

SENSORY IMAGERY IN POEMS BY PAVLO TYCHYNA AND THEIR ANGLOPHONE TRANSLATIONS

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The stylistic diversity of early works by Pavlo Tychyna (synthesis of neoromanticism with symbolism, impressionism, imaginism) has brought the new variations of Ukrainian modernistic verse and the experimental character of Tychyna's style: word creation, using onomatopoeias, exotic stanza patterns and sensory imagery. Two Anglophone translators of Tychyna's verse – Michael Naydan and Gladys Evans – showed their own approaches to the original text (particularly, Harps ringing...). Mr. Naydan's work resulted in synthesizing lyrical and epical initials of the author's philosophy; otherwise, Mrs. Evans kept up to folklore rhythm of the verse, including rhyming and stanza pattern. In general, both translators make the accent on euphony, successfully combining the traits of Ukrainian and English poetic syntax.

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The term 'Executed Renaissance' (Ukrainian: Розстріляне відродження, Rozstrilyane vidrodzhennya) was used to describe the generation of Ukrainian writers and artists of 1920s and early 1930s who were performing in Ukrainian Socialist Soviet Republic and were executed or repressed by Stalin's totalitarian regime.

The cultural phenomenon of 'Executed Renaissance' can be most expediently highlighted on the base of life and creativity of Pavlo Tychyna (1891-1967), acclaimed as one of the leading Ukrainian poets of the modern period. His name

invariably surfaces along with Mykola Bazhan, Maksym Rylsky, Volodymyr Sosyura, and Bohdan Ihor Antonych as the most brilliant Ukrainian poets of the twentieth century.

Pavlo Tychyna's initial work – *The Sun Clarinets* (1918) – had strong connections to the symbolist literary movement, but his style transformed a number of times during his long career and frequently imitated the acceptable socialist realism (except of several late poems tending to free-verse form). As Michael Naydan wrote about him, "*Tychyna's virtuosity and innovativeness should have brought him to the forefront of world literature in his time with his European contemporaries like T.S. Eliot, Ezra Pound, Rainer Maria Rilke, Anna Akhmatova, and Federico Garcia Lorca. Yet few in the English-speaking world have been made aware of his talent and accomplishments. It is time for this situation to be at least partly rectified and for Tychyna to take his rightful place in the history of world poetry. While poets in the western tradition are all-too-often treated as aesthetes who write for a limited intellectual audience, poets (even in the modern period) in the Slavic tradition are honored with great reverence. They are often venerated as prophets and spokespersons for an entire nation or people, and the poetic word is treated as sacred. Much of Tychyna's early poetry fits the prophetic modality*" [3, p. 17].

Tychyna's first works, including *The Sun Clarinets*, exploded onto the avant-garde Ukrainian scene with their colorful imagery and dynamic rhythms, for example in his masterpiece *Arfamy, arfamy...*:

Harps ringing, harps ringing –

Golden ringing, loud resounding, through the groves sing out your strings

Glad news echoing:

The fragrant spring's

On the wing,

Flowering, dew-pearling,

Painting every thing...

Love of mine, heart of mine –

Should you wander down the meadows all in sadness caught

Or with joy awhirl:

Spare but one

Glance, O come!

Laughter be, weeping be

Dews of mother-of-pearl [translated by Gladys Evans; 4, p. 27-28].

Characteristic only for the cited Tychyna's verse, the special stanza and its rhythmical pattern are translated closely to the original text. What is more, the phonic ornament is mentioned, too: alliteration on sonorant 'm' and 'n,' caused by homogeneity of word forms in Ukrainian (*золотими, голосними, самодзвонними; весна, запашина, закосичена*), is reproduced in English text by recurrent gerundial clauses (*ringing, resounding, echoing, pearling, painting*), other –ing forms (*flowering, dew-pearling, painting every thing*), and rhymed nouns and verbs (*sing, strings, wing, thing*).

The significant number of English monosyllable lexemes correspondent to two- and three-syllable in Ukrainian (for instance, *обізвалися заї – through the groves sing out your strings*) and coinciding consonants which are not imminent to original slow down the rhythm of the translation and otherwise add some traits of the translator's. Notwithstanding the first impression of monotony due to the great deal of words with –ing component, the filigree work of Gladys Evans who succeeded in finding the adequate onomatopoetic analogue to harps' ringing should be appreciated greatly.

