

ДЕКОДУВАННЯ ІКОНІЧНОСТІ СУЧАСНОЇ КАНАДСЬКОЇ  
ПОЕЗІЇ В КОНТЕКСТІ ГОЛІСТИЧНОГО ПЕРЕКЛАДУ

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Чернівці (Україна); aloguy@inbox.ruDECODING OF ICONITY OF MODERN CANADIAN POETRY  
IN THE CONTEXT OF HOLISTIC TRANSLATION

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**Ивасюк Ольга. Декодирование иконичности современной канадской поэзии в контексте холистического перевода. Цель исследования.** В статье описано особенности воспроизведения иконичности современной канадской поэзии в контексте холистического перевода на материале творчества Маргот Осборн. Тематика научного поиска обусловила комплексное применение методов исследования, среди которых: описательный, сравнительный и холистичный методы, а также семантико-стилистический и герменевтический анализы, которые позволили установить основные подходы к декодированию иконичности современной канадской поэзии на украинский язык. **Научная новизна.** Впервые системно представлены основные типы иконичности в поэзии Маргот Осборн, а также доминантные способы их воспроизведения на украинском языке, осуществленного автором этого исследования. В то же время высказана гипотеза о необходимости применения целостного подхода для декодирования стихотворных текстов, а также для установления степени полноты их воспроизведения. **Выводы.** Доказано, что декодирование иконичности поэзии может считаться полноценным только при применении холистического метода воспроизведения, когда сохранено не отдельные составляющие этого произведения, а их сочетание и взаимодействие, иначе говоря, синергию, что ведет к появлению (эмерджентности) неповторимого художественно-эстетического целого.

**Ключевые слова:** декодирование, канадская поэзия, иконичность, холистический перевод, пост-неклассический подход, синергия.

**Setting the problem and its connection with important scientific tasks.** Recently, the search for a new methodology for linguistics, including translation studies has become especially topical. The approval of the post-nonclassical aspects (including synergy, emergence and self-regulation) reached various sciences - physics, biology, geography, history, etc. They are also relevant to linguistics<sup>1</sup> and have become especially important for the theory of translation.

At present stage of the development of translation studies, the task is to examine the category of text in the system of general linguistic coordinates on the basis of the post-structural holistic conception. It is this approach that will provide a deeper understanding of the hermeneutic essence of inter-language text transformations.

It should be noted that the literary work (as well as any original text) is an integrated system of linguistic elements that are structurally enclosed in a statement as to perform certain functions (pragmatic intentions of the author). In other words, it is based on certain "language world picture" (LWP), which (as world conceptualization by language means) is a self-regulating adaptive system (with its inherent synergy, symmetry and their emergence subsystems and is organized in coherent statements and descriptions through different denotative situations according to the intentions of the author.

Through the author's creative intentions (concerning the artistic and emotional impact on the reader), the following functions of higher level generalizations are refracted: **func-**

**functions of language** (communicative, thought forming, nominative, emotional, etc.) as well as **text functions** (informing, accumulating, aesthetic, expressive-impressive, creating a certain mood, etc.) and **functions of social communication** (forming of certain public opinion, etc.), creating their complex, but coherent set. In this way, the received author's text (with its inherent systematic and socially provided properties of the LWP) is a certain **integr-integrity** of compositionally structured content.

To reproduce this integrity, an interpreter who uses the means of another LWP, which is not always correlated with the original means, must solve a number of creative tasks. He must preserve **information** (content, means of imagery, coloring, rhythm), **structure** (composition, style) and **author's intentions** (including hidden ones), which is conducted on a certain basis (model).

However, the reproduced information contains, despite all its transformations and associated losses, the unchanging content of the message (its communicative invariant in relation to the situations described), which is close to the content of the message, the variable part (due to the discrepancy between the world's diverse pictures, there are certain changes - transformations, including semantic-stylistic ones) and background (various types of allusions), some of which disappear, either are unnecessary or non-translated.

The structure and intentions that often have a symbolic meaning disclosed through hermeneutic analysis may also undergo certain changes depending on the structural

<sup>1</sup> Ohuj O. D. "Suchasni postneklasichni lnhvistychna teoriya ta praktyka z epistemolohichnoyi tochky zoru" [Modern Post-Nonclassical Linguistic Theory and Practice from Epistemological Viewpoint], *Mova i kul'tura [Language and Culture]*, 2002, Vol.3.1, P.12-19 [In Ukrainian].

capabilities of the language and the creative understanding of the interpreter. Certain modifications to this plan are most often observed in poetry translations.

