

Tsaryk Y. B., Tsaryk H. M.,

Kyiv National Linguistic University, Danylo Halytskyi Lviv National Medical University

THE EPITHETS FROM SHORT STORY “THE SPECTACLES” BY E.A. POE IN THE UKRAINIAN TRANSLATION BY O. MOKROVOLSKYI

О. Мокровольський не лише майстерно переклав сюжет, не втрачаючи високого артистичного значення, але й частково додав нові риси, особливо підібравши експресивно-емоційні значення; переклав універсальною мовою, впоравшись з лінгвістичними перешкодами у мові оригіналу.

Ключові слова: тропи, метафоричні епітети, метонімічні епітети, тавтологічні епітети, іронічні епітети, пояснювальні.

О. Мокровольський не только мастерски перевел сюжет, не теряя высокого артистического значения, но также частично добавил новые черты, особенно подобрал экспрессивно-эмоциональные значения; перевел универсальным языком, справившись с лингвистическими преградами в языке оригинала.

Ключевые слова: тропы, метафорические эпитеты, метонимические эпитеты, тавтологические эпитеты, иронические эпитеты, объяснительные эпитеты.

O. Mokrovolskyi did not only excellently translate the plot without losing high artistic value, but partly added own features, especially having picked up expressively-emotional meanings; translated the text into the versatile language, having mastered the linguistic hurdles in the target language.

Key words: tropes, metaphorical epithets, metonymical epithets, tautological epithets, ironical epithets, explanatory epithets.

Edgar Poe possessed his unique individual style. He was a real master of a short story, and well-known critic, which thought highly, value of the word. He wrote in his critical work “From Marginalia”: “Now, so entire is my faith in *the power of words* that at times I had believed it possible to embody even the evanescence of fancies such as I have attempted to describe” [2, p. 334] A lot of Ukrainian critics have overseen his life paths and creativity: A. Zverev, J. Kovalev, Kira Shahova and Alla Gavrilyuk and others. Edgar Allan Poe (1809-1849) – the American short-story writer. Value of creativity of E.A. Poe is huge, as he was one of very few innovators in the American literature. He stands at symbolism sources and considers as the creator of a detective genre, a literature of adventures goes from him. The ineradicable belief in human mind, spiritual forces of the person, his unbending will, unconquerable aspiration to knowledge lived in Edgar Poe. That is why creativity of the great American writer became a property of the world culture. Both the norm and the deviation are embodied in him [8, c. 188]. Edgar Poe has embodied marvelously and organically that major for Romanticism position of Kant’s aesthetics, that the art idea does not belong to any philosophical concept and up to the end it is difficult to translate it into any language, except metaphorical [10, c. 18]. Alla Gavrilyuk exactly supports this thought with the same words in the book of E.A. Poe “Stories” [10, c. 248]. Having possessed the ability to get into depths of human consciousness, mentality, Edgar Poe found out terrible, extraordinary, and mysterious in human feelings, passions, predilections, defects and weaknesses. In them he also saw plenty of ridiculous. In a short-story “**The Spectacles**” a number of absurd situations were told in the good-natured-comic manner, these absurd situations were made by the bashful young man, who didn’t wish to wear spectacles. Poe thought out extremely funny punishment – the young man had hardly got married to his great-grandmother. In style of his many narrations Poe goes from young American humorous tradition, from folk, of course, deeply transform them.

One of the modes, characteristic for Romanticism and is loved by Poe, – gathering figures and **tropes**, their raising even to excessiveness. Vivid exotic description become as if self-sufficient, geared the action, exposition of some narrations seems as count to longer plot. But such a disposition between vast, detailed, splendour introduction and short description of events is characteristic only for less successful early compositions. He especially used a lot of **epithets**.

Many translators were attracted by Edgar Poe’s style, but this style creates tremendous, unconquerable difficulties during translation. That is why only professional, highly educated translators are needed for representation of “*Poe’s word*”.