In Michael Naydan's interpretation, the same stanza looks this way:

Like harps, like harps –

The golden groves resounded

Self-strumming:

Spring is coming

Fragrant,

Adorned

With flower-pearls [3, p. 37].

The super-task “to save musicality and rhythm” which M. Naydan had preferred to the precision of the original gave the unexpected result – the synthesis of iambic and trochaic components (*Like harps, like harps / the golden groves resounded / self-strumming*). Incomplete trochaic clauses of the original (*Йде весна / Запашна*) get fulfilled with additional syllables: *Spring is coming / Fragrant*.

Meanwhile, Naydan’s text mostly tends to free-verse form, which is evident in the following stanza (the last one):

My love, my dearest –

Whether you walk forlorn, or filled with brimming happiness

There, beyond the fields:

O, open up

The wheat husk of eyelashes!

There will be laughter, and mother-of-pearl

Lament...

Due to the direct word order in English which rarely allows using the inversion (even in a poetic text), one word ‘lament’ becomes the separate line to carry the main esthetic content of the whole stanza (however, the adjective ‘перламутровий’ in Tychyna’s work, which concerns both laughter and lament). This lowers the general optimistic intonation of the original, unlike in Evans’s variant:

Love of mine, heart of mine –

Should you wander down the meadows all in sadness caught

Or with joy aw whirl:

Spare but one

Glance, O come!

Laughter be, weeping be

Dews of mother-of-pearl [4, p. 28].

Upon transferring the tropes of the original, Gladys Evans created her own organically woven into the canvas of the new text: «налита щастям вкрай» – *wonder... with joy aw whirl* (in reverse translation into Ukrainian – у кружлянні, в танці); epithet «засмучена» got developed into the integrate metaphorical conceit *all*

in sadness caught (reverse translation – уся охоплена смутком). Metalogical image «смiх перламутровий» had got the apposition ‘*dews of mother-of-pearl*’ (reverse translation – перламутрова **роса**).

Tychyna's early work has had an enormous impact on the development of twentieth-century Ukrainian poetry. Prequel to Kyiv School (established at the last third of the 20th century), surrealistic ‘dazzling metaphor’ became a specific emblem for the union of conscious and subconscious, in Tychyna’s works as well. This kind of metaphor is unexpected and enigmatic; moreover, the metaphorical junctions of words reveal their hidden potential in constant image-making, particularly in sensory field. Being multiplied to a fantastic-binomial plot (the term ‘fantastic binomial’ was implemented by Italian story writer Gianni Rodari), it makes up a verse developing in ‘fourth dimension,’ where we can see a visual image turning into a mosaic of symbolic meanings.

Some of Tychyna’s binomial images were analyzed above (husk of eyelashes, dew of mother-of-pearl, groves resounded etc.). The free-verse poem *To the Cathedral* by Pavlo Tychyna, a priori deprived of any metalogical image (epithet, simile, personification and so on), became a metaphor of religiosity expressed in human’s personification of nature. Its narration is based mostly on binomial images – visual and sonic first of all:

***The path** to the garden*

Sings.

*A **pumpkin** beneath leafy parasols*

***Contemplates** the sun...*

Sunflowers are ablaze...

– a bee buzzes like a string –

Butterfly duets...

– honey on its legs -

*A **daisy?** “Greetings to you!”*

She whispers back: "I greet you too."

The earth resonates

Like organ (transl. by Michael Naydan).

Each of four quatrains of the verse gives a separate picture of nature – dynamic or static, visual or audible, but anyway seen by a young girl [2, p. 129-130]; that is why its imagery is so exquisite. The consolidating idea of the verse is human unity with nature and consignation of Nature as a temple. This became a reason to qualify *To the Cathedral* as **the stanzas** (a poem made up of several stanzas which, in turn, may reveal themselves as separate verse works) with some traits of religious hymn, particularly a psalm [1, p. 91].

Besides extraordinary poetic virtuosity in technique, Tychyna's poetry expresses great philosophical depth and feeling. Tychyna introduced a new genre into Ukrainian poetry – the cantata embodied in a concise verse work. The Anglophone interpreters of his poems paid a proper attention to this fact. As Mr. Naydan rejected both the meter and rhyme, making his variant a sort of pure free verse, his work resulted in synthesizing lyrical and epical initials of the author's philosophy. Otherwise, Mrs. Evans kept up to folklore rhythm of the verse, including rhyming and stanza pattern. In general, both translators make the accent on euphony, successfully combining the traits of Ukrainian and English poetic syntax.

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