

### 3. TRANSLATION

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#### **NON-EQUIVALENT WORDS: CONTROVERSIES OF THE NOTION DEFINITION**

There is a concept of the World's language picture in the present-day linguistics which reflects mutual relations of the language and the culture.<sup>1</sup>

The national language image of the World somehow appears at different linguistic levels: in peculiarities of phonetic organization, in selection of morphological-derivational units, in symbolization of certain lexical units etc. A special unit, able to reflect the national-cultural singularity of the language at the lexical level, is considered *the non-equivalent lexis*.<sup>2</sup> The term «non-equivalent lexis» has been already studied for a number of decades by representatives of various fields of linguistics: linguistic and cultural studies, theory and practice of translation, lexicography, semasiology and contrastive lexicology (E.M.Vereshchagin, V.G.Kostomarov, L.S.Barkhudarov, L.T.Mikulina, B.M.Minkovich, A.D.Schweizer, G.D.Tomakhin, V.Rossels, Ya.I.Retsker, L.N.Sobolev, V.G.Gak, A.V.Fedorov, B.I.Repin, L.I.Sapogov, S.Vlakhov, S.Florin, G.G.Panova, V.Yu.Zotova, L.K.Latyshev, V.N.Krupnov, N.G.Komlev, V.S.Vinogradov, V.I.Zhelvis, Yu.A.Zhluktenko, S.V.Volkov, A.A.Bragina, I.A.Sternin, Z.D.Popova, V.P.Berkov etc).

This lexical stratum is also considered in the candidate's thesis of G.Shatkova<sup>3</sup>, where the scientist elucidates some problems of translation of

Russian non-equivalent lexis into Norwegian, candidate's thesis and articles by Gelii V. Chernov<sup>4</sup>, a researcher of methods of recreating Russian non-equivalent lexis of the soviet publicism in English translations. Basing on the work by Yakov I. Retsker «*On Regular Correspondences during Translation into the Native Language*»<sup>5</sup> and the notion of «*equivalentness*» substantiated by him, as well as on the fact that the words of different languages have non-coinciding meanings (semes) in their semantic structure, G.Shatkov introduces the notion «non-equivalentness».

According to G.Shatkov's definition, «*non-equivalent are those lexical units of a language that at a certain historic period have no ready equivalents in lexis of another language at all*».<sup>6</sup> This non-equivalent lexis includes word realia, separate words, some turns of speech. He introduced a formal translation criterion to his definition of the realia: the factor of presence/absence of an equivalent dictionary correspondence in both languages compared. Such criterion does not point out any substantial qualities of the word realia, but shifts the possibilities of its identification to the area of interlanguage correspondences. This is natural: only linguistic-and-cultural studies may consider the realia in the plane of one language; study of translation always connected with at least two languages. However G.Shatkov's research has one disadvantage: very approximate definition of the scope of the non-equivalent lexis. This point was clearly approached by G.Chernov, who distinguishes some kinds of the non-equivalent lexis: lexico-object, lexico-semantic and stylistic non-equivalentness. Per se, the realia relate to lexico-object non-equivalentness.

G.Panova justly notes that the non-equivalent lexis shall be considered in the interpretation of translators and from the point of view of linguistic-and-cultural studies.<sup>7</sup> In turn, translation theorists and practitioners are conditionally divided by this lexis into two groups depending on their interpretation of the term «*non-equivalent lexis*». On the one hand, it is Andrei V. Fedorov,<sup>8</sup> who singles out non-equivalentness *per se*, on the other hand, it is Aleksandr D. Schweizer, who considers non-equivalent lexis the words, which serve to designate specific realia.<sup>9</sup>

A most considerable research of the non-equivalent lexis from the viewpoint of the Theory of Translation should be mentioned the works of Leonid S. Barkhudarov, Sergey Vlahov and Sider Florin. The scientists have thoroughly analyzed even all cases of non-equivalentness: words realia, a set of terms from different term systems, specific onomatopoeias, inherent to one language or the other, interjections, addresses, proper names etc.

