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Днепропетровский национальный университет имени Олеса Гончара***CONCEPT "NATURE" IN POETIC TEXT AND ITS REFLECTION
IN TRANSLATIONS****КОНЦЕПТ «ПРИРОДА» В ПОЕТИЧНИХ ТЕКСТАХ
ТА ЙОГО ВІДОБРАЖЕННЯ В ПЕРЕКЛАДАХ
КОНЦЕПТ «ПРИРОДА» В ПОЕТИЧЕСКИХ ТЕКСТАХ
И ЕГО ОТОБРАЖЕНИЕ В ПЕРЕВОДАХ**

У запропонованій статті на ґрунті віршованого тексту досліджено складний і багатокомпонентний концепт «природа». До пошуків спонукає той факт, що будь-яка точна дефініція даного концепту навряд чи можлива, оскільки «природа» належить до так званих гуманістичних систем, що включає людину, а, відповідно до сучасної логіки, визначення подібних систем не відповідає високим стандартам точності і строгості. Концепт завжди поєднаний з певною галуззю знань, тобто з конкретним тематичним полем. Тільки ті якості і властивості предмета, які є істотними для певної області людської діяльності, включаються в концепт. Отже, одна і та сама реалія, розглянута в різних сферах діяльності людини, буде мати в якості відповідності різні риси концепту.

Мелодійні та ліричні, часом дуже похмурі і неквапливі, а часом надзвичайно енергійні, яскраві і незабутні поетичні твори Емілі Дікінсон свідчать про унікальність світогляду поетеси, усамітнення якої надає їй можливості більш глибоко замислитися над сенсом життя. Відповідно, домінантною темою поетичних текстів Е. Дікінсон є втілення сутності всесвіту у природі, в найближчому оточенні – мікрокосмі, який є проекцією макрокосму з усіма його складовими. Залучені до аналізу її віршів елементи семантичного, лінгвостилістичного, концепторного та порівняльного методів дозволяють наблизитися до сутнісних складових великої таємниці, яка має назву *природа*.

Предметом особливої зацікавленості в дослідженні постають мультилінгвальні зразки перекладів віршів Е. Дікінсон та їх потенціальні можливості щодо збереження сутності питомого концепту.

Ключові слова: концепт, лексико-семантичний варіант, природа, індивідуальний стиль, символ.

В данной статье на материале отдельных поэтических произведений рассмотрен сложный и многокомпонентный концепт «природа». Научному поиску способствует тот факт, что любая точная дефиниция данного концепта едва ли возможна, поскольку «природа» относится к так называемым гуманистическим системам, которые включают человека, и, в соответствии с современной логикой, определение подобных систем не соответствует высоким стандартам точности и строгости. Концепт всегда объединен с определенной отраслью знаний, то есть с конкретным тематическим полем. Только те качества и свойства предмета, которые являются

существенными для определенной области человеческой деятельности, включаются в концепт. Таким образом, одна и та же реалья, рассматриваемая в различных сферах деятельности человека, будет иметь в качестве соответствия различные черты концепта.

Мелодичные и лирические, иногда хмурые и неторопливые, иногда необыкновенно энергичные, яркие и незабываемые поэтические произведения Эмили Дикинсон свидетельствуют об уникальности мировидения автора, удивление которой дает возможность глубже задуматься над смыслом бытия. Соответственно, доминантной темой поэтических произведений Э. Дикинсон является воплощение сущности мироздания в природе, в ближайшем окружении – микрокосме, который является проекцией макрокосма со всеми его составляющими. Применение различных методик анализа поэтического текста позволяет приблизиться к сущностным составляющим великой тайны *природы*.

Предметом особого интереса в исследовании выступают мультилингвальные варианты переводов стихотворений автора и их потенциальные возможности в плане сохранения сути искомого концепта.

Ключевые слова: концепт, лексико-семантический вариант, природа, индивидуальный стиль, символ.

The given article offers an attempt to study such complicated and multi-component modern concept as “nature”. The research is grounded on the material of selected poetic works by E. Dickinson. The scientific push lies in the fact that any definition of the given concept is hardly possible, as “nature” belongs to the so called humanistic systems which include a human being, thus, in accordance to the modern logics, definition of these systems does not meet high standards of accuracy and correctness. Concept is always connected with a certain branch of sciences, in other words – with a concrete thematic field. Only those sides and features of an