Olexandr Mykolayovych Mokrovolskyi is one of the Ukrainian gifted professional translators, who translated the short story “The Spectacles”. I guess that translation is successfully done due to common features that exist and connect both talented persons. Olexandr Mokrovolskyi and Edgar Poe are known to be poets and writers of prose. Precise, weighted word, light harmonic and wideness of figurative understanding of life – difference traits of their works [10, c. 2]. Person of rare philological talent, which knew the Italian, French, English and German languages, O. Mokrovolskyi marks out with his deep knowledge of world writing, his abilities and wide interest in gathering with penetration in secret elements of native language, in spaces of Ukrainian literature [10, c. 4]. In general, Poe also received serious philological education. He knew classical languages, fluently spoke French, read and wrote German, Italian etc. Poe was one of a few poets, who were knowledgeable with mathematics; physics and others exact sciences too [12, c. 9].

However, Mokrovolsky did not only safely translate the plot of “The Spectacles” without losing high artistic value, but partly added own features, especially having picked up expressively-emotional meanings. His translation of the story has already explained the huge meaning of epithet, giving it honour and glory. Mokrovolskyi translated such description:

“... but the form was divine; no other word can sufficiently express its magnificent proportion – and even the *term* “divine” seems ridiculously feeble as I write it” [3],

In the next way:

“... але той божественний стан ... Ні, жодне інше слово не могло б віддати отих **дивних** пропорцій – ба навіть цей **епітет** – божественний – видається мені сміховинно слабким цієї хвилини, коли я це пишу” [12, c. 222].

Edgar Poe used the word “term”, one of the Russian version of translation avoid translating of this word:

“... но фигура была божественна – никакое иное слово не могло бы передать ее дивные пропорции, и даже это кажется мне смехотворно слабым” [11, с. 197].

There are plenty of epithet classifications both semantic and structure, which differ considerably from character and principals, that underlay O.M. Veselovskyi, I.P. Galperin, I.V. Arnold and others.

Semantic groups of epithets

Due to the novelty of created images we want to start our analysis from semantic groups of epithets. According to semantic criteria many scientists classified epithets semantically: V. Lesyn, A. Pulynets, I. Arnold, I. Galperin classified epithets into stable (constant) and individual (new, unexpected word combinations) epithets. A. Veselovsky suggested the following division: stable epithets and explanatory epithets (metaphorical, tautological). A. Koval, A. Lesyn, A. Pulynets, I. Arnold divided epithets semantically into stable (logical, transferred), artistic, (metaphorical, ironical and hyperbolic, epithet oxymoron); and specific (ethical). A. Richards; Z. Kovesces, G. Radden; O. Yemets paid more attention to metonymical epithets. To begin with, **stable or constant epithets** – steady figuratively-poetical determinations of subjects or phenomena, especially are often used in orally-poetical creativity. Such epithets, in the most cases, are used with certain words and somehow “accrete” with these words that are why they sometimes are used without determined word. For example, epithet “*fastidious taste*” [3] Mokrovolskyi translated as “*Вишуканий смак*” [12, с. 227]. Both epithets are used as stable either in English and Ukrainian; besides, combination of words have the same meaning in Ukrainian translation as in the original text. Word “fastidious” means (if we are talking about taste) something elegance, well-matched and maybe high-priced; it is translated into Ukrainian as “Вишуканий” that is suitable for English explanation. Word “taste” means the kind of things that someone likes; it is translated into Ukrainian as “смак” that suits well for English explanation. Another sample is the phrase “*delicate fingers*” [3]. Around the world this epithet become stable a long time ago, since people have started to praised women’s beauty, especially beautifulness of women’s hands and thin, delicate fingers. Mokrovolskyi translates it as “*Тонкі пальці*” [12, с. 223], though word “тонкі” means “thin”, but if we are talking figuratively it acquires meaning of “delicate” (some part of the body (in our case hand) that is delicate is sensitive, attractive and graceful). Some other examples are: “*Burning gaze*” [3] – “*Палючий погляд*” [12, с. 225], “*Early marriages*” – “*Ранні шлюби*” [12, с. 221], “*The fatal knot*” [3] – “*Фатальний шлюб*” [12, с. 241]. Translation sounds harmonically, therefore, Ukrainian variant in its semantic structure contains analogical and original semantic meaning, especially concerning marriages. Language epithets as part of the emotional word-stock of the language have a tendency to become obsolescent. In “The Spectacles” by E. Poe such epithets are: “*Faint smile*” [3] – “*легка усмішка*” [21, с. 226], “*Bright eyes*” [3] – “*сяйливий погляд*” [12, с. 226]. They become obsolescent and we can find them in the vocabularies as stable expressions. Mokrovolskyi’s translation appears well-done due to appropriate Ukrainian equivalents. Emotional elements gradually lose their emotive charge and are replaced by new ones which, in their turn, will be replaced by neologisms. Such was the fate of the language epithet good-natured. That is the fate of many epithets in the language [1, с. 146].

