

PROBLEMS OF LITERARY TRANSLATION (ON THE MATERIAL OF WORKS BY J. W. GOETHE)

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The authors propose to consider a complex of difficulties in literary translation based on the works of the prominent German writer J.W. Goethe, whose work is characterised by deep philosophy, rich imagery and a wealth of linguistic means. The article analyses in detail the linguistic, stylistic and cultural factors that complicate the translation process, including the reproduction of the system of images, multi-layered symbolism, the sound organization of the poetic text, rhythm and melody, and emotional and expressive coloring. Particular attention is paid to the problems of conveying national and cultural realities, mythological and philosophical allusions, which are an organic part of Goethe's poetics and often do not have direct equivalents in the target language.

The authors focus on the issue of equivalence between the original and the translation, considering it not only as a formal correspondence of content, but as the ability of the translation to reproduce the artistic effect, the author's style and the general aesthetics of the work. The problem of choosing between literal and free translation, as well as the role of translation interpretation in preserving the semantic and emotional integrity of the text, is analyzed.

The article provides specific examples from Ukrainian translations of such works as "Faust", "The Suffering of Young Werther", "Ganymede" and others, demonstrating typical translation difficulties and various strategies for overcoming them. Comparative analysis of translation decisions allows to identify both successful findings and losses, inevitable in the process of literary translation. The relevance of the study is due to the importance of the problem of adequate translation of literary text in modern translation studies, as it should convey not only the accuracy of the content, but also the stylistic originality, rhythm, phonetics and cultural connotations of the original.

Key words: literary translation, adequacy, equivalence, stylistics, poetic language, Goethe, phonetic means, system of images.

Боса Тетяна, Лазарчук Світлана. Проблеми художнього перекладу (на матеріалі творів Й. В. Гете)

Автори пропонують до розгляду комплекс труднощів художнього перекладу на матеріалі творів видатного німецького письменника Й.В. Гете, чия творчість відзначається глибокою філософськістю, образною насиченістю та багатством мовних засобів. У статті детально аналізуються мовні, стилістичні та культурні чинники, що ускладнюють процес перекладу, зокрема відтворення образної системи, багатошарової символіки, звукової організації поетичного тексту, ритмомелодики та емоційно-експресивного забарвлення. Особлива увага приділяється проблемам передачі національно-культурних реалій, міфологічних та філософських алюзій, які є органічною частиною поетики Гете й часто не мають прямих відповідників у мові перекладу.

Автори зосереджуються на питанні еквівалентності між оригіналом і перекладом, розглядаючи її не лише як формальну відповідність змісту, а як здатність перекладу відтворити художній ефект, авторський стиль і загальну естетику твору. Аналізується проблема вибору між буквальним і віль-

ним перекладом, а також роль перекладацької інтерпретації у збереженні смислової та емоційної цілісності тексту.

У статті подано конкретні приклади з українських перекладів таких творів, як «Фауст», «Страждання молодого Вертера», «Ганімед» та ін., що демонструють типові перекладацькі труднощі й різні стратегії їх подолання. Порівняльний аналіз перекладацьких рішень дає змогу виявити як успішні знахідки, так і втрати, неминучі у процесі художнього перекладу. Актуальність дослідження зумовлена важливістю проблеми адекватного перекладу художнього тексту в сучасному перекладознавстві, адже він має передавати не лише точність змісту, а й стилізову своєрідність, ритм, фонетику та культурні конотації оригіналу.

Ключові слова: художній переклад, адекватність, еквівалентність, стилістика, поетична мова, Гете, фонетичні засоби, образна система.

Introduction. Artistic translation as an interlingual and intercultural activity is one of the most difficult types of translation work, because it combines not only linguistic, but also aesthetic, cultural and emotional components. It is not limited to the mechanical replacement of words of one language with the vocabulary of another, but also involves the reconstruction of the artistic image, style, cultural and semantic features of the work and the emotional and aesthetic impact of the original on the reader. The problem of translation becomes especially relevant when working with classical literature, in particular the legacy of Y.W. Goethe, where each word has a weighty semantic and symbolic load and a simultaneous reproduction of the semantic content, style, rhythm and cultural connotations of the original [1, p. 6].

Artistic translation is considered the main part of any national and literary process. Modern translators strive to achieve balance and reproduce the text in the translated language with unity of content and form without losing the cultural and ethnic elements of the source text. Artistic translation, which becomes the joint work of at least two authors (the author of the original and the author of the translated text), inevitably requires linguistic competence, linguistic and cultural awareness, professionalism, an innovative approach and ingenuity [2].

