis and comparison. The results of our work show that it is difficult yet possible to translate stylistic figures, even we are talking about a poet having a very unusual style and language. In conclusion, the translators managed to save most of the author's figures of speech. Nevertheless, none of the neologisms from the original text were saved, and it had an impact on the expressiveness of the poem.

Keywords: Mayakovsky, Backbone, Flute, Speech, Analysis.

Análisis de la traducción de figuras retóricas al inglés, español y turco

Resumen

El artículo está dedicado al análisis de la traducción de figuras retóricas en el primer capítulo del poema por un famoso poeta futurista soviético a través del análisis y comparación de componentes y contenidos. Los resultados de nuestro trabajo muestran que es difícil pero posible traducir figuras estilísticas, incluso estamos hablando de un poeta que tiene un estilo y un lenguaje muy inusuales. En conclusión, los traductores lograron salvar la mayoría de las figuras

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retóricas del autor. Sin embargo, ninguno de los neologismos del texto original se salvó, y tuvo un impacto en la expresividad del poema.

Palabras clave: Mayakovsky, columna vertebral, flauta, discurso, análisis.

1. INTRODUCTION

Backbone Flute’ is probably one of the most famous works of (VLADIMIR, 1997). The poem was written in 1915 and the author dedicated it to his muse Lilya Brik. The poem is rich in different tropes and figures of speech which allowed the author to create vivid and memorable images touching the reader’s heart. Nevertheless, this also has its negative side – the more tropes are used, the more difficult it is to translate the work into a foreign language. Translating poetry is quite problematic itself, but still necessary as some researchers note, translation, being one of the forms of existence of a work of literature, brings to light new meanings in the original text, thus to a considerable extent determining the fate of a work of literature in a cultural tradition receiving it (GALIEVA & NAGUMANOVA, 2014).

In this paper, we will analyze the translation of some figures of speech from the first chapter of Backbone Flute into English, Spanish and Turkish languages. The extract examined is quite rich in different figures of speech, so it will be divided into two parts. In each part, we will examine the original figure, its presence or absence in the translation into the English, Turkish or Spanish languages and the way it was translated (if there is one).

2. MATERIALS AND METHODS

The data has been collected by using the following groups of research methods: component analysis, content analysis, comparison, observation. While working on the paper, we used the translations of Max Hayword and George Reavey into English (2, 111), Sait Maden into Turkish (3, 73) and Gerardo Deniz into Spanish (4, 11) languages.

Table 1. Backbone Flute poem, chapter 1, part 1

Versty ulic vzmahami shagov mnu. Kuda ujdu ya, etot ad taya! Kakomu nebesnomu Gofmanu vydumalas' ty, proklyataya?! Bure vesel'ya ulicy uzki. Prazdnik naryadnyh cherpal i cherpal.	With far-flung steps I crumple miles of streets. Where shall I go, hiding within me hell? Accursed women, what heavenly Hoffmann has created you in his fancy?! The streets are too narrow from the storm of joy. The holiday prided and poured out people in Sunday best.	Estrujo apresurado verstas de calles. ¿Adónde ir, consumiendo este infierno? ¿Qué celeste Hoffmann te inventó, maldita? A la borrasca del gozo las calles son estrechas. Del día festivo salen y salen, acicalados todos.	Geniş adımlarıma dayanmıyor yolların uzunluğu. Nereye gitsem ki içimdeki bu cehennemle? Hangi göksel Hoffman tasarlayabilir seni, olmaz olası?! Sokaklar daralıyor sevinç fırtınasından. Bayram dışarı salıyor eğlenenleri boyuna. Dalmış gitmişim.

The first extract is rich in figures of speech. The first one is vzmahi shagov. We point it out as a single figure of speech, since the phrase creates a vivid image of the author taking long strides along the street. The phrase is saved verbatim in English –far-flung steps. Concerning Spanish and Turkish translations we should mention, that the imagery is present partially (in Spanish) or absent at all (in Turkish) -here the poetic imagery of the author was changed to a phrase with a modifier: geniş adımlarıma- long steps. The grammatical case used in the original text was changed in Turkish translation intentionally– we will bring it to the attention later. As concerns the importance of the imagery examined, we should admit that even its partial absence decreases the artistic expression.

In the same sentence, we can see the next trope which should be examined –mnu versty ulic. The metaphor was saved in the English and Spanish translations and lost in the Turkish one. Probably the translators paid a lot of attention to metaphors while working since metaphor is the essential part of every language (YARCHAMOVA & IZMAYLOVA, 2016). Let us examine the foreign variants of the metaphor in detail. While translating into English it was translated verbatim - crumple miles of streets. It is also of interest to note how units of measurement are changed – the original text says versts, but the English text uses the word miles, which is much more usual to an English reader. Approximately the same can be seen in the Spanish translation - estrujo apresurado verstas de calles - I crumple the versts of the streets hastily. Here we can see the adverb hastily, which is absent in the original text –

probably it is the attempt of the translator to compensate the absence of the imagery vzmahi shagov, as noted above (ALACA, 2018; ALAMDARI & BASHIRI, 2018).