As words reflecting background knowledge of a certain national community is studied the non-equivalent lexis by Venedikt S. Vinogradov.<sup>10</sup> Background information is meant by him to be specific facts of history and state structure of the national community, peculiarities of the national culture etc.

Therefore, comprehending, interpretation, studying and differentiation of non-equivalent units as a numerous multilayer lexical group in the theory and practice of translation have found their expression in meanings in this word category. However there is no definition of the non-equivalent lexis yet, which would satisfy all researches. Consequently there is no clarity in the classification of this numerous and complicated word-group, its boundaries are not clearly outlined.

Translation of the non-equivalent lexis is a part of great and important problem of rendering national and historic originality of the nation, which reaches the very origin of the theory of translation as an independent discipline. I.N. Bugulov states that the non-equivalent lexis refers to the least studied lexical units, so its translation is always of great exceptional complication for the translator.<sup>11</sup> The first part of this statement raises doubts.

Scientists justly state that there are two basic complexities in rendering the non-equivalent lexis during the translation:

- 1) absence in the translation language of correspondences (equivalents, analogues) due to the absence of the object (referent) denoted by the realia in the in the speakers of that languages;

- 2) necessity, along with the denotative meaning (semantics) of the non-equivalent lexis, to render the coloring (connotation), *i.e.* its national and historical coloring as well.<sup>12</sup>

Therefore as to the state of studying the non-equivalent lexis, we may state the absence of exhaustive comprehensive information about specific characters and properties of the units related to this subject group of vocabulary, which differs in certain heterogeneity of its composition, originality of connotative semantic content of individual elements.

Non-equivalent lexis, as other lexical units, has own scope of lexical meaning, consisting of certain quantity of semantic parts (components, constituents). When comparing the scope of lexical notions of correlated words of different languages, we may often note a difference in semantic components, then we talk about background or partial non-equivalent lexis. Exoticisms and barbarisms are functionally similar to the non-equivalent lexis too.

When defining the phenomena of non-equivalentness of a certain lexical unit, we should also take into consideration its usage in poetry. The national and cultural component of the semantic structure of a certain non-equivalent lexeme is an inalienable constituent of the content of the whole text, therefore its frequency is essential. Word usage in different contexts may witness for a conventionality of usage of a certain lexical unit.

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Marchenkova I.

## **PHONOSTYLISTICS IN RILKE’S “NEW POETRIES” AND ITS SAVING IN TRANSLATIONS**

*The article analyses phonetic peculiarities and their saving in translation based on the cycle of verses by an Austrian artisan of the late 19<sup>th</sup> century Rainer Maria Rilke. A comparative analysis is also given to the subject of the influence of sounds on the reader (listener). The poet’s works are observed from the position of*

*proper or improper usage of certain phonostylistic means by the translator, the difference between those means used by the author and those by the translator; finally, the position of possibility to use the very same tricks the author did, keeping the translations adequate.*

**Keywords:** *phonetic peculiarities, phonetic repeats (assonance, alliteration), anaphora, melodics, symbolism of sounds, rhyming, rhythm.*

Two of the last decades of the 20<sup>th</sup> century showed us great interest to the works of Rainer Maria Rilke (1875-1926) by various researchers. He righteously keeps one of the leading positions in the German poetry. The researchers claim his name and works to be not only the symbols of the epoch soaked with outrageous wars and revolutions. Rilke was also remarkable for high poetry culture, non-compromising policy in everything concerning poetry, a rebel soul and the possibility to percept cultural values of various epochs and nations.

The works of the Austrian genius is analyzed in this article from the position of phonostylistic peculiarities, which are actual an interest for translation studies, for there is a wide range of quarrels about what is the main thing in lyrics: sound or sense, for these two sides are extremely important. S. Vlahov and S. Florin claim *«the specifics of sound in a verse to be a special mean of forming esthetic information belonging to the invariant of translation while transferring the components of sense»*.<sup>1</sup>

O. Draginda notes the following: *«The choice of sounds of speech in the text is not defined on the phonetic level, but it is not functionally random as well. Sounds and their combinations get to the text through words and collocations. Picking up words, the translator handles with a visually kept sound image. The lexical equivalents are, naturally, different from the phonetic ones. Every language of every nation has its own norms of sounding, but the translator doesn't have to keep the sounding norm of the original. He is to save the individual sound of every concrete work, and that constitutes a problem already, as long as the sounding of*

*the original is based on the norm usual for the language it is written in. So in order to translate the text the translator has to perform creative restoration of the text...».*<sup>2</sup> Despite the fact that a thought exists the sound forms are something of subconscious origin, the harmony between the original text and the translation in certain cases proves the masterwork of the translators and their inner sense of the original.