Another distributional model is the **transferred epithet**. Transferred epithets are ordinary logical attributes generally describing the state of a human being, but made to refer to an inanimate object [1, с. 146]. Such transferred epithets are used by Edgar Poe, for example, “*listened with breathless attention*” [3]. The word “breathless” is an adjective in English having an emotive meaning – very attentive, in that case. Mokrovolskyi translated this epithet as “*вислухала все уважно, тамуючи подих*”, using adverb and participle instead of adjective. In that case, there is not extremely exact combination of translated epithet image.

Individual epithets are the epithets that note some unusual and unexpected properties of the objects, subjects and phenomena. For example, Edgar Poe used epithet “*illimitable ecstasy*”, which Mokrovolskyi translated as “*Безмежний тріумф*” [12, с. 226]. Word “illimitable”, which means without any limit or something that is very large in amount, it usually used with words “access”, “amount”, “opportunity”, “use”, but not with a word “ecstasy”. In translation this epithet construction is rendered as “тріумф” (that is very interesting, because word “ecstasy” means feeling of extreme happiness, when word “triumph” means an important victory or success after a difficult struggle). This coinage is even more extraordinary than in the original.

I. Arnold is of the same opinion as A. Veselovskyi and divided individual epithets into three groups: 1) tautological epithets; 2) explanatory epithets; 3) metaphorical epithets. **Tautological epithets** are the kind of epithets that are semantically concerted and emphasize some main property of attributed word [5, с. 90]. For example, word combination “*long night*”, translated by Mokrovolskyi as “*довга ніч*” [12, с. 222], is tautological epithet, because it describes only the main feature of the word “night” (night as usual can be long, short, starry, dark etc). Another sample is “*supreme bliss*” – “*Невимовне щастя*”. “Bliss”, in general, can be supreme (although word interpretation of “supreme” is “найвищий”, Mokrovolskyi translated it as “невимовний”, giving to epithet more tender and pleasant features). **Explanatory epithets** – such epithets point out at some important feature of epithet (that really characterized exactly it), unnecessarily peculiar to all class of subjects that this epithet belongs to [5, с. 91]. As a sample, word combination “*to tell exactly*” [3], translated as “*пояснити достеменно*” [12, с. 223], means that someone tells something exactly, not partially or episodically. “Other examples: “*Absorbing subject*” [3] – “*Всепоглинаючий предмет*” [12, с. 228] “*Miraculous composure*” [3] – “*Дивовижним супокоем*” [12, с. 227]. In **metaphorical epithets** there should be indication of similarity and difference, semantic disparity, violation of well-form. Animistic metaphorical epithets are possible when inanimate subject possesses properties of living creature [5, с. 91], for example, epithet “*weary night*” [3]. Usually night cannot be weary, because it is feature intrinsic to living creatures, but if it is metaphorical epithet in that case the word “night” can acquire features of living creatures. Mokrovolskyi translated this epithet of the Ukrainian appropriate equivalent: “*стомлива ніч*” [12, с. 222]. One more metaphorical epithet is “*hours dreary and innumerable*” [3] – “*поноурі, нескінченні години*” [12, с. 222], of course it is perspicuous that hours (in the direct sense) cannot make you feel sad or bored, hours also cannot be innumerable, because every day has its beginning and ending. Another example is epithet “*spirited note*”, which is

