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## **TRANSLATION STRATEGIES IN THE RENDITION OF THE SONNET “THE HUMAN SEASONS” BY KEATS AND THE “SONNET V” BY SHAKESPEARE**

**Introduction.** The paper deals with the lingual-stylistic analysis of the sonnets by Keats and Shakespeare, “The Human Seasons” and “Sonnet V” respectively. The sonnets of both poets attract the readers with their similar topic of “human essence”; the usage of figurative language and the awesome beauty of their soundness. Due to these facts, the current work makes attempts to analyze the closest to the original translations of the mentioned sonnets. Literary work is a special world where special rules of perception and understanding of it exist. Sometimes it is very difficult to understand what a poet wanted to say in his work, so analysis is helpful. The main task of translation is the creation of the translation that, in terms of its functional characteristics, is capable to render the original text. Translation of poetic forms is the most difficult type of translation, since the translator must convey all the thoughts and emotions of the author in verse. Conversion and a large number of short words in English can cause difficulties in translation of poems from English into Russian. The purpose of turning to the chosen poems can be explained by the similarity of the topics covered in them.

**Review of recent publications.** The issue of translation was investigated by the following scientists: Pankova T.N., Arnold I.V., Shveitser A.D. And the focus of the works of Sharakshane A. was on Shakespeare’s works.

**Objectives of the paper.** Literary works of Shakespeare “Sonnet V” and Keats “the Human seasons” are presented in this article as hymns of human beings and submissiveness of human fate and senescence. Both authors expressed the human mortality in their own manners and created a real cult of nature, beauty and harmonious enjoyment of life. Keats work is written much more joyfully and Shakespeare writes wise and restrained.

**Results of research.** John Keats, the brilliant representative of the epoch of romanticism, is considered to be the blossom of the English poetry. His works are difficult to perceive, they cannot be interpreted unambiguously. Keats is a bright figure in the history of English romanticism. The poet's creative activity lasted for slightly over five years. Tuberculosis ended Keats' life in his twenty-sixth when he was just embarking on his own path in poetry. However, now his name is rightfully placed on a par with the names of the greatest poets of England like Shakespeare, Milton, and Wordsworth. Keats was born in London, from 1811 to 1815 he studied to be a doctor, but after receiving his diploma, he gave up his medical career and devoted himself exclusively to poetry. Sonnets occupy a special place in Keats'

relatively small volume of creative heritage. During his short life, he wrote sixty-seven sonnets and contributed to the revival of this poetic genre in English lyric poetry of the Romantic era. Keats introduced the romantic spirit of Hellenism and a deep vision of the beauty and harmony of life into British poetry. Keats poems are filled with many feelings, intelligence, and depth.

The brilliance of Shakespeare is undoubted; his poetic form was composed in iambic pentameter that meant the verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The main feature of the "Sonnet V" as a poetic form is that it has a definite, strict structure. The first quatrain reflects the main theme of the poem, representing some kind of definite statement. The second quatrain is a refutation or doubt about the statement expressed in the first. Thus, the topic gets its own development. Tercet is an explanation of the contradiction in the second quatrain, and outlines a certain resolution. The last lines reflect the conclusion about the whole work, its essence. "The structure of the sonnet also suggests an emotional break. In the classical sonnet, it falls on the transition from quatrains to tercets. But in Shakespeare's sonnet it is reflected in the eighth or thirteenth line." [1]. There are several types of sonnets, depending on the structure of the work: English (Shakespearean), French and Italian. The sonnet contains 14 lines in total: two quatrains (quatrains) and two three verses (tercets). And there are definite schemes of rhymes:

1. French sonnet: *abbaabbaccdeed* (or *ccdede*).
2. Italian sonnet: *abababab cdcdcd* (or *cdecde*).
3. English (Shakespearean) sonnet: *abab cdcd efef gg*.