L. Kravchenko, the author of the book under the title «**Rainer Maria Rilke and Ukraine**»<sup>3</sup> marks the works of D. Nalivayko on Rilke's verses as the most contributing, bringing a conceptually solid contribution to the Ukrainian Rilke research field: «*Rilke strove for revealing beauty and richness of the form of material world and the world of senses as well. It is the revealing of the forgotten sense of things, of their hidden life, that he sees the basic mission and value of poetry in. He writes this sort of poetry, a thing-verse, filled with peace, absence and plastic completion of objectively existing things*».<sup>4</sup>

The researches by L. Kravchenko, L. Tsybenko and P. Rykhlo, M. Orest are quite new and actual. They analyze the connection between versificative means of an Austrian poet Paul Celan, and the ones by Rainer Maria Rilke.

A. G. Berezina writes in her «**Poetry and Prose of Young Rilke**»: «*the "New poetries" are considered to be the peak of poetic thought in the 20<sup>th</sup> century? Unexpectedly different from everything the poet has ever created before. These verses were never thoroughly researched in the Soviet and Ukrainian sources, although were under close interest of the foreign scientists*».<sup>5</sup>

Among the foreign researches of Rilke these are to be named firstly: A. Apitz, S. Becker-Grüll, B. Fuchs, F. Daugelat, M. Engel, E. Heftrich, H. Emrich, G. Höhler, M. Kurz, E. Leisi, S. Pasewalck, P. Por, R. Görner, J. Steiner, E. Unglaub etc. Their works analyze the poetry and prose by Rilke, peculiarities of his individual style, the idiolect. For better understanding of Rilke's works, the attention is concentrated on the questions of his biography melted with poetry studies and the problematic of his lyrics.

Naturally, alliterations, assonances, rhyme, rhythm and the specifics of phonetic structure of the whole verse belong to the list of the phonetic parameters of poetry. The symbolists – who Rilke claimed himself to be – paid great attention to phonetic repeats, desiring to create a visual sound image in order to reach a more precise melodic effect of impression, picking up words with similar vocals and consonants.

Encyclopedias and reference books keep the thought that rhyme (a composite poetic mean of similarly sounding endings of words) and rhythm (periodic appearance of specific sounds) also contribute to the intonative organization of the texts, which is most remarkable in poetry, where phonetic peculiarities play a significant role.

Attention must also be paid to the thought of L. Glivinska: *«It is traditionally considered that phonetic level is a subsystem, subordinate to the lexical ones, as long as mere sounds of speech mean nothing and don't inform us about anything»*.<sup>6</sup> However, the theorists of sound symbolism disagree with that, for them, sounds are potential sense carriers. So the researcher notes: *«we should share the scientific thought that there is subjective sound symbolism, meaning the connection between certain sounds and meaning existing within the human psychic»*.<sup>7</sup> This sound symbolism has become a poetic mean and a basis for alliterations and assonances, and is extremely widespread between the symbolists.

According to M. Losinsky, *«the sounds of words are most bright to influence on our consciousness exactly in verses. It is not merely a melodic sound optioning us somehow. The words sound, and the words carry thoughts, images, feelings and notions. These notions, feelings and thoughts are full of sound, they are likely to light from the inside with the sound. If you change just one sound in just one line, in another line may faint and become blind the word that you haven't even touched, but that was connected to the changed one in some way»*.<sup>8</sup>

Rilke as a representative of the symbolic stream paid great attention in his “New poetries” to the [s], [sch], [ch], [h] consonants. Vocals are mostly [a], [e], [i], which, combined with the consonants, create an impression of a thoroughly

structured line. The artisan had indeed a strict scheme of his poetries. By picking up the necessary phonetic means – rhyme and rhythm – he gives his readers a possibility to better sense and imagine the situations described in his poetries, as well as leaves the researcher a giant field for work.

