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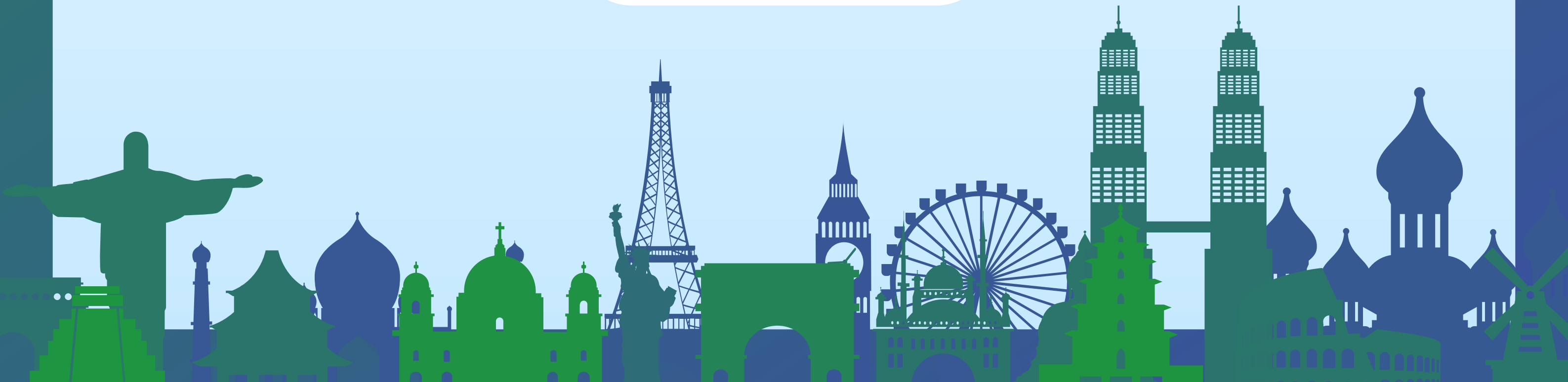

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K. BALMONT – THE TRANSLATOR OF ENGLISH POETRY

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Translation has always been one of the forms of international communication; in its process not only two languages, but two cultures, two different pictures of the world interact. Translation, on the one hand, expands the boundaries of the original, introducing it into another cultural space, on the other hand, it provides national cultures access to the world literary values. As a result of such interaction, new genres, new artistic techniques appear, the language is sharpened, the range of the poet's original creativity is expanding.

The problem of literary translation in the works of K.D. Balmont is one of the topical aspects of the study of his poetics. Balmont as a poet, critic and translator has an extraordinarily wide coverage of world culture, primarily Western European. Being a cosmopolitan according to his interests, circumstances of his biography, peculiarities of his worldview and the nature of his poetic thinking, he translated poets from all over the world, enriching the translated literature with the masterpieces of world literature.

Balmont's activity as a translator caused ambiguous, sometimes contradictory assessments of his contemporaries. In the context of the polarity of assessments of Balmont's translation activity, which is still a subject of discussion, it is relevant to study his method in the light of the tradition of translation practice at the beginning of the 20th century.

The purpose of this work is to reveal the impact of Balmont's poetic work on his translations, to show how he reproduces the genre-forming features of the original, and recreates the unity of form and content on new linguistic material.

We proceed from the premise that translation is, first of all, a creative act, reflecting not only the content and artistic characteristics of the original, but also peculiarities of the author's style, his worldview and the type of his creative personality. At the same time, if the translator is a deeply original poet, the problem of interaction in translation between creative individualities of the poet-translator and the poet-original author becomes unusually urgent. K. Balmont faces a similar problem in his translation activities.

Poetic translation for him is "a participation of souls, and fight, and run together to the common aim". The poet acknowledges that the work of art is "single and the only one of its kind” and giving an artistic equivalence in literary translation is an impossible task: “...Sometimes you provide the exact translation, but its soul disappears, sometimes you give a free translation, but the soul remains... poetic translation is only an echo, feedback, reflection...” (Balmont, 1932, p. 3).

Translation for him was, above all, a work of art, able to compare with the original in its own uniqueness. It should sound like the original verse and the quality of the verse is the main measure of its artistic value. In foreign poetry he was looking for what most corresponded to his creative personality.

Balmont found much in common with the works of English poet and playwright Oscar Wilde, whom he considered the predecessor of new symbolic poetry. Wilde’s aesthetic postulates, his understanding of art as the highest value, his view of the artist as a chosen person, and attention to the aesthetics of language were in tune with the searches of Balmont as an original poet.

O. Wilde’s poem *“The Ballad of Reading Gaol”* (1898) was the object of a special interest for Balmont. According to Balmont, the author of the ballad “portrayed the horrors of imprisonment and the terrifying death penalty with such a force that none of the European poets had ever done before him” (Balmont, 1990, p. 551).

The main theme of Wilde’s *“Ballad”* was determined by Balmont as the suffering to which people are doomed in prison, and the fear of death, thus correctly capturing the philosophical content of the work. He called *“Ballad”* “the only powerful cry of the soul before the horror of the death penalty” (Balmont, 1932, p. 1).

The leitmotif of *“Ballad”* – love that engenders murder, inflicts suffering on the object of love: “Yet each man kills the thing he loves” – was characteristic of Balmont’s original poetry.