**Analysis of recent researches and publications that initiated solving of the problem.** In studies of modern translato-logists there is a desire to cover the subject of study comprehensively, and therefore, many linguists (including R.P. Zorivchak<sup>2</sup>, O.D. Ogy<sup>3</sup>, O.I. Cherednychenko<sup>4</sup>, O.Ya. Ivasiuk<sup>5</sup>) have been advocating the introduction of a **holistic approach**, according to which the original text should be perceived as **integrity**, and not a sum of items. The translation process is aimed at achieving this integrity. Certain beginnings of this were put by the theory of dynamic equivalence E. Nida<sup>6</sup>, according to which the translation should be equal to the original, and not to be its exact copy.

Each element has a two-way function, designed by the author: communicative and aesthetic one. In a mega-image, macro-image, and each micro-image of a literary text, the same function of elements and structures is implemented. Therefore, the goal of an interpreter is not to copy the elements and structures of the original, but to recreate the effect of their functions in the language of translation.

The **integrity** of the text, according to the modern post-nonclassical approach, which explains the directions of systemic self-development, is determined precisely by the "supersystem" properties of the aggregate adaptive system as a combination of differently structured objects. The realization of these properties (integrity, synergy, dynamism, symmetry, ergonomics) in the phenomenon as a result of the interaction of different structured subsystems exceeds the sum of individual components. Thus, these properties should be the subject of appropriate research at different levels.

According to modern translation studies, the main task of translation is to reproduce specifically enclosed information, which corresponds to certain images in the artistic (especially poetic) text<sup>7</sup>, which have a direct correlation with the objects and phenomena of the surrounding world<sup>8</sup>. The concept of iconicity today is mainly regarded as artistic image creation, and the ways of its multilingual decoding in poetry attract a lot of linguists' attention and, in particular, translators.

**The aim of our investigation** is to define the peculiarities of images constructing in the poems of a talented Canadian poet of the 1950's -1990's Margot Osborn<sup>9</sup> and their decoding into Ukrainian, which were

firstly translated into Ukrainian by O.Ya. Ivasiuk<sup>10</sup> and became **source base** of the article. The analyzed works represent: poetic sketches; general reflection or meditation; abstract images-generalizations; concrete images-generalization (including anthropomorphic character), which in general allows the use of metaphors.

Only a quick revision of Margot Osbourne's creative legacy shows the predominance of such simple concepts as *the star, the moon, the trees*, and also such abstract concepts as *beauty, the universe and love*. They reflect the religious outlook of the author and her perception of the values of the world around her, which embrace human desire for beauty, harmony in the universe, which are primarily embodied in love to God and His creations (human being, nature, etc.). These concepts are in the basis of translated images.

Recapturing R. Frost's famous statement that it is impossible to translate poetry, but it is also impossible to abandon this dream, we note that although it is almost impossible to analyze the translation in all aspects, it seems quite possible to formalize research of author's constructing of images as well as their decoding in translation.

Concerning creative activities of Canadian writer Margot Osborn, in her poems she resorts to both traditional and unconventional iconicity. Thus, introducing traditional images of grandmother-winter, beauty-spring, artist-autumn, etc., the poet at the same time offers the reader non-standard and original images of the poet-universe, man-garden, white cat of winter - December, the world-silver penny, verse-lace, etc.

These images are also heterogeneous in structure. Among them, one can single out simple (micro), complex and complex (macro) images. Among the simplest are those where the properties of only one object are unfolding, which carry a certain artistic and aesthetic function (image of December cat, etching trees, etc.).

Such images, which in their structure combine one main and several auxiliary images, refer to complex images. These include, in particular, traditional images ("Winter"), as well as non-traditional ones such as "moon-ship", "green carpet of England", "lace-poem." For example, in the poem "The Green Carpet of England", besides the main image of the Autumn-weave, the author also introduces such auxiliary images as "the carpet of England", as well as its separate components - yellow stubble, brown grooves, narrow streets, fences, tufted multicolored trees, pale winter, embroidered haystack, red hawthorn berries, etc. Here we observe the phenomenon of generating semantics of images.