interesting not only because it is metaphorical, it has interesting epithet construction, too. Of course, short informal letter cannot be energetic in usual circumstances. As to the epithet construction Mokrovolskyi used very interesting terms when he was translating this epithet. In Ukrainian it sounds as "*шляхетна цидулка*" [12, с. 230]. This is a very interesting translation, because the word "spirited" means feelings of energy and determination, though word "шляхетна" ("noble") means some moral or generous traits, which denote an admired side of human character. Maybe translator substitutes the adjective "spirited", which was used by the author, by "noble", because, it sounds more melodious and more suitable to the context. The noun "note" means short a informal letter. The word "цидулка" also means a short letter, but belongs to the West Ukrainian dialect. So, we can see that Mokrovolskyi introducing Ukrainian dialectal lexis for the better understanding of the text. "*Noble heart*" is also a metaphorical epithet, but in this case Mokrovolskyi translated it as "*шляхетне серце*" [12, с. 229]. In this case "шляхетне" is a more appropriate equivalent to the original expression, than in the previous case. Others metaphorical epithets used by Edgar Poe and translated by Oleksandr Mokrovolskyi are: "*Electric sympathy*" [3] – "*Електрична симпатія*" [12, с. 220]: "*Electrical impression*" [3] – "*Приголомшливе враження*" [12, с. 233]. These two metaphorical epithets are interesting, because they include one similar word, which has two different meanings. Word "electric", which means something that produced by electricity, or used for carrying electricity or one more meaning is making people feel very excited, Oleksandr Mykolayovych translated as "*електрична*", so it is suitable translation. Mokrovolskyi translated word "electrical", which means something that is related to electricity or using electricity, as "*приголомшливе*". In my opinion, Mokrovolskyi choose such way of translation, because he wanted to emphasize expressively-emotional sense of these epithets.

V. Lesyn and A. Pulynets divided epithets into ironical epithets and hyperbolic epithets. **Ironical epithets** are the epithets based on the simultaneous realization of two logical meanings – dictionary and contextual, but the two meanings stand in opposition to each other [1, с. 133]. As a sample Poe used such ironical epithet as "*a respectable name*" [3] translated by Mokrovolskyi as "*респектабль прісфішише*" [12, с. 239] (Oleksandr Mykolayovych translated this epithet in such way in order to convey French accent of madam Lalande, who did not speak English fluently). This is ironical epithet, because author as if poked fun at listed surnames of ancestors of the main hero: Froissart, Croissart, Voissart, and Moissart, they (surnames) all are alike between themselves and when Poe was telling about genealogy of Napoleon Bonaparte he used ironical epithets.

Edgar Poe also used ironical epithets in form of questions and addresses. For example, question "*What, in the name of everything hideous, did this mean?*" [3] – "*В ім'я всього відворотного – що це?*" [12, с. 238] is the ironical epithet, which expresses big astonishment and ironical humour. It is not hard to notice that Mokrovolskyi translated word "hideous" as "відворотний", though word "hideous" means something or someone extremely unpleasant or ugly and translates in Ukrainian as "огидний", "бридкий", "потворний", but not as "відворотний" ("repulsive"). So, O. Mokrovolskyi again used his arbitrary translation for emotional strengthening in this ironical epithet. Ironical epithets, which appeared in the roles of addresses, are: "*You villainous old hag*" [3] – "*Лиха стара відьма*" [12, с. 238]; "*Ineffable old serpent*" [3] – "*Стара гадюко!*" [12, с. 239]; "*You old fright*" [3] – "*Стара поторочо!*" [12, с. 238]. Addresses, which are expressively-emotional and show their relation to the subject or to the object, are related to the epithets too. Arnold said that "epithets are functioning as attributes, adverbial modifiers and addresses" [5, с. 88]. Mokrovolskyi achieved the ironical effect, having put up thorough vocabulary in translation of these appeals. I must admit that recreation of these stylistic devices need wide fantasy from the translator in order to imagine the hero's irritation and anxiousness. One more interesting Poe's phrasal epithet is "*consigning to the innermost regions of Erebus*" [3] there is not less interesting Mokrovolskyi's translation: "*послати до найглибшої ями пекла*" [12, с. 223]. This epithet is both ironical because character of the narration pronounced it with funny irritation and **metonymical**. However, T. Onopriyenko noticed that metonymy is the least expressive from all the trope [4, с. 4].

O. Yemets said that metonymy of attribute has not yet investigated sufficiently in his article "Stylistic and conceptual aspects of metonymical epithets functioning in fiction". Z. Kovacs and G. Radden defined that metonymy is "a cognitive process in which one conceptual essence – theme – replaces with another conceptual essence – image – in the frame of one sphere" in "Developing a cognitive linguistic view". G. Lacoff, M. Johnson gave the example of symbolic metonymy "dove for holy spirit" ("голуб замість святого духа") in the article "Metaphors We Live by". Understanding religious and cultural concepts is very important in symbolic metonymy. O. Yemets admitted that "the authors, J. Dubua, F. Edelynetc, of "General rhetoric" divided metaphors into two types – metaphors in praesentia and metaphors in absentia. It is possible to define the analogical phenomenon and in attribute metonymy – metonymical attributes in praesentia, in which image of the trope is present and metonymical epithets in absentia, in which image of the trope is absent [7, с. 2]. However, metonymical epithets in Poe's work are metonymy in absentia.

