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**THE INSIGHT INTO THE PECULIARITIES OF TRANSLATION  
OF CLASSICAL ENGLISH POETRY  
(ON THE EXAMPLE OF LITERARY WORKS OF R. L. STEVENSON)**

A lot of people in today's hectic world find it difficult to have time and read poetry thinking that it's useless and too complicated and abstract. Whereas, in the past poetry was considered to be “high” art for sophisticated or “elite” readers. Modern readers while reading tend to use the stereotypes used for reading prose

texts and try to understand each line separately instead of trying to perceive the poetic text as a whole. They focus on getting information rather than analyzing emotions and feelings evoked by a poem. One of the problems of modern linguistics is the interpretation of poetic texts and their translations. A low amount of readers is explained by the difficulty in understanding poetry and the lack of reading skills. People should know how to perceive information from authentic sources and their translations. The role of a translator can be vitally important in transmitting the message to the audience. On the examples of literary works of R. L. Stevenson and their translations this fact will be proved.

The aim of this work is to investigate the peculiar features of poetic texts and to explain the influence of structural and stylistic devices on readers' perception of poetic texts in comparison with their translations on the example of R. L. Stevenson's poems. In order to achieve this aim, the following tasks are put:

1. to study the peculiarities of "poetry";
2. to find out structural and stylistic devices;
3. to study the classifications available and to work out the algorithm of poetic analysis;
4. to analyze and translate R. L. Stevenson's poems into Belarusian and Russian according to the algorithm and create the volume of the literary translations;
5. to make comparative analysis of R. L. Stevenson's poem and its translations.

The object of the research paper is poetic works of Robert Louis Stevenson. The subject of the work is structural and stylistic devices of poetry and the changes that poems undergo after being translated.

The actuality of the work is proved by the fact that it is important to transmit the message of the utterance and the translation correctly. Sometimes the message can be lost while being translated and it can be crucial, for example, when the words of a doctor or a politician are translated incorrectly. The novelty of the work is in the fact that R. L. Stevenson's poetry is not widely spread among Belarusian readers, while in the English-speaking world R. L. Stevenson is very popular both as a poet and as a novelist. The poetic translations into Russian and Belarusian in comparison with the original poems will have been analyzed. To achieve the aim of the work, the following methods of research are used: analytical and selective study of the theory available; systematization of theoretical material; comparative analysis of practical material.

The term "poetry" has a lot of definitions. In this research work the word "poetry" is used in the following meaning: a type of literature based on the interplay of words and rhythm. Poetical speech has its peculiarities. Poetry often uses a compact and figurative language, showing vivid imagery, sensory details and word play. Poetry has special visual presentation on the page because it often has a distinct structure, such as stanzas, lines, and rhyme schemes. It may have violation of grammatical rules. Poetry pays a lot of attention to the musical quality of the language. It often includes meter and the use of meter creates a sense of rhythm in poetry.

Poetry uses a wide range of poetic devices to influence the readers and create a unique artistic experience. They can be divided into structural and stylistic.

The lines of English poems are grouped into **stanzas**. There are different stanza patterns: the couplet (the rhyming pattern aa, bb, cc), the quatrain (the rhyming scheme ab ab), the sestet (different rhyme schemes aab ccb), the septet (different rhyme schemes aaa bbb a). A **verse libre** is poetry whose lines do not have a regular pattern as in the poem.

The lines of the verse are divided into equal units which are called **metrical feet**. A metrical foot consists of two or three syllables, only one of which is stressed. There are five metrical feet: iambus or iamb, trochee or choree, dactyl, amphibrach, anapest.

The repetition of the units of the metrical feet makes **verse**. The number of feet in a line is different in different poetical works. The length of the line is usually indicated in terms of Greek origin, such as: dimeter, a two-foot line; trimeter, a three-foot line; tetrameter, a four-foot line; pentameter, a five-foot line; hexameter, a six-foot line; heptameter, a seven-foot line, and octometer, an eight-foot line.

Having analyzed fifteen R. L. Stevenson's poems, it was mentioned that he mainly used iambic tetrameter in his poems. Trochee and dactyl were rarely used by the poet, while amphibrach and anapest aren't used.

Sometimes **poetic deviations** or liberties can be found in the classical structure. The metrical liberties which break the strictness of classical verse are: 1) shift from one measure to another, 2) enjambment, 3) pyrrhic foot, 4) spondee, 5) caesura.

Stylistic devices are based on poet's literary choice of words and their interconnection. **Phonetic devices** include alliteration, sibilance, assonance and others (consonance, euphony, resonance). Repetition of a sound, syllable, word, phrase, line, stanza or metrical pattern is a basic device in all poetry. Sometimes, repetition reinforces or even substitutes meter. Repetition of sounds includes alliteration, assonance, consonance and anaphora.