Creativity of Y.W. Goethe is a complex object of translation analysis due to the layering of his texts, the combination of philosophical and lyrical elements, the sound organization of speech and deep symbolism. That is why the study of the difficulties of translating the works of a German writer allows us to identify typical problems of artistic translation, understand the specifics of interlinguistics transmission of aesthetic content, and outline ways to preserve the author's idiosyncrasies.

The relevance of the article is due to the need for an in-depth understanding of the mechanisms of reproduction of artistic-stylistic, cultural-semantic and figurative components of Goethe's works in translation. All this has a direct connection with the scientific and practical tasks of modern translation studies, especially for improving the methodology of analysing artistic translation, forming the intercultural competence of the translator, and developing effective translation strategies when working with classical texts.

The purpose of the study is to analyse the main difficulties that arise in the process of translating works of art by Y.W. Goethe in Ukrainian, and determining effective ways to preserve their stylistic and semantic richness. The purpose of the article was to set the following **tasks**:

1. Identify the peculiarities of the language and style of the works of Y.W. Goethe, which complicate the translation.
2. To characterize the difficulties of reproducing the figurative system, symbolism and rhythmic melody.
3. Analyse examples of Ukrainian translations and determine strategies for achieving translation adequacy.
4. Compare the results of translation decisions from the standpoint of modern translation theory.

The **object** of research is the artistic translation of the works of Y.W. Goethe in Ukrainian. The **subject** was linguistic stylistic, phonetic and cultural-semantic difficulties in translating poetic and prose works of Y.W. Goethe.

The theoretical basis of the research is the scientific works of O.M. Bilousa, R. Zorivchak, O. Kalnichenko, V. Karabana, T.R. Kiyaka, L.V. Kolomiets, I.V. Koruntsia, I.M. Lytvyn, Yu. Nanyak, T. Nekryach, M. Strikhy, T.I. Schmiger, etc. Their works analyze issues of stylistic adequacy, translation transformations, realities,

lacunae, reproduction of imagery and national and cultural components of the artistic text. In particular, L. Kolomiets and M. Strikha emphasizes the need to preserve the aesthetic dominant of the original, and V. Karaban and T. Nekryach consider translation as the result of complex cognitive and interpretive activity of the translator.

At the same time, in modern scientific research, the issue of systematic reproduction of the writer's individual author's style, especially the interaction of the semantic, stylistic and cultural levels of the artistic text in translation, is not sufficiently covered. Also, the prole of variability of translation interpretations and their influence on observing the integral artistic image of the work remains little studied.

Comparative-contrastive, linguistic-stylistic, cognitive-interpretive, descriptive and contextual-analytical methods are used in the work. They make it possible to comprehensively analyse the original and translations, to identify patterns of reproduction of artistic images, sound effects and stylistic means.

Results. Problems of artistic translation occupy an important place in Ukrainian linguistics, since it is through translation that the connection between the national language, culture and the world literary tradition is formed. Issues of adequacy, stylistic equivalence and aesthetic reproducibility of the original have long been in the centre of attention of Ukrainian scientists, translators and literary critics [3, p. 85–91].

One of the most thorough researchers of the history and theory of Ukrainian artistic translation is M. Strikha, which considers translation not only as a linguistic and aesthetic, but also as a cultural and national phenomenon. The scientist traces the evolution of translation thought from ancient to modern times, emphasizing that artistic translation in different historical periods performed ideological, cultural and educational functions. He pays special attention to the problem of reproducing the national style in translations, emphasizing that the translator must not only convey the content, but also feel the “pulse” of someone else's culture. Strikha analyzes the translation activity of M. Lukasha, G. Kochura, I. Franko, comparing their methods of interpreting the texts of the original [4, c. 121–273].

A significant contribution to the formation of the theoretical foundations of translation studies was made by I.V. Korunets. The scientist considers artistic translation as a language activity that

involves a deep penetration into the semantic and grammatical structure of the text. In his concept, translation is a process of cross-linguistic coding of information, in which the context and functional and stylistic norms of both languages play a decisive role. Korunets defines the concept of adequacy of translation as the maximum possible transmission of content and form, taking into account national and linguistic features, and also analyses the means of translating artistic tropes, metaphors, allusions and images [5, p. 245].

