

- Money is like water. Today you still have it, but nobody knows If you would have anything in your purse tomorrow;
- Money has power over men;
- Money is not so powerful. Money can't buy everything;
- One should spend their money rationally, etc.

As for negative attitude to the concept „money / wealth“ it should be marked out that for Belarusians work and diligence are considered to be the main ways of earning money in comparison to the members of American culture, who mainly count on good Fortune in such a case. The analysis of English proverbs shows that money needs be counted. Russian proverbs teach you to be always aware of your savings.

## REFERENCES

1. Даль, В. И. Пословицы русского народа / В. И. Даль. – М. : Эксмо-пресс, 2000. – 616 с.
2. Кунин, А. В. Англо-русский фразеологический словарь / А. В. Кунин ; лит. ред. М. Д. Литвинова. – 4-е изд., перераб. и доп. – М. : Рус. яз., 1984. – 944 с.
3. Лепешаў, І. Я. Слоўнік беларускіх прыказак / І. Я. Лепешаў, М. А. Якаўцэвіч. – Мінск : Беларуская навука, 2002. – 511 с.
4. Лепешаў, І. Я. Фразеалагічны слоўнік беларускай мовы / І. Я. Лепешаў. – Мінск : Беларуская энцыклапедыя, 2008. – Т. 2. М-Я. – 968 с.
5. Лепешаў, І. Я., Фразеалагічны слоўнік беларускай мовы : у 2 т. / І. Я. Лепешаў. – Мінск : Беларус Энцыклапедыя імя П. Броўкі, 2008. – Т. 1. А-Л. – 672 с.
6. Ожегов, С. И. Толковый словарь русского языка: 80000 слов и фразеологических выражений / С. И. Ожегов, Н. Ю. Шведова ; РАН. Ин-т рус. яз. им. В. В. Виноградова. – 4-е изд., доп. – М. : Азбуковник, 1999. – 944 с.
7. Collins Cobuild Dictionary of Idioms. The University of Birmingham. – Harper Collins Publishers, 1995. – 493p.
8. Longman Dictionary of English Language and Culture. – Longman House, Harlow, Essex, 1992. – 1528 p.

UDC 821. 161. 3 Богданович : 81' 25

**RENDERING TROPES IN THE TRANSLATION OF THE POEMS BY MAKSIM BAH DANOVICH FROM BELARUSIAN INTO ENGLISH DONE BY WALTER MAY**

**KATSIARYNA BISHAVETS, VERA HEMBITSKAYA-BORTNIK**  
**Polatsk State University, Belarus**

*The article centers on rendering tropes in the translation of Maksim Bahdanovich's poems from the Belarusian language into English done by Walter May. The author of the article notes, that the translator was very accurate in rendering original tropes. To render tropes and stylistic figures Walter May uses mainly transposition and finding either a full or a partial equivalent.*

From year to year one can observe the process of globalization breaking down language barriers and the number of international contacts increasing. At the same time the interest in the cultural heritage of different nations, in particular in national literature, is growing.

Literature is and was one of the most reliable sources for acquiring knowledge about the world around us. It represents a mediated picture of the world that is created with the help of language signs, reflecting a subjective viewpoint on the objective world [4].

While working on a literary work, the author sends some encoded "signs" to the reader. These signs express in the form of words the author's opinion either on the problem discussed in the text or on the world of things in general. An idea of the author's gets an original form, so the components (the idea and the form) are in special relations to each other building up an inseparable whole. The components work together both to produce a fascinating effect on the reader and evoke a rational and emotional response towards the author's message [2].

The author communicates straight with the reader and the translator plays the role of a mediator. Therefore the impression that a translated literary work will leave after reading almost completely depends on how well the interpreter will analyze both the surface and the underlying structures of the original text and how well the translator will be able to render the text into the target language.

If there is a need to render a trope the interpreter should take into account whether its absence can influence the reader's ability to get the author's message. Sometimes tropes can be omitted when it doesn't prevent from getting the idea of the text. But in most cases indifference to trope translation can lead to false interpretation of the whole writing.