<sup>2</sup> Zorivchak R. P. "Slovesnyi obraz u khudozhniomu perekladu" [The Word Image in Artistic Translation], *Khay slovo movlene inakshe [Though the Word is Differently Spoken]*, Kyiv, 1982, P. 51-65 [In Ukrainian].

<sup>3</sup> Ohuj O. D. Aktual'ni problemy nimec'ko-ukrayins'koho perekladu [Topical Problems of German-Ukrainian Translation], Chernivci, 2004, 256 p. [In Ukrainian].

<sup>4</sup> Cherednychenko A. Y., Bex P. A. Lingvisticheskiye problemi vossozdaniya obraza v poeticheskom perevodye [Linguistic Problems of Image Recreation In Poetic Translation], Kyiv, 1980, 67 p. [In Ukrainian].

<sup>5</sup> Ivasiuk O. Ya. Teoriya i praktyka virshovoho perekladu (Na materialy tvoriv Marhot Ozbom ta yikh ukrayins'kykh perekladiv) [Theory and Practice of Verse Translation (Based on Margot Osborn's Poems and their Ukrainian Translations)], Chernivci, 2015, 159 p. [In Ukrainian].

<sup>6</sup> Nida E. A. Language Structure and Translation, Standford, California, 1975, 283 p.

<sup>7</sup> Alekseev V. V. "Interpretaciya styhotvorieniya v svietie poeticheskoho perevoda" [Verse Interpretation in the Light of Poetry Translation], *Teoriya i praktika perevoda [Theory and Practice of Translation]*, 1985, N. 12, P.42-48 [In Ukrainian].

<sup>8</sup> Klymenko I. T. "Slovesnyy obraz yak khudozhnya forma zobrazhennya literaturnoho personazhu" [The Word Image As Artistic Form of Literary Personage Depicting], *Problema metodu, zhanru i stylyu v ukrayins'kii literaturi [The Problem of Method, Genre and Style in Ukrainian Literature]*, Dnipropetrovs'k, 1979, P. 31-40 [In Ukrainian].

<sup>9</sup> Osborn M. Saskatchewan and other places, Victoria, Br. Columbia, 1990, 140 p.

<sup>10</sup> Ivasiuk O. Ya. Teoriya i praktyka virshovoho perekladu (Na materialy tvoriv Marhot Ozbom ta yikh ukrayins'kykh perekladiv) [Theory and Practice of Verse Translation (Based on Margot Osborn's Poems and their Ukrainian Translations)], Chernivci, 2015, 159 p. [In Ukrainian].

complex (macro) images. For example, in the poem "Skywriting"<sup>11</sup> we see patterns of land, grasses, furrows, ravens, clouds, wild geese, and, in fact, the spring, which harmoniously combine to create a single artistic whole. In poetry "Prairie Impression"<sup>12</sup>, one can distinguish the images of the sky, the snow that depict the image of the white desert, as well as a world that resembles a silver coin.

Consequently, in the process of poetry translation, it is necessary to take into account the stratification of images in the artistic whole taking into account the concept of iconicity as an integral system that arises as a synergy (interaction) of its subsystems<sup>13</sup>.

Since these or other iconic signs lead to the depicting of the corresponding images imitating the real ones, then in translation the iconic signs of the original language should be replaced by new iconic signs of the language of translation, that is, the decoding should be applied.

In order to achieve a complete recreating of the iconicity of Canadian poetry in Ukrainian, the translator used the decoding of complex images, preserving their dominant characteristics and introducing complex transformations and adequate compensations<sup>14</sup>.

Let's consider more specifically the mechanism of image constructing by the author of the original and the process of possible reconstructing of this image by the translator.

Obviously, an image created primarily for the purpose of emotional influence upon the reader (for the implementation of the artistic and aesthetic function) has a complex structure. In the basis of such an image there is certain information, laid down in the grammatical basis of sentences, that is, at the level of syntagmatics.