We would also like to notice that the unit of measurement here matches the one in the original text. In tote, we can admit that in the translations above the metaphor is saved, while this is not the case with the Turkish text. The structure and meaning of the sentence here are changed significantly – let us compare the authors' phrase versty ulic vzmahami shagov mnu and its Turkish variant - geniş adımlarıma dayanmıyor yolların uzunluğu, which means the length of the roads does not surrender to my great strides. This is the reason why the grammatical cases in Russian and Turkish texts do not match, as noted above. In this extract, we can also see that the metaphor being examined is absent in the Turkish translation due to the total change of the structure of the sentence made by the translator (NICHIPOROV, 2019).

The next sentence is quite short - Kuda ujdu ya, etot ad taya! Nevertheless, here we can see at least three different figures of speech. The first trope is a metaphor - tait ad. Using only two words, the author transfers the terrible feelings raging inside him. The translation into English is verbatim, so we will just highlight its presence: hiding within me hell - the imagery is saved, the only difference is that the phrase is specified with the words within me. The situation is a little more difficult with the Spanish and Turkish translations. In the

Spanish text, we can see the phrase consumiendo este infierno - devouring this hell.

The verb consumir has a few meanings – for example, to devour; to exhaust; to destroy. Nevertheless, none of them is somehow close to the verb used by the author – a Spanish reader can imagine the hell burning the author from the inside. Thus, we can conclude that the metaphor is saved, although it has quite a different meaning. In the Turkish text the verb is absent at all - içimdeki bu cehennemle - with this hell inside. Of course, the absence of the verb implies the absence of the metaphor (KANASHIRO, RIBEIRO, SILVA, MEIRELLES & TERCEIRO, 2018).

Besides the metaphor examined above, there are two other figures of speech in the sentence – a rhetorical exclamation and euphony. The rhetorical exclamation will not be examined in detail – usually, they are saved in translations and it is saved here as well. The only difference we should mention is that the rhetorical exclamation in the original text becomes a rhetorical question in every translation. With regard to euphony, the situation is the opposite – the word harmony is almost impossible to save while translating without sacrificing the author’s meaning or imagery at least partially. The more impossible it seems to save the original euphony, so it is absent in all the translations.

The next trope is the author’s periphrasis nebesnyj Gofman. We cannot say for sure, but probably the author meant God by these words. Some researchers of the poet’s works say, that Mayakovsky chose Goffman to portray God to create the image of creating or allowing an absurd, grotesque and fantastical model of the universe. The periphrasis is saved precisely in all the translations, so it does not need an analysis. Then we can see a trope so cherished by the author – a metaphor burya vesel'ya. The metaphor is saved in all the translations – the only difference is changing the word fun to joy in English and Turkish texts. Nevertheless, the presence of the metaphor sustains the author’s imagery, which is much more important than literal accuracy when talking about poetic translation.

The next sentence Prazdnik naryadnyh cherpal i cherpal contains a few moments worth focusing on. The first one is a personification –Prazdnik cherpAl. It was not saved in all the translations – for example, in the Spanish text there is a change in the structure and the subject was changed from the word prazdnik in the original text to all dressed up, which leads to a disappearance of the trope. In the English and Turkish translations, the personification was saved - The holiday poured out and Bayram dışarı salıyor.

In the original text, there are two homograph words –cherpAl and chErpal. Such words cannot be categorized as tropes, but they also make their contribution to the imagery of the poem, so we will mark them out as one of the ways to make the text more vivid. Naturally, it is almost impossible to save them while translating, all the more if we work not with related languages but with languages from different subgroups as in this case. Thus, the homograph words are absent in all the translations.

Table 2: Backbone Flute poem, chapter 1, part 2

Dumayu. Mysli, krovi sgustki, bol'nye i zapekshiesya, lezut iz cherepa. Mne, chudotvorcu vsego, chto prazdnichno, samomu na prazdnik vyjti ne s kem. Voz'mu sejchas i grohnus' navznich' i golovu vymozzhu kamennym Nevskim!	I thought, thoughts, sick and coagulated clots of blood, crawled from my skull. I, miracle-worker of all that is festive, have no companion to share this festivity. Now I will go and dive, dashing my brains on the stones of the Nevsky!	Yo pienso. Pensamientos, coágulos, malsanos, espesos, me escurren del cráneo. Yo, prodigioso de todo lo festivo, yo no tengo con quien ir a celebrar. Ahora mismo me caeré de espaldas, me saltarán los sesos en las piedras del Nevski.	Katılaşmış ve sayrı düşünceler sızıyor, o kan pıhtıları sızıyor kafatasından. Ben yaratanım ya bayram eden her şeyi, paylaşacak kimsem yok bu günü, bu bayramı. Sırtüstü devrilsem de çatır çatır kırsam Nevski’nin kaldırımlarında kafamı .