The assonances and alliterations we meet in Rilke's works not only promote the reveal of the topic, vocalisation and harmony of the poetic text, but also execute the euphonic (melodic) functions, thus creating a tighter connection between the words. Phonetic repeats in Rilke's verses are imaginative, rhyme- and rhythm-creating means. The poet's verses include a constantly variable rhythmic structure, specific strophic form, rhyme and a huge amount of sound repeats. The most famous figure used by Rilke is alliteration at the beginning of lines. The translators are mostly to recreate the principle and place of the initial repeat of a vocal or a consonant.

R. M. Rilke uses plain words, but puts them in a way the whole verse is comprehended as a sole song, a musical sound poem, despite the fact that the heroes and the world are described in different ways. It is due to this that the soundwriting must never be underestimated while translating Rilke's' poems, for *«soundwriting can give a poet a much mightier possibility to express more than the words can describe, and taking such a possibility away from him is to lessen him of one of the most powerful ways of impact on the reader»*.<sup>9</sup> Next we shall take a closer look at the works of the poet and compare them to the translations.

The motive of mirror and reflections is often used and played with in Rilke's poems with different aims in his cycle «**New Poetries**». A. G. Berezina tells that the artisan often emphasizes the ephemerality, not solid world of reflections, its exotic beauty, as well as the thinnest dialectics of its sense. His verses «**Flamingo**», «**The Swan**», «**Lady at the Mirror**» have the theme of the mirror combined with the sense of abyssal mystery and mysterious attraction of the mirror world, as well as death. R.M. Rilke with the help of the [s], [ch], [st] [ck], [sch], [ss], [sp] sounds gives the reader a possibility to imagine himself in such a mirror world. The vocal which is most used in these verses is [i], which is – according to

the literature encyclopaedias - creates an illusion of broadness. In the translations performed by M. Bazhan, the dominating vocal is [a], symbolising the beginning, the source, and joy.

The [s] sound is quantitatively dominating in the original «**Flamingo**» poem strictly in the initial position. The rhyming is mostly ring one, only parallel in the 3<sup>rd</sup> line. R.M. Rilke rhymes nouns and verbs, M. Bazhan prefers rhyming nouns and adverbs or pronouns. The rhyming of the translation is cross, 3<sup>rd</sup> line parallel, the ring one appears in the fourth triplet only. Thus the translator did not manage to save the phonetic repeats and rhythm of the original entirely.

First of all, by using the repeats of consonants like [s], [ch], [st], [ck] and [sch], the author intends to help the reader to imagine the mirror world: «*Spiegelbildern / noch sanft von Schlaf / auf rosa Stielen leicht / sich selber; bis sie ihres Auges Bleiche*». <sup>10</sup> By repeating the [i] vocal he transfers the feeling of warmth and tenderness, thinness and weakness. The M. Bazhan's translation uses the [i / i] vocal as well, but the domination belongs to the [a] sound, used to express the wake, morning and the "morning beauty" of the beloved one, as it was in the original. It would appear the frequent usage of [a] actually compensates the lack of the original [i]: «*Неначе змалював їх Фрагонар / у білості такій, в такім багрянці. / Казав один про барв подібних чар: / моя коханка найгарніша вранці*». <sup>11</sup>

The «**Panther**» is written in iambic manner, with an interchangeable female/male cross rhyming – the most widely spread form in the 20<sup>th</sup> century lyrics. In the first two strophes R.M. Rilke uses metric versification, built on the system of long and short syllables. Caesuras, pauses within the line of a verse, are put in the structure very carefully, trying to avoid harsh jumps and big intervals between the lines: stretching the first line, the author makes a pause in the second line and shortens the last line for a whole tact.

Thus R. M. Rilke eases the process of text comprehension for the reader to the very details. Female rhyme coincides with the non-accented initial syllables of the

next line (which interacts with pace without making it monotone), Resembling the clutch made with a stick held by a child and the metal cage the panther is sitting in.