Let continue the analysis of phrasal epithet – "*consigning to the innermost regions of Erebus*" – the main hero said it when wanted to express contemptuously his negative attitude to his friend. So, Mokrovolskyi, understanding mythological and cultural aspect of this epithet, translated it metonymically. Therefore, "the innermost region of Erebus" and "the innermost hole of hell" have the same conceptual essence. Of course, as ironic epithet expresses negative estimate and has mockingly-disdainful character.

Whomsoever O. Mokrovolskyi translates, he always shows extraordinary feeling of style. Especially, it is concerned the translation of new, unexpected word combinations. He "dresses the undistorted spirit of the original into absolutely fitting perfectly embroidered clothing of the Ukrainian word" [13, с. 4]. Epithet belongs to stylistic phenomena of deep semantic filling that often are underestimating by critics or researchers.

Axiological function of epithet's construction, which is the most characteristic feature of it, makes epithet one of the most efficient factors of creation of original verbal/oral forms that open brightly the world of the author's imaginary in front of the reader. We can see author's subjectivity, when we are characterizing his epithets, because in epithets we can observe author's creative individuality, his life experience and poetical ripeness.

For example, the epithet "*exquisite*" E.A. Poe had used three times, but O. Mokrovolskyi found different translation

every time. Oleksandr Mykolayovych used well-matched synonyms that expressed strongly emotional impression instead of using the same words for translating word “exquisite”: “*The most exquisite tournure*” [3]. – “*Такої витонченої постави*” [12, с. 222]; “*Exquisite symmetry*” [3] – “*Чудесні обриси*” [12, с. 222]; “*Exquisite fingers*” [3] – “*Незрівняною рукою*” [12, с. 229]. Conceptually-esthetical significance of epithet construction as a form of realization in artistic speech of semantic category causes the aim of this research – to define translator’s strategy of the achievement.

However, in another place translating from the English language, Mokrovolskyi tried to recreate very exactly the structural picture of epithet, having even agreed somewhere to lose it, but his translation did not suffer from it, for example, “*a savor of downright foppery and affection*” [3] Mokrovolsky translated as “*Просто дженджик, та й годі*” [12, с. 221], other examples: “*lovely a woman*” – “*Вродливицю*” [12, с. 239]; “*the bills presented a very rare attraction*” [3] – “*Афіші наобіцяли стільки звабливого*” [12, с. 221]; “*my rudeness*” [3] – “*нечемну поведінку*” [12, с. 229]; “*impropriety*” – “*непристойну витівку*” ; “*age*” – “*старечий вигляд*” [12, с. 221]; “*my affluence*” – “*чималі статки*” [12, с. 229]; “*these few*” [3] – “*жменька людей*” [12, с. 229]; “*had not scorned my proposals*” [3] – “*не відкинула презирливо моїх пропозицій*” [12, с. 229].

Therefore, working in area of the nonrelated languages, O. Mokrovolskyi did not exchange original epithet construction on the Ukrainian analogs (if even they exist), but tried to recreate semantic of word-image, adding something own, for example: “*some mystery*” – “*Яксь нерозгадана тайна*” [12, с. 223]; “*a reproof to the hoax – a sitting to the epigram of the deception*” [3] – “*Пікантний ключик до всієї містифікації – аби ефектніше допекти*” [12, с. 241].

In author’s creativity we can see with the naked eye erudition of the translator, who stays in creative contact with distant and various epochs of world culture. Inclination of O. Mokrovolskyi to traditional forms also leads out from his education. Dmytro Pavlychko admitted that Mokrovolskyi has his own choice of “everlasting themes”, his skill to dub them with modernity. His soul tries to establish connection with the soul of the nature, and these attempts of getting on well between them pass successfully. No doubt, this is the man, who often extracts feelings from unexpected thought. In his philosophical major are many bitter notes. One thing is undoubting – his translation, in our modern literature, takes its own visible place. The Ukrainian Literature Encyclopedia says that “Mokrovolskyi’s compositions differ with their equilibrium of thought, deepen in elements of word and language” [13, с. 402].

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