This is predominantly information about the deployment of a particular action which is concisely expressed by a predicate in conjunction with a subject. The construction of the image by the author begins at the level of the grammatical basis, when the peripheral verbal seems are implemented, causing certain readers associations. For example, in the poetry of Margot Osborne "Journey"<sup>15</sup> in the grammatical basis "the moon is sailing" the verb "sailing" becomes the basis for building a dominant image of the whole verse. This is due to the fact that in the general context of the verse the reader begins to perceive the moon not just as an astronomical phenomenon, but as a means of travel or travel by sea, that is, as a boat or a ship.

Looking upon the content of the poem, the reader may perceive this journey not only as a figurative depiction of a moon moving through the sky, as by the sea, but also as a certain universality, that is, as a journey of people by the life-sea to their future.

It is important to note that in this example one can clearly trace the close combination of syntagmatic components of the poetic text with epigrammatic ones. Consequently, the grammatical basis appears as the foundation upon which the dominant image or even a certain complex of dominant images of a particular poem will be constructed.

The next stage of such constructing will be creation of peripheral images, which are composed by the introduction of certain words or phrases, mostly nouns in combination with adjectives and / or adverbs. For example, in the poetry of Margot Osborne's "Journey", such images are sky, shrouds, elfin sailors, star harbor lights and landing. In a holistic perception, the whole complex of dominant and peripheral images forms a comprehensive concept of "human life" that can be interpreted through the prism of figurative imagination as the concept of "travel / swimming by everyday LIFE-sea."

Consequently, decoding (recreation) of one or another original image takes place according to the triad scheme:

- 1) analysis of the author's macro images, images and their components;
- 2) reconstruction of author's images by a translator (search and selection of adequate means of decoding);
- 3) synthesis of adequate images or the creation of new images ("Lorelei" by M. Ryls'kyi)

To illustrate the process of image decoding clearly, let's consider the verse of modern Canadian poet Margot Osborne "Journey" in the Ukrainian translation of the author of the article<sup>16</sup>:

Across the wide blue sky the moon is sailing:  
Each night I see her slim white prow put out.  
Hauling her shrouds, behind the darkened church spire,  
I think I hear her elfin sailors shout:  
"Avast and loose that hawser on the starboard!  
Let go the bowline!" Now she is away!  
Among the star's bright harbor lights and shoal buoys  
Sail until landfall with another day!

Actually the title of poetry contains the main concept (macro- concept) - **travelling**. At first we set up a macro image created on the basis of this concept. In this poetry, such a macro-image is "travel-swimming in the sky - sea." Then we determine the individual images that form the indicated macro-image. Here we fix some specific images (moon-ship, stellar moorings, etc.), as well as abstract images (next day, etc.).

These images arise as a result of the implementation of one of the peripheral sems of one or another component of the grammatical basis. Therefore, the next step will be the establishment of the grammatical bases of certain images - the components of the main concept. Such bases are the syntagmatic chains "subject-predicate", which transmit the main information about the deployment of the action in the verse:

The moon is sailing  
Prow puts out  
Sailors shout, sail.

The actual artistic image arises when one of the components of the grammatical basis is used in the figurative sense. Such updating is possible only when constructing non-standard syntagmatic chains.

At the same time new micro-images appear in the translation as a result of the creative collaboration of the

<sup>11</sup> Ivasiuk O. Ya. Teoriya i praktyka virshovoho perekladu (Na materiali tvoriv Marhot Ozborn ta yikh ukrayins'kykh perekladiv) [Theory and Practice of Verse Translation (Based on Margot Osborn's Poems and their Ukrainian Translations)], Chernivci, 2015, P.103–104 [In Ukrainian].

<sup>12</sup> Ibidem, P. 115–116. [In Ukrainian].

<sup>13</sup> Ohuj O. D. Aktual'ni problemy nimec'ko-ukrayins'koho perekladu [Topical Problems of German-Ukrainian Translation], Chernivci, 2004, P. 6; 26 [In Ukrainian].

<sup>14</sup> Ivasiuk O. Ya. Teoriya i praktyka virshovoho perekladu...op. cit., 159 p. [In Ukrainian].

<sup>15</sup> Ibidem, P.109 [In Ukrainian].

<sup>16</sup> Ibidem, P. 109 [In Ukrainian].

poet and translator. They appear as the result of transformations used by the translator in order to compensate the components of both the main and related peripheral images. For example, "wide blue sky" is translated as "boundless sky", and "slim white prow" is decoded as "white ship".