Shakespeare's sonnet has a feature that singles it out from anyone else. It consists of the intense drama in each of the sonnets. One can observe a certain conflict, which, as a rule, finds its solution or a certain resolution in the last two lines, as a result of which the last two lines usually make up a complete, well-aimed thought, often turning into a series of catchphrases and aphorisms [2].

Here are the authors' sonnets.

John Keats. The Human Seasons	W. Shakespeare. Sonnet V
<p>Four Seasons fill the measure of the year; There are four seasons in the mind of man: He has his lusty Spring, when fancy clear Takes in all beauty with an easy span:</p> <p>He has his Summer, when luxuriously Spring's honied cud of youthful thought he loves To ruminate, and by such dreaming high Is nearest unto heaven: quiet coves</p> <p>His soul has in its Autumn, when his wings He furleth close; contented so to look On mists in idleness - to let fair things Pass by unheeded as a threshold brook.</p>	<p>Those hours, that with gentle work did frame The lovely gaze where every eye doth dwell Will play the tyrants to the very same And that unfair which fairly doth excel;</p> <p>For never-resting time leads summer on To hideous winter, and confounds him there; Sap checked with frost, and lusty leaves quite gone, Beauty o'er-snowed and bareness everywhere:</p> <p>Then were not summer's distillation left, A liquid prisoner pent in walls of glass, Beauty's effect with beauty were bereft, Nor it, nor no remembrance what it was:</p>

He has his Winter too of pale misfeature, Or else he would forego his mortal nature.	But flowers distilled, though they with winter meet, Leese but their show; their substance still lives sweet.
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Linguistic analysis is carried out based on the means of expressiveness that the author uses in his work. In order to carry out this analysis, it was necessary to get acquainted with the works on the stylistics of the following authors: I.V. Arnold, V.V. Gurevich, T.A. Znamenskaya [3; 4; 5].

John Keats presents the different stages of life rendered as the four seasons of the year: *“Four seasons’ fill the measure of the year; / There are four seasons in the mind of a man:”* The first stage is the birth and the childhood days, it is featured by innocence, physical stamina and vitality, tremendous urge for the outdoors and a tremendous eagerness for fun and play: *“lusty spring”* during which anything seems possible and he observes everything beautiful in his life, which the poet refers to as *“all beauty.”* The poet personifies spring with an *“easy span”*. The second stage of human life is summer – youth that is marked by the end of childhood innocence, it lacks the same lust and ease of spring, but *“honied cud of youthful thought.”* A person gains a sense of *“dreaming high”*. The Middle age, autumn, is characterized by beginning of dryness and slow deterioration of leaves of trees and plants. Everything around begins to fade away and begins to look shabby. It suggests a sinking into one’s own thoughts and being on *“mists in idleness.”* The last stage, winter, is marked by extreme cold – *“forego his mortal nature”*. Keats paints a romantic vision of what it means to live by juxtaposing the four seasons or each stage of human life. The author uses mainly metaphoric epithets: *the measure of the year; honied cud of youthful thought.*

We present the two full versions of translations of the Keats sonnet. Marshak’s version is conveyed more relaxed and softened than in the original. Sukharev’s one is close with its syntactic conformity to Keats’s sonnet structure.