The extract begins with a metaphor - mysli, krovi sgustki. Thus, the poet highlights how painful, sickly and injurious his thoughts are, how unhappy he is to have them. Obviously, the trope is very important for transferring the author’s spirit, so the translators tried to save it as accurately as possible. In English and Turkish texts, we can see that the translation is almost verbatim: thoughts…clots of blood and düşünceler…kan pıhtıları correspondingly. The Spanish translation has a slight difference in meaning: A Spanish reader comes across the phrase Pensamientos, coágulos - thoughts, clots. Thus, we can see that the word blood is omitted here. Probably it does not cause any damage to the original imagery since the word coágulo usually implies a blood clot.

In the same sentence, we encounter a personification, when the author says that his thoughts are climbing out of his skull. Obviously, he emphasizes the fact of his struggle against these thoughts, telling us that they appear against his will. The personification was saved in all the translations in one form or another, the only difference is the verb designating the movement. If in the English text it is identical to the original one, then in the Spanish and Turkish variants the words used are me escurren - slipping out и sızıyor - leaking correspondingly. It is worth noticing that personification is quite a convenient trope for translators, because it is often expressed with the help of a verb that refers to the word. Thus, to save it a translator needs only to find an appropriate verb in his language. The only restriction, in this case, is the rhyme and rhythm provided by the author.

In the last sentence of the extract, we can focus on the phrase vymozzhu golovu. We cannot mark it out as a single trope, but as with the homograph words examined above, it also adds some expressiveness to the poet’s language, so the way of its translation is also of our interest. It is interesting that we can only guess the real meaning of the author’s words – the word vymazzhivat, according to the Efremova's glossary, means to achieve something by persistent requests, which does not match this context.

Probably we should consider this word as the one similar in phonation: razmozzhit. In this case, the following image appears: the protagonist threatens to smash his head against the stony Nevsky <avenue>. Having examined the ways, the translators worked on the phrase we can conclude that they also preferred this meaning: all the three translations say that I will smash my head (in English and Turkish) or I will blow my brains out (in Spanish). Nevertheless, since the meaning put into the word does not match its dictionary meaning, to some extent we could consider it as a neologism, and the way this word was translated justifies this point of view.

3. RESULTS

Thus we can conclude that most of the figures of speech used by the author were translated properly. While translating them, the interpreters managed to find their appropriate equivalents. We know that each word in Mayakovsky's poetry, especially the ones that were created by him, carries a deep meaning and is very important for the whole imagery of the poem. Every lacking figure of speech makes the translated image weaker and less eloquent. Nevertheless, we should also mention that poetry is always very difficult to translate, and often it is not even possible to save the original thoughts of the author in its entirety.

This is very relevant to such an extraordinary poet as Mayakovsky, whose poems can seem peculiar even to most of the Russian readers, and it is quite natural, that translating his poetry into any other language is quite a challenging task. The human factor also takes places, because translators often acting as a thoughtful reader remodel the core of the original concept through their own cognitive experience (NAGUMANOVA, GAINULLINA, & SHEMSHURENKO, 2017). Also, every translator has his own way of work, and a translator having perfect knowledge about all models of analysis usually does not follow any exact model, but he utilizes questions from different models according to the situation or depending on the text to be translated (AYUPOVA, 2014). Moreover, while translating poetry, an interpreter is always restricted to the frames of rhymes and rhythm laid by the author, which do not allow him to save all the original ideas and images of the poet.

4. DISCUSSION

The purpose of our study was to determine the presence or absence of the original figures of speech in the translations required and the way of their translation. Having examined in detail the original text and its translations into English, Turkish and Spanish languages, we made conclusions about some features and peculiarities of translating figures in the extract required. Firstly, we made conclusions about the presence or absence of an exact figure of speech while comparing the original material and its translations. If the figure of speech was present in at least one of the translations, we tried to analyze the way the interpreter translated it. Finally, we concluded, that most of the stylistic figures were saved in the translations properly.

5. SUMMARY

The results of our work show that it is difficult yet possible to translate stylistic figures, even we are talking about a poet having a very unusual style and language (such as Mayakovsky). We also concluded that the neologisms of the author cannot be translated properly.

6. CONCLUSION

Thus we can conclude that the translators managed to save most of the author's figures of speech. Nevertheless, we should notice that none of the neologisms from the original text were saved, and it had an impact on the expressiveness of the poem. In the poetry of Mayakovsky every stylistic figure carries its own vivid and unusual image, so saving them while translating is an important yet difficult challenge – the main reason for this is the author's unusual way of expressing his thoughts. Also, the translators had to deal with the spirit of the Russian poet reflected in his poem, and had to adopt it to their mentality.

Many educators consider language as cultural and historical environment, expanding the standard borders of the object of studying, activating language features, reflecting peculiarities of national mentality (GILMUTDINOVA & KHATAMTAEVA, 2016), so the author’s mentality provided another challenge for the translators. In summary, in this case, high-quality and accurate work of the translators let them transfer the meaning of the extract to foreign readers without distortion of loss of the ideas that VLADIMIR (1997) put into one of the most significant works in his art.

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