A famous Ukrainian translator and a full professor at Taras Shevchenko National University of Kyiv G. Miram notices, that "translation means a constant search for both uncommon ways and unpredictable decisions

that are not fixed in books..." [3, p. 53]. Literary translation is often compared to the process of writing itself. It requires both literary talent and the knowledge of all the peculiarities of the system of the target language and a sort of practice of using literary terms and stylistic devices as well. "A professional translator... is neither a handworker nor copyist, but an artist..." [5, p. 2].

The acquaintance with Russian and especially with Belarusian culture for a 35-year-old primary school teacher, who had never thought to become a translator at all, was significant, to some extent crucial. W. May, who by the time of his travel to the USSR in 1962 had already been upset about the Americanization of British society and culture of that time, after his return signed a contract with the British-USSR newspaper "*The Moscow*" and started working as an editor there. Moreover, he began to think constantly about settling down in the USSR.

Both W. May's published translations of the literary works written by the Soviet authors and his anthology "My Fair Land of Belorussia" (it appeared in the UK in 1979) were met coldly by the British audience then. In the process of composing the anthology translator's fantasy was kept down by the censure of the USSR. He hardly could even stand his point, when he dealt with Soviet editors. The names of all the poems (as well as the names of poets) in his book were transliterated from Russian but not from Belarusian, because the national language of the USSR was Russian. As a result of the power of Soviet censure we can read May's "*Levonikha*" instead of the easy-going variant "Lyavonikha" from the poem of the same name. Transliteration issues recommended for all of the translations done by Progress. Svetlana Skomorokhova notes, that "it is not surprising that May's suggestions for Belarusian transcription of names (h instead of Russian g, w instead of ŭ, etc.) were too novel (and ideologically dangerous) for the time and were rejected at once [6, p. 227].

To render tropes and stylistic figures while translating the poetry of the Belarusian poet M. Bahdanovich W. May uses different translation methods – transposition, finding either a full or a partial equivalent. From time to time he compensates a missing lexical unit in the language system of the target language by means of descriptive translation.

As differences in the language systems of Belarusian and English (except for their national-oriented nature) are only occasional, the majority of dead metaphors were translated by means of selecting a full equivalent in the target language:

...Я ведаю, што там <u>агонь дрыжыць</u> пад ёю... → (from the poem " <i>Халоднай ноччу я ў шырокім цёмным полі</i> ")	...I know that <u>fire still trembles</u> 'neath the ashes... (from the poem " <i>One cold night upon the field's expanses</i> ")
... <u>Марозам калючым твар пякло</u> ўсё крапчэй... → (from the poem " <i>Мне снілася</i> ")	... <u>The frost</u> more bitterly <u>burned and stung</u> my face... (from the poem " <i>In my dreams</i> ")

The personal pronouns "яна", "ён" used to indicate animals, insects, and so on can be regarded as a peculiar feature of Belarusian worldview. Whereas, for the English language and culture this phenomenon is uncharacteristic and unusual. Animals are referred to as "he" and "she" in British folklore and in literary works. It is considered to be an example of *personification*. W. May preserves referring to animals as "he" and "she" in his translations:

А <u>матылёк</u> ужо ня б'ецца: Табе ахвара <u>ён</u> , краса! → (from the poem „ <i>Свяча бліскуючая ззяе</i> ”)	The moth <u>his</u> wings no longer beats, Beauty, he gave <u>his</u> life for you (from the poem „ <i>The gleaming candle shines and strives</i> ”)
-------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------

But sometimes we can come across such variants of translation of tropes that differ strongly from the original ones:

Чорны пух <u>тваіх загнутых брывянят</u> → (from the poem „ <i>Лявоніха</i> ”)	Your black eyebrows, <u>like a horse-shoe arch</u> (from the poem „ <i>Levonikha</i> ”)
-----------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------

The epithet "загнутыя" is translated by the simile "like a horse-shoe arch", which can create for those, who will read the poem in English, a funny image of the person described in the original poem. At the same time the original metaphor "чорны пух брывянят" was not rendered at all.