For Balmont, the philosophical idea of the Ballad was of paramount importance. The translator raised the subject matter of Wilde’s work to the level of universal abstractions, overcoming the hidden subtext of the original – a reflection of the personal drama of its creator.

Creating the equivalent of the philosophical concept of Wilde’s work, Balmont strengthens the general philosophical meaning of the ballad. In general, of the 25 stanzas of the original, which have a complex philosophical content, only 3 were translated by Balmont with changes, the essence of which is to strengthen their universal meaning.

The analysis at the lexical level reveals the examples of *free* treatment of the original, for which Balmont as a translator was often criticised: he omits the lexemes *iron, alone* in his translation; introduces the synonymous series *принижен, забит, жалкий* instead of the English *degraded*; instead of Wilde’s *make no moan*, Balmont uses *молчит (silent)*; instead of *break the heart of stone* Balmont offers his own version of *камень душ дробит* (the stone of souls crushes) – the image reflecting the spirit of modernist poetry, but alien to the poetic system of O. Wilde. Wilde used the repetition of the lexeme *and* to convey the heavy, oppressive atmosphere of the prison, and Balmont manages to preserve it in four out of six cases.

One of the important features of the original is its color scheme. The life of a prison is depicted by Wilde in black, grey, red tones, which are contrasted with white and blue colors associated with the dream of a free life. We meet color epithets already in the first lines of Wilde's ballad: red clothes at the moment of murder are contrasted with grey clothes of a prisoner. This dynamic of color is reflected in Balmont's translation.

The translator preserves the color gamut of the original, however, the number of color epithets is somewhat reduced: in the original they are 27, in Balmont's translation – 23. This reduction occurs as a result of Balmont's tendency to decipher the symbolic meaning of images, which is typical for many of his translations.

Another feature of the original – Wilde's *"Ballad"* is built on refrains, due to which an emotional, psychological effect is created. Wilde literally permeates the entire structure of the *"Ballad"* with them, using them, like the authors of folk ballads, with the aim of gradually increasing the drama of the narrative. In most cases, Balmont manages to accurately reflect repetitions of the original.

Balmont's subjectivism manifested itself to the greatest extent in his reproduction of the stylistic features of the original. If the original language is simple, close to the spoken language, Balmont's translation is characterized by a tendency towards stylistic exaggeration, a desire to "embellish" the text.

Thus, focusing on the philosophical content of the Ballad, Balmont can deviate from the form of the original, sacrificing it to the content. Along with this, there are many examples of lexically accurate translation, close to an interlinear translation.

Despite the fact that Balmont's personality had a strong influence on the original (hence the examples of free interpretation of the original), the translator was able to reflect the main structural characteristics of *"Ballad"*: repetitions, color epithets. The main elements of the form are also preserved: the stanza and the size of the original are quite accurately conveyed.

Balmont's translations can be assessed in different ways. However, his contribution to the development of literary translation is indisputable. He was able to capture the poetic mood of Wilde, convey the "spirit" of the original, which allowed the reader to penetrate into its poetic world. As a part of the general process of convergence and mutual enrichment of national cultures, translations by Balmont expand the boundaries of the original, introducing it into a foreign cultural environment, on the one hand, and contributing to the initiation of the national culture to the world literary values, on the other.

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КРОСС-ОПУСНИЙ ХУДОЖНІЙ СВІТ У КОНТЕКСТІ КОЛЕКТИВНОЇ СУТНОСТІ КУЛЬТУРИ

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Серед множини визначень культури як образу, способу людського буття є багато таких, у котрих звертається увага насамперед на її колективну сутність. Зокрема, соціолог Пітирим Сорокін писав, що у найширшому розумінні культуру можна трактувати як деяку сукупність, яка створена або модифікована в результаті свідомої або несвідомої діяльності *двох або більше індивідів*, які взаємодіють один з одним або впливають один на одного своєю поведінкою (Сорокин, 2006, с. 33). Іншими словами, абсолютно необхідною умовою виникнення та буття людської культури є комунікація між як мінімум двома людьми. Однак, коли йдеться про художню творчість, то акцент здебільше робиться насамперед на індивідуальності творця, – письменника, поета, музиканта, живописця тощо. Але у якій мірі можлива творча індивідуальність поза колективністю і масовістю культури? Художній світ будь-якого мистецького тексту дійсно створюється автором. Навіть у таких видах колективної творчості як кінематограф часто йдеться про авторське, режисерське кіно. Проте наявність такого явища, як вторинні художні тексти значно ускладнює начебто очевидну і ясну картину авторської творчості.

В царині художньої творчості здавна мали місце особливі взаємодії між окремими художніми творами (і навіть видами мистецтв), коли, наприклад, на основі відомого і популярного літературного твору ставився театральний спектакль або писалось лібрето до опери або балету. З виникненням кінематографу надзвичайної популярності набула екранізація літературних творів. Процеси формування сучасної культури супроводжувалися появою численного ряду нових феноменів, смислів, термінів, що також становлять інтерес у даному ракурсі, – згадати хоча б такі явища, як римейк, фанфік, медіафраншиза. При всій своїй різнорідності ці поняття об’єднує апеляція до певного первинного тексту.

Первинні тексти можуть бути (і, як правило, є) вищими за своїми художньо-естетичними якостями, значнішими за спектром і глибиною проблематики. Вторинні ж тексти зазвичай простіші, доступніші, ближчі до