<p><b>С. Я. Маршак.</b></p> <ol style="list-style-type: none"> <li>1. Четыре разных времени в году.</li> <li>2. Четыре их и у тебя, душа.</li> <li>3. Весной мы пьём беспечно, на ходу</li> <li>4. Прекрасное из полного ковша.</li> <li>5. Смакуя летом этот вешний мёд,</li> <li>6. Душа летает, крылья распустил.</li> <li>7. А осенью от бурь и непогод</li> <li>8. Она в укромный прячется залив.</li> <li>9. Теперь она довольствуется тем,</li> <li>10. Что сквозь туман глядит на ход вещей.</li> <li>11. Пусть жизнь идёт неслышная совсем,</li> <li>12. Как у порога льющийся ручей.</li> </ol>	<p><b>С. Л. Сухарев</b></p> <p>Четыре времени сменяет год, Четыре времени в душе людей, Легко мечта уносится в полёт, Впивая красоту Весной своей.</p> <p>На склоне Лета счастья выше нет В медовой жвачке памятных минут Приблизиться блаженством юных лет К небесному. Есть у души приют</p> <p>В туманах поздней Осени, когда Прекрасное проходит вдалеке И ускользает мимо, как вода В бегущем у порога ручейке.</p>
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13. Потом зима. Безлика и мертва. 14. Что делать! Жизнь людская такова.	Душа мертвеет бледною Зимой - И ей не преступить закон земной.
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Most authors who turned to translate Keats's poem "The Human Seasons" (Marshak, Tchaikovsky and Finkel) managed to maintain the semantic content of the original. We hope there is not a need in the whole versions of these translators, one can easily find and compare them. We think that Finkel's version in some points is much closer to the source version. For example, the passage "*For never-resting time leads summer on to hideous winter*" in Marshak's translation is conveyed milder and relaxed than in the original: "*Уводит лето в сумрак зимних дней*", whereas in Finkel's translation we read the neutral: "*На смену лету дикость злой зимы*". Tchaikovsky tried to keep the roughness and conveyed the author's contemptuous attitude towards winter "*Гонит лето к убожеству уродливой зимы*". Marshak smoothed things over and tried to soften, but this moves him a little away from the original. Tchaikovsky, on the contrary, conveyed all the spite of winter; Finkel is more blandly and gently introduces the lines, although there are moments that were accurately conveyed by two other translators, but perhaps adhering to the middle, his version is better suited.

Facing to the Shakespearian "Sonnet V", we find it necessary to give the linear translation by A. Sharakshane:

*"Те часы, которые своей тонкой работой создали  
прелестный образ, на котором останавливаются все взгляды,  
поведут себя как тираны по отношению к нему же  
и лишат красоты то, что \_все\_ превосходит красотой,  
поскольку неутомимое время ведет лето  
к отвратительной зиме и там губит его:  
соки \_будут\_ скованы морозом, а пышная листва исчезнет,  
красота \_будет\_ занесена снегом и всюду \_будет\_ голо.  
Тогда, если эссенция лета не была сохранена,  
жидким узником, заточенным в стеклянных стенах,  
вместе с красотой будет утрачена ее \_животворная\_ сила,  
не станет ни \_красоты\_, ни памяти о том, какова она была.  
Но если из цветов выделена эссенция, то, хотя их  
постигает зима,  
они теряют только свой вид, а их сладостная сущность  
по-прежнему живет."* [2].

The sonnet under review by Shakespeare has a lot of versions of translation.

It is the transience of time, that changes everything around, but only the beauty of the soul is constant: "*Свой прежний блеск утратили цветы, Но сохранили душу красоты.*" (Marshak). These two last lines are differently translated by the following authors:

1. Но, извлеченный из цветов, зимою  
ранит он хоть на вид - их суть собою. (Tchaikovskii)

2. Но нежный цвет, в экстракт на зиму превращенный,  
терять внешность лишь, не запах благовонный. (Gerbel)
3. Сок извлечен, - и есть предел утрате:  
Хоть нет цветов, - есть жизнь в их аромате. (Holodkovskii)
4. Но то, что было бренной красотой,  
Вберет нетленный искристый настой. (Aleksandrovskii)
5. Зимой цветок теряет лишь наряд,  
Но сохраняет душу - аромат. (Finkel)
6. Пускай зимой цветы придут в упадок,  
Но аромат их будет свеж и сладок. (Stepanov)
7. И пусть зимой цветы теряют вид,  
Сей эликсир их душу сохранит. (Arkhiptsev)
8. Цветы погибли, встретившись с зимой,  
А сущность их сохранена живой. (Kuznetsova)
9. Утратив форму, лето не вернуть,  
Но в запах сладкий перельется суть. (Trukhtanov)
10. В цветах, с зимой встречаясь, гибнет радость,  
Тая в безмолвии души бессмертной сладость. (Yakushina)
11. Но жив, когда зимою блекнет сад,  
Из розы извлеченный аромат. (Fradkin)