The moves of the panther within the cage are translated by M. Bazhan by the sounds [c / u / x], reflecting the tiredness of the beast, its emptiness and indifference: *«з ходіння, зір спустошився й стомився, стало більш в стократ, світ кінчився, хода сповнена снаги, танець сили, оглушеної волі, з зіниць своїх заслін, одсуне враз - образ світу вринє, крізь тишу, в глибу серця врешті згине»*.<sup>12</sup>

So, in order to compensate the lack of the often used in the original [c], Bazhan adds the [u] and [x] sounds. Both verses are written in cross rhyming, R.M. Rilke rhymes nouns and verbs, M. Bazhan rhymes nouns and adverbs, pronouns and verbs. The rhymes of the first two lines of the 1<sup>st</sup> and 3<sup>rd</sup> verses are exactly as the original ones, saved with full adequacy.

The incoherence of two spheres (might and natural power of the beast and the tight cage it is locked in) in the poem «**The Panther**» creates a sense of discomfort at the reader. We clearly see the two dominating sounds [g] and [r], creating a special mood of the poem. In the literature encyclopaedia we read that the [p] sound in Ukrainian is associated with hardness and determination. Bazhan translates it with the sound [ɾ], acting as a symbol of oppression the beast feels: *«ходіння мимо ґрат, стало більш в стократ тих ґрат»*.<sup>13</sup> The very manage to use this sound twice within two neighbouring lines by the translator already compensates the lack of the original sounds.

The homogenous parts of speech in the works of Rilke are connected not only lexically, but phonetically as well. It depends on the positive or negative semantics of the line, therefore the alliteration to certain sounds are either perceived as pleasant background sounds, or like a more intense and unpleasant throat hissing. The [c / u / x] sounds are quite motivated in this case and create a considerable constant feeling of danger.

The poem «**The Courtesan**» begins with «**Venedigs Sonne**», saved by the translator Yuriy Berdik as «*Венецьке сонце*»; phonetically the initial line is

recreated exactly. And then come the constant rows of [a / e / i], which repeat and give the verse softness and glance, and therefore beauty: «*Venedigs Sonne wird in meinem Haar / ein Gold bereiten: aller Alchemie / erlauchten Ausgang. Meine Brauen, die / den Brücken gleichen, siehst du sie*». <sup>14</sup> In the Berdik translation [o] is connected with the sounds [e / a / i], as well as in the Rilke's original: «**Венецьке сонце — самобутній маг — / озолотиться з цих безмежних кіс. / А кожна з брів — то міст, який навис / над струменями, що навскіс**». <sup>15</sup>

The translator has less repeats of the [e] and [i] sounds, and too much repeats of the [o] and [a] sounds. Naturally there are lots of such differences, because it is incredibly hard to adequately save such repeats in the translated text, but one translator is able to give maximal proximity to the original, whilst the other one can not.

The verse «**Orpheus, Eurydice and Hermes**» concentrates on the spiritual pain of the heroes of the myth, emphasizing the tragedy by using sounds like [ch] and [h] «*nicht mehr in des Dichters Liedern manchmal anklang*». <sup>16</sup> This very «*nicht mehr*» is repeated in one verse up to three times, clearly giving the reader the motives of despair, faithless and spiritual pain in the lines describing the Eurydice's past to Oblivion.

R. M. Rilke uses the anaphora, skilfully translated and saved by M. Bazhan, transferring the thoughts of the author of the original text: «*Sie war schon nicht mehr diese blonde Frau / nicht mehr des breiten Bettes Duft und Eiland / und jenes Mannes Eigentum nicht mehr / Sie war schon Wurzel*» <sup>17</sup> – «**Вона уже — не та білява жінка / вона уже — не пахощі й не острів / вона не власність жодного мужчини / вона — вже корінь...**». <sup>18</sup> The anaphoric elements in both verses do not entirely coincide, but translated quite adequately.