A significant contribution to the development of Ukrainian translation studies was made by Ivan Franko, who not only translated himself, but also investigated the role of translation in the national cultural process. In articles and prefaces to his own translations, he emphasized that translation is a means of “entering the Ukrainian word into world literature”. It was Franko who laid the foundations of the Ukrainian school of translation studies, emphasizing the need for a creative interpretation of the original, not a literal reproduction. These ideas were developed later in the works of G. Kochura, M. Lukasha, M. Zerov, who viewed artistic translation as an act of aesthetic equivalence [6].

Among modern researchers of the problems of artistic translation, it is worth mentioning I.M. Lytvyn, who in the textbook “Translation Studies” (2014) systematizes the basic concepts of translation theory, outlines the cognitive mechanisms of artistic text interpretation, types of equivalence and ways of conveying the figurative system. She emphasizes that in modern science, artistic translation is considered not only as a language activity, but as a type of intercultural communication, where the translator acts as an interpreter of cultural codes [7].

The textbooks of O. deserve special attention. M. Bilous, O. Koptilova, R. Zorivchak, who developed a complex system of terms and categories of translation studies, paying attention to the reproduction of poetic form, emotional influence and national and cultural realities in artistic translation. Zorivchak thoroughly analyses the problem of reproduction of ethnocultural elements [8], and Bilous offers methodical approaches to teaching artistic translation in modern linguistics [9].

The issue of adequacy of artistic translation was considered by such domestic scientists as:

T. Schmiger systematized the stages of development of Ukrainian translation studies and sin-

gled out three approaches: linguistic, cultural and literary [10]. The scientist traced the evolution of translation thought from the stage of linguistic and structural analysis to the understanding of translation as a mechanism of intercultural dialogue. In particular, in his writings, he showed how Ukrainian translation studies gradually moved from the study of equivalence and adequacy to the understanding of translation as a creative act of interpretation. T. Schmiger emphasizes that the modern translator not only reproduces the form and content, but also creates a new cultural meaning, adding the national tradition to the world context.

Yu. Nanyak researched the translation of “Faust” M. Lukash, paying attention to the reproduction of the musicality and stylistic layers of the original [11]. The researcher emphasizes that Lukash was able to reproduce the sound organization, inner melody and intonation dynamics of Goethe’s poetic text, achieving the effect of “musical parallelism” between the original and the translation. In the works of Yu. Nanyak analyzes in detail the relationship between form and content, as well as the meaning of sound repetitions, alliteration, assonances in the construction of the emotional tone of the work. Thus, the researcher shows that Lukash’s translation is not only philologically accurate, but also aesthetically equivalent to the original.

Kundzich and I. Korunets analyzed the ratio of content and formal equivalence in artistic translation [12; 13]. O. Kundzic emphasizes in his work that translation – is a creative act that requires the translator not only to know the language, but also to have a literary sense and interpretive intuition. He considers the translator as a co-author involved in the creation of a new artistic text that should preserve the aesthetic integrity of the original.

Korunets, in turn, developed a classification of equivalence levels and emphasized the importance of a functional-communicative approach, when the main purpose of translation is to convey meaning, emotional expressiveness and stylistic correspondence. Both researchers laid the foundations of the modern Ukrainian school of translation studies.

L. Kolomiets sees translation as a process of intercultural interaction, where the translator acts as the creator of a new text that acquires an independent aesthetic value [14]. The researcher emphasizes that the translation is not a simple

copy or “imprint of the original, but an interpretation that takes into account the context, cultural codes, and aesthetic expectations of the target audience. The Kolomiets formulates the idea of “creative equality of translation”, in which the translator does not appear as an intermediary, but as a co-creator of the artistic world, which ensures cultural dialogue between peoples.

T. Nekryach, investigating the problem of drama reproduction in translation, determines the need to use system asymmetry in the translation text. These transformations can be expressed by situational or explicative asymmetry, depending on the features of the original text [15, p. 116]. Asymmetric explicative strategies are quite diverse. In part, the translator resorts to certain transformations, for example, when reproducing proper names for names in the translation text.

A separate problem that arises during the translation of an artistic work is the transformation of imagery during the interpretation of foreign cultural information. Researchers dealing with issues of linguistic and literary images and the possibilities of their translation into other languages note that “popular images of a certain culture, its keywords cover many different ideas. Closely intertwined with the thinking of a given people and its psychology, such symbols are practically impossible to translate into another language” [16, p. 28].

Consider practical material:

“Faust” (Part I, Scene II):

*Zwei Seelen wohnen, ach! in meiner Brust,
Die eine will sich von der andern trennen* [17].