Translations of Shakespeare's sonnets in Russia can be divided into three time periods: the pre-revolutionary period (N. Gerbel, S. Ilyin, M. Tchaikovsky, A. Kremlev), Soviet times (B.L. Pasternak, S.Ya. Marshak), and modern translations 1990-2000 (S. Stepanova, I. Fradkina, A. Finkel).

The linguistic analysis of sonnets shows that W. Shakespeare uses in his sonnets such stylistic means as metaphors, epithets, comparisons, metonymy, as well as words of the sublime style. In addition, the texts of his sonnets are full of outdated word forms and archaic constructions. The main themes of his sonnets are the themes of friendship and love. However, in some of his sonnets, one can also find a reference to the social problems of that time, as well as to the image of an ordinary person. The said features of Shakespeare's style can be observed in the "Sonnet V", e.g.:

*"Those hours, that with gentle work did frame"* – personified metaphor. *"The lovely gaze (metaphor based on epithet) where every eye doth dwell"* (double alliterations based on epithets). *"For never-resting time (metaphor based on compound epithet) leads (personification) summer on"*. .... *"and lusty leaves quite gone"* (personification based on simple epithet and alliteration at the same time).

**Conclusion.** Thus, we can summarize that comparative historical analyzes of the translations of sonnets by Shakespeare and Keats show that the strategy of the translators of the pre-revolutionary period is distinguished by **the preservation of the greatest individuality and expressiveness in translation**. The strategy of translating sonnets of the Soviet era is more focused on **the perception of the recipient, and therefore, less expressiveness is preserved and some deviation from the author's system of images and stylistic structure** is allowed. The modern strategy for translating sonnets is in many ways similar to the strategy of the Soviet era, in

connection with which **there is a similarity in the system of images, as well as a loss of expressiveness in comparison with the translations of the pre-revolutionary period.**

In addition, the analysis allows us to conclude that the translations of W. Shakespeare's sonnets belong to the recreational types of translations of poetic texts, since the size and the main idea of the original are fully preserved in the translations. "The poets of the Renaissance, including W. Shakespeare, sought not to create something thematically new, but to describe what everyone has known for a long time, but in a new way, so that what was described earlier sounded in new colors, without causing any comparison." [6]. The most spread stylistic mean is personification [7]. In the process of translation of a poetic work, it is impossible to preserve all the semantic elements, since this leads to changes in form, which in turn lead to the loss of content and aesthetic value. The first necessity in rendition is to recreate the rhythmic structure as the basis of poetic meaning. Content is not necessarily sacrificed to convey a form, but it must fit within that form. The translator has to constantly solve the problem of balance regarding preservation of the form and content of the work [8].

And coming back to the sonnets of Keats and Shakespeare, we must underline that the main strategies in translation of the sonnets under review are the closeness of stylistic images of the poems; literary connections in sonnets and system of rhyming.

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## **DERIVATION IN MARKETING TERMINOLOGY**

**Introduction.** In modern English, there are several types of word formation, each of which is important and has its own specific features. Different types of word formation provide opportunities for a quality understanding of English terms and characterize the features of language culture. Marketing terminology is highly dynamic part of business discourse, with new terms emerging due to the developments in this field. Thus, studying the ways the marketing terms are formed is topical and relevant.

**Review of recent publications.** Over the past few years, fundamental studies have been published. Of particular interest is work by Gutyryak O. I. [2]. The subject of her research is the interaction of semantic and morphological-syntactic levels lexical units in English marketing terminology. Moreover, aspects of English terminology have been studied by scholars such as, Lotka O.M., Duda O.I., Panko T.I. [3], Kudelko Z.B., Konstantinova O.V. and others. However, the topic under