The poem «**Women Singing to The Poet**» («**Gesang der Frauen an den Dichter**») gives us the necessity of light melodic in its very title. In the original such melodic is created due to the frequent usage of the [s] sound. On the contrary, O. Zhupanskiy showed us a lack of this sound in his translation, which is clearly heard when read aloud. Another two consonants used by Rilke to show the melody

are [ch] and [h], while the translator operates with [u / u] and [ч]. The rhyming, however, was saved exact: «als Seele weiter. Und es schreit nach dir / Du freilich nimmst es nur in dein Gesicht / als sei es Landschaft: sanft und ohne Gier / Und darum meinen wir, du bist es nicht»<sup>19</sup> – «в ненаглу душу. Вже вона сам крик / Ти ж незворушний, наче уві сні/як краєвид — сумирний в тебе лик / Дивлюсь, не того кличемо ми, ні».<sup>20</sup>

So out of the whole verse the translator has only managed to save the rhyme of the first two strophes, and in the third and fourth ones there appears a wide range of differences: the author rhymes a noun, the translator rhymes a verb. It is naturally extremely hard to find appropriate equivalents in the language of translation, especially when there are none, but the high professional skills level gives the translator the ability to cope with it.

There are two verses in the cycle devoted to Buddha: «**Buddha**» («**Будда**») and «**Buddha the Glorious**» («**Будда увінчаний**»), ending the cycle. The translation by Berdik expresses the silence given in the first lines of the original: «Als ob er horchte. Stille: eine Ferne / Wir halten ein und hören sie nicht mehr»<sup>21</sup> and «**Заслуханий. Ні звуку: прірва тиші... / Спіняємось. На хвилю бракне сил**».<sup>22</sup>

In order to catch up with the felt lack of quiet and peaceful sound of the original, Berdik uses the additional alliteration of the [з] sound and continuous repeats of [u / x]. These three sounds compensate the partial absence of the [c] sound in translation. The original rhyming is cross-parallel-ring, and the translation features a cross-ring-cross one. The situation with «**Buddha The Glorious**» is quite the same: Berdik managed to give adequate translation of the rhyming structure.

The «**Olive Valley**» is written in classical iambic manner cross male and female rhyming: abab cdcd eee fff f ghg ijij kllkl. Despite the variety of rhymes, the verse creates harmonic impression. Besides, the image of a lyric hero, unnoticeable on the background of the twilight and the silvery gray olive tree, is created with the help of excellent soundwriting. The diphthongs [au]: «hinauf –

*unter dem grauen Laub – Stirne voller Staub... in das Staubigsein...»),<sup>23</sup> as well as the alliteration causing connection between the consonants: [st]: «*Stirne – Staub – Staubigsein*», [l]: «*Laub – aufgelöst – Ölgelände – legte – voller*» and [h]: «*der heißen Hände*» serve many aims in Rilke's poetry.*

On one hand they connect the outer world features, the characteristics of protagonist's actions and gestures, giving the reader his involvement into the material surroundings. On the other hand there melodic repeats give us the sounds of hushing leaves, breath of the wind, babble of the grass and herbs. The lyric hero in his suffering can still percept the sound of branches waving in the wind, expressed by the author of the original. R.M.Rilke is also the artisan of changing the intonation, rhythm and syntax while building the monologue of the protagonist.

Statistics and analysis have shown how possible the translation of phonetic peculiarities in poetry is. The translators usually manage to recreate 50 to 60 % of the phonetic repeats in the language of translation, despite the existence of cases of 200% recreation, when there are even more peculiarities in translation than there were in the original text.

The rhyming is translated with a 75% probability, meaning 2-3 out of fore strophes given in the original text. Naturally there are cases of full and exact coincidence in rhyming.

It is a very hard task to recreate and save the peculiarities of R.M. Rilke's poetics on the phonetic level without losing the possibility to express sense. The translators were courageous enough to give different variation fog the words in original texts of the Austrian artisan, some of them managed to paint a picture in sound writing which was pretty similar to the one painted by the author. Any poet is constantly searching for a precise word and sound in his work. Creating poetry is not just about professional skills. It sometimes is insufficient just to know the language the original was created in. One must also obtain Ukrainian, Russian, any other language necessary on the corresponding level, being able to create the equivalents where there are none. Unfortunately, even this is sometimes not enough.

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20. See note 11.
21. See note 10.
22. See note 11.
23. See note 10.

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