Translation by M. Lukash:

*Дві душі живуть у грудях моїх,
І між ними, ох, немає згоди!* [18, p. 34].

In the German text, the key is the exclamation *ach!* as an emotional marker of suffering. M. Lukash conveys it through the exclamation «*ох*», preserving the syntactic rhythm and poetic symmetry of the two lines. Lexeme *wohnen* («*мешкають*») acquires a dynamic, warmer image in the translation of the expression “live”, which better conveys Faust’s inner struggle. The rhyme «*моїх / згоди*» does not reproduce the sound structure of the original, but is compensated by a melodic rhythm. This is a typical example of **dynamic equivalence**, where a formal rhyme is inferior to content-emotional accuracy.

Another example (scene with Margarita):

*Mein Ruh' ist hin, mein Herz ist schwer;
Ich finde sie nimmer und nimmermehr* [17].

Translation by M. Lukash:

*Спокою вже немає в мене,
І серце болем обплутане все* [18, p. 112].

Here, the translator changes the syntactic construction, preserving the two-partness of the phrase. The German repetition *nimmer* und *nimmermehr* (rhythmic growth) conveyed by the periphrase «*обплутане все*» conveys an emotional impasse with figurative compensation. This technique strengthens the poetic nature of the translation, although it distances it from literal accuracy.

The main difficulties that we can trace in the given examples are:

1) *Genre polystyly* (one work combines epic, lyrical-reflexive, comedic and ritual-folk layers), which requires the translator to vary the style;

2) *Various metrical schemes and rhymes*, together with archaic forms and lines determined by the musical structure;

3) *Semantic and symbolic saturation* (myths, biblical allusions, philosophical clichés).

So, a number of translation solutions seek to convey not only the literal meaning («*дві душі живуть у моїх грудях*»), but also the poetic impulsivity of emotional exclamation (“*ach!*”). Translators decide on the reproduction of inter-line intonation in different ways: some emphasize dramatic exclamation (transmits “*ah!*”), others strive for a softer syntactic form while maintaining a balance between the semantics and melody of the Ukrainian phrase. Analytical works record that it is in such places that the translator most often chooses interpretive freedom in favour of reproducing the reader’s perception (*effectiveness*), and *not literal equivalence*.

In Lukash’s translation, he tried to preserve the dramatic intonation and rhythm of the scenes, sometimes with the help of stylistic transformations that make the Ukrainian text more natural.

Let’s analyse “Suffering of young Werther”:

Original (letter of 4 May):

Wie froh bin ich, dass ich weg bin! Bester Freund, was ist das Herz des Menschen! Dich zu verlassen, den ich so liebe, und froh zu sein! [19]

Translation by M. Hrushevskya:

Як я радий, що поїхав! Мій друже, яке ж дивно людське серце! Залишити тебе, кого так люблю, і все ж тішитись! [20, p. 15].

Hrushevskya preserves the emotional punctuation of the original, namely short exclamatory sentences separated by exclamations. The transmission of the word *froh* («*радий*») in combi-

nation with the paradox of love reproduces the psychological contradiction of the hero. Using exclamation «*Мій друже*» accurately conveys the key of the letter. The translation demonstrates **syntactic equivalence**, while stylistically adapting the text to natural Ukrainian speech.

Original (letter of 12 August):

Ich habe so viel in mir, und die Zukunft verspricht mir nichts [19].

Translation:

Я маю стільки в собі, а майбутнє не обіцяє нічого [20, p. 32].

The brevity and repetition of the sound [i] (*viel, mir, nichts*) creates in the original the effect of an inner void. The Ukrainian translation reproduces semantics, but loses its sound game. Thus, the phonetic level often becomes a lost layer of translation if the translator focuses only on semantic accuracy.

Problematic points of translation observed in the given examples:

1) *preserving the intonation of the “leaf” form*, which can be traced in punctuation and syntax;

2) *transmission of psychological shades* (tonality, expressive markers, apophatic constructions);

3) *lexical archaisms*: the translator must either reproduce archaisms or adapt the language, taking into account the modern reader; both approaches change the perception of the hero.

In order to preserve psychological authenticity, it is recommended to combine punctuation and syntax close to the original with lexical adaptation; the practice of including notes on the means of original expression is important.

Let’s analyse the translation of lyrical works:

1. “Ganymed” (1774):

Wie im Morgenglanze du rings mich anglühst, Frühling, Geliebter! [19]

Translation by M. Lukash:

Як у світлі ранку мене обіймаєш, весно, кохана! [21, p. 245].