In order to achieve the perfect level of translation, a beginner translator first of all needs to carry out a comprehensive analysis of the source text. At this stage, the translator refers to analytical comprehension of both dominant and peripheral images, as well as to the establishment of their individual components and interrelationships between them. In addition, it seems important to adhere to at least three basic principles:

1) to establish grammatical bases of sentences containing the most important semantic load and transmit basic information of the source text;

2) to identify the dominant and accompanying (auxiliary) images of the source text;

3) to determine the dominant rhythmic and melodic means of the original.

The transitional stage from this analytical study of the source text to its translation, obviously, should be the stage of search and selection of adequate means of decoding of the corresponding components of the original. Actually, at this buffering stage, an abstract schema of the translation analysis of the poetic text will be needed by the beginner translator. In order to develop and improve certain skills in the search for some or other translation means, it is appropriate to apply this scheme primarily at translation workshops, using specific examples of the comparison of the original texts and possible (preferably several) translations of the original.

According to this abstract schema, while comparing the source texts and their translations (or several versions), it should be born in mind that all translation means can be schematically divided into dictionary and non-dictionary means. To dictionary translation means we refer formal correspondences (equivalents) and functional correspondences (analogs) (when several translation options are possible. Non-dictionary means cover all individual interpreter means, that is, different types of transformations, descriptive translation, etc.<sup>17</sup>.

The final stage is the actual decoding, which consists in the synthesis of adequate images or creation of new images.

**Conclusions and perspectives for further investigation.** So, in order to achieve an adequate translation (decoding), one should seek to reproduce the original in its integrity<sup>18</sup>. It is necessary to preserve not the individual components of this whole, but the special combination of them and interaction, in other words, the synergy that leads to the emergence of a unique artistic and aesthetic whole. Only in this case, the translation will really make an impres-

sion on the foreign reader similar to that which was produced by the source text on the readership of the native language<sup>19</sup>.

In addition, it seems that the holistic approach should be used not only for the translation of poetry texts in order to reproduce them adequately, but also to analyze the decoding degree of these translation texts.

In future, researchers need to develop the basics of the holistic translation, which will enable, with objective criteria, to trace **the mechanism of synergy** (interaction) of the components of **the prototext**, as well as the emergence of **metatext**.

**Івасюк О. Декодування іконічності сучасної канадської поезії в контексті голістичного перекладу. Мета дослідження.** У статті описано особливості відтворення іконічності сучасної канадської поезії в контексті голістичного перекладу на матеріалі творчості Маргот Озборн. Тематика наукового пошуку зумовила комплексне застосування **методів дослідження**, серед яких: описовий, порівняльний та голістичний методи, а також семантико-стилістичний та герменевтичний аналізи, що дало змогу встановити основні підходи до декодування іконічності сучасної канадської поезії українською мовою. **Наукова новизна.** Уперше системно представлено основні типи іконічності в поезії Маргот Озборн, а також домінуючі способи їх відтворення у перекладі українською мовою, здійсненому авторкою цього дослідження. Водночас висловлено гіпотезу про необхідність застосування цілісного підходу для декодування віршових текстів, а також для встановлення ступеня повноцінності їх відтворення. **Висновки.** Доведено, що декодування іконічності поезії вважатиметься повноцінним лише при застосуванні голістичного методу відтворення, коли збережено не окремі складники цього твору, а їх поєднання та взаємодію, інакше кажучи, синергію, що веде до появи (емерджентності) неповторного художньо-естетичного цілого.

**Ключові слова:** декодування, канадська поезія, іконічність, голістичний переклад, пост-некласичний підхід, синергія.

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<sup>17</sup> Ibidem, P.61–65.

<sup>18</sup> Ohuj O.D. "Suchasni postneklasychni lnhvistychna teoriya ta praktyka z epistemolohichnoyi tochky zoru" [Modern Post-Nonclassical Linguistic Theory and Practice from Epistemological Viewpoint], *Mova i kul'tura [Language and Culture]*, 2002, Vol.3.1, P.12–19 [In Ukrainian].

<sup>19</sup> Ivasiuk O. Ya. Teoriya i praktyka virshovoho perekladu...op. cit., P.52–53 [In Ukrainian].