Translation of poetry is a particular challenge for translators because of its specific form that is organized according to the rules of versification. The poetic form is one of the most significant semantic elements that are often used to make the whole poem sound more expressive to influence readers' aesthetic impression. Moreover, while translating poems, the translator has to constantly find non-standard solutions in order to achieve harmony of rhythm and rhyme. W. May used to say that he paid much attention to preserving the rhythm of the original poem. My comparative analysis of the original poems by M. Bahdanovich and W. May's translations shows, that

the translator was sincere and he was very precise in preserving the rhythm and rhyme patterns of the poems by the Belarusian author.

Зласлівы, бессардэчны, хцівы,  
Такі здрадлівы.  
Для ўсіх чужы, зусім чужы... →  
(from the poem "Мяжы")

--/ --/ --/ --  
--/ --/ --

Untrusting, heartless, avaricious, chilled,  
And so ill-willed  
For all a stranger, totally strange...  
(from the poem "Borders")

--/ --/ --/ --  
--/ --/ --

Analyzing W. May's translations of M. Bahdanovich's poems we can find excellent examples of rendering *alliteration*. This is one of them:

Правёў ён скібы на раллі,  
Ён рэйкі пралажыў чыгунак... →  
(from the poem "Споўненая абяцанне")

And laid the furrows in the earth,  
And ran the rails of iron roads...  
(from the poem "Fulfilled Promise")

In M. Bahdanovich's poem "Sonnet" ("Санет") the poet compared allegoric Belarusians to "dry grains" which are still full of their vital power. The translator created his own genuine simile. He tried to render the pragmatic meaning of the adjective «засохшыя» and changed it in the English variant into the adjective with a similar connotation – "dust" that brought to his target text a note of poetry without destroying the surface structure.

"...Хоць зернейкі засохшымі былі, усё ж такі жыццёвая іх сіла..." →  
"...The seeds were dust as dry, but still were sound, and vital power within themselves could save..."

By and large, the translator tried to render the allegoric portrait of Belarus created by M. Bahdanovich with very minute transformations of both the surface and the underlying structures of the original text. W. May managed to convey the key idea that emphasizes how persistent the Belarusian folk are.

To sum up, I should say that the translations of the poems by M. Bahdanovich done by W. May are adequate. The translator was very accurate in rendering original tropes trying to make a similar aesthetic and emotional impact upon the readers of the Belarusian poet in English.

#### REFERENCES

1. Багдановіч, М. Маладзкік / М. Багдановіч. – Мінск : Выд. «Беларусь», 1968. – 292 с.
2. Мечковская, Н. Б. Семиотика: Язык. Природа. Культура. Курс лекций : учебн. пособие для студ. филол., лингв. и переводовед. фак. высш. учебн. заведений. / Н. Б. Мечковская. – М. : Издательский центр «Академия», 2004. – 432 с.
3. Мирам, Г. Э. Профессия: Переводчик / Г. Э. Мирам – К. : «Ника-центр», 1999. – 160 с.
4. Огнева, Е. А. Художественный перевод: Проблемы передачи компонентов переводческого кода : моногр. – 2-ое изд., доп. – М.: Эдитус, 2012. – 234 с.
5. Чуковский, К. И. Высокое искусство / К. И. Чуковский. – М. : Советский писатель, 1968. – 256 с.
6. Skomorokhova, S. «Arising from the depths» (Kupala): a study of Belarusian literature in English translation / S. Skomorokhova. – PhD thesis, University of Warwick, 2012. – 347 p.
7. May, W. Fair Land of Byelorussia [Электронный ресурс] / W. May. – М. : Прогресс Паблишерс, 1976. – 1 электронный оптический диск (CD-ROM). – (Антология современной белорусской поэзии).

UDC 821.111 (73) – 32

#### THE SIMILAR ASPECTS IN NATHANIEL HAWTHORNE'S AND JAN BARSHCHEVSKY'S SHORT PROSE

**EKATERINA BLAGODYOROVA**  
Polotsk State University, Belarus

*The analysis of N. Hawthorne's tales and sketches and J. Barshchevsky's prose has revealed that they contain several similar features. The American and the Belarusian writers of the Romanticism period demonstrated the aspects of ecological thinking, the both of them were interested in the theme of human*