In the original, the sound recording is important: *Morgenglanze, rings, anglühst* – alternating consonants [g] and [r], which create the effect of warm breathing. Lukash conveys this effect through smooth sonorous sounds “*l-m-n*”, which are characteristic of Ukrainian sweetness. The replacement of “*Geliebter*” («*коханій*») with «*кохана*» is due to the grammatical convenience of the Ukrainian genus, but it slightly changes the semantics (*in the German version is*

male love for God Nature). Here there is a cultural-gender adaptation that preserves emotionality, but changes the symbolic context.

Problems that arise when translating poetry: musicality, rhyme, alliteration and meter, which are not just a “form”, but a constitutive part of meaning. The translation of poetry requires a significant decision – to preserve the rhyme/meter (then there is a risk of losing accurate images), or – meaning (in this case, musicality is lost).

Translators chose different compromises: keeping the rhyme where it had key aesthetic significance, or free versification when the exact image became more important. Comparative reviews show that the best options were those where the translator maintains the main musical-rhythmic disposition and, where necessary, introduces stylistic substitutions that convey an equivalent emotional effect.

2. “Forest king” (Erlkönig)

Original (beginning):

*Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind* [19].

Translation by M. Lukash:

*Хто мчить так пізно крізь бурю й млу?
То батько з сином у нічну імлу* [21, p. 263].

The original is built on a rhythmic alternation of short syllables, which conveys the movement of the rider. Lukash, on the contrary, uses the verb «*мчить*», which has a kinetic effect, and introduces assonance [y] – «*бурю – млу – імлу*», thereby reproducing the sound image of the wind. The Ukrainian translation even increases rhythmic tension, turning the sound structure into the poetic equivalent of movement. This is an example of phonetic enhancement of translation – technique, when the translator does not preserve the shape of the word, but its rhythmic-sound function.

Translations of the ballad Erlkönig retain the repeated motif “*Wer reitet so spät durch Nacht und Wind?*” like a **rhythmic refrain**. Thus, we can conclude that in the translations of M. Lukash’s orientation towards **dynamic equivalence** can be traced: preserving the function of the text (emotional, rhythmic, aesthetic), not the literal form.

Translations by M. Hrushevska are characterized by syntactic fidelity, which preserves the psychological tone of the original, but reduces **emotional tension**.

In lyrical works, the main role is played by sound images (alliteration, assonance), which

Ukrainian translators often convey through melodiousness, sometimes sacrificing the accuracy of vocabulary. Cultural and symbolic elements (mythological allusions, gender imagery) require comments or notes for adequate understanding of the translation by the reader.

Based on the analysis, the main types of difficulties and work strategies can be distinguished:

1. *Phonetic/metric difficulties* (poetry, dramatic monologues): preservation of rhyme/meter in creative selection of words; use of functional rhyme (analogous rhythm) instead of literal rhyme; in severe cases – free translation with notes.

2. *Stylish polystyly* (Faust): differentiation of the language translation plan for different characters (application of different levels of vocabulary and syntax), preservation of genre markers and addition of notes to explain cultural allusions.

3. *Psychological intention* (Werther): reproduction of punctuation and syntactic features of letters; preservation of emotional markers; careful lexical adaptation.

4. *Cultural and symbolic allusions*: notes, afterwords, dictionaries of images in the publication; if necessary – adaptation with careful comment of the translator.

Conclusions. Therefore, the Ukrainian science of translation has formed a powerful tradition of studying artistic translation as a phenomenon that combines linguistic, cultural, aesthetic and cognitive aspects. From Ivan Franko to modern researchers – M. Strikhy, I. Korunetsia, I. Lytvyn, R. Zorivchak – traces a consistent desire to determine the nature of artistic translation as a creative process aimed at the interaction of cultures and the expansion of the boundaries of the national language.

Artistic translation of the works of Y.W. Goethe is an act of creative interpretation that requires a balance between accuracy of content and preservation of artistic rhythm. The translator must master not only the language, but also the sense of sound, rhythm, and intonation, which is especially important for poetic and dramatic texts.

Ukrainian School of Translation (M. Lukash, M. Hrushevska, B. Ten, M. Bazhan) demonstrates a high level of adaptation of Goethe’s works, which testifies to the maturity of the domestic translation tradition.

Further research should be directed to the creation of a comparative corpus of Goethe’s translations, which will allow the objective study of language transformations at all levels.

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