**Lexical devices** are devices in which words are used in their literal meaning and out of their ordinary use (figures of speech) in order to add beauty or emotional intensity. They transfer the poet's sense impressions by comparing or identifying one thing with another that has a meaning familiar to the reader. Some important figures of speech are: simile, metaphor, personification, hyperbole, imagery, anaphora, allusion and symbol.

**Syntactical** devices are used to analyze the internal structure of sentences and the way they function. They are inversion (anastrophe), polysyndeton, the rhetorical question and the exclamatory sentence.

The environment in which the poem was written is important when people want to understand the message of the poem in the right way. Two main factors will help to understand poet's message better:

1. learning historical context of the poem;
2. studying and exploring the poet's biography.

To analyze any poem, it is necessary to have special knowledge of its structure and meaning. Nowadays there is no single approach to the classification of poetic devices. The classifications of structural and stylistic devices worked out by Geoffrey Leech, the British linguist, I. R. Galperin, the Russian linguist and doctor of philological sciences, and V. P. Ragoisha, the Belarusian literary critic have been studied. According to the research work, the following algorithm of poetic analysis can be suggested:

1. structural devices: stanza, metrical feet, deviations;
2. stylistic devices: rhyme, phonetic devices, lexical devices, syntactical devices;
3. poetry context: historical context, poet's biography.

Having analyzed the poems by R.L. Stevenson, it can be concluded that structural devices, stylistic devices as well as poetry context are equally important in conveying the poems' mood and message.

The comparative analysis of three poems is done: the original poem "The Swing" by R.L. Stevenson, the translation into Russian by Valeriy Bryusov, the famous Russian poet and translator, and the translation into Belarusian. The analysis is done according to the algorithm mentioned above. The aim of this analysis is to find out what changes the translations undergo, what structural and stylistic devices are used.

Algorithm	R.L. Stevenson "The Swing"	Translation by V. Bryusov "Качели"	My translation into Belarusian "Арэлі"
1. Structural devices			
a) stanza	the quatrain	the quatrain	the quatrain
b) metrical foot	Combination of feet: dactylic trimeter and choree	Combination of feet: iamb, pyrrhic and choree	Combination of feet: iamb, pyrrhic and choree
c) deviations	Enjambment, shift	Enjambment, shift	Enjambment, shift
2. Stylistic devices			
a) rhyme	abab cdcd efef (masculine)	abab cdcd efef (masculine / feminine)	abab cdcd efef (masculine / feminine, dactylic)
phonetic devices	Assonance: Sound [o] Alliteration: Garden – green	Alliteration: (воздух – вверх – вниз)	Alliteration: (потым – плотам, сад – свой)
b) lexical devices	Epithets: green garden, brown roof, blue air, the pleasantest thing Synonyms: go up – fly; see – look down Anaphora: up in the air	Synonyms: огляну – увижу Anaphora: на воздух вверх (2 times)	Epithets: зялёны сад, рыжы дах, лепшая цэль Synonyms: бачыць – глядзець Anaphora: У паветры завісаючы

c) syntactical devices	Inversion Polysyndenton Rhetorical question Exclamatory sentences (twice)	Inversion Polysyndenton Rhetorical question Exclamatory sentences (3 times)	Inversion Polysyndenton Rhetorical question Exclamatory sentences (3 times)
3. Poetry content			
a) Historical context	19th century	20th century	21th century
b) Poet's biography	In 1882 the poet was ill: he wrote poetry only.	The facts from the poet's biography were known.	The facts from the poet's biography were known.

Having done the research on peculiarities of translation of classical English poetry, the following conclusions can be made:

1. Structural and stylistic devices are important because they create the atmosphere of the poem.
2. Translators should try to be as close to the original work as possible, preserving structural and stylistic devices.
3. The knowledge of the historical background and poet's biography helps to perceive the poem and comprehend the poet's message, hidden in the form.
4. The form of the original poem and its structural and stylistic devices can be violated by translators for the sake of the message.

Having compared the translations of the poem with the original, it has been confirmed that the message of poetic translations transmitted to the readers should be identical to that of the original poems while devices can be changed. Structural and stylistic devices in them create the special melodic atmosphere of the poem. They help to understand the message hidden in the lines. For translators it is necessary to be able to get the message, to analyze the structure and devices, find out the historical background, and only then translate the poem. They should be as close to the original work as possible, trying to preserve the structural and stylistic devices. Translators can sacrifice the form of the original work for the sake of the message. The importance of getting correct information is vital because we live in the world where information is changing quickly and can be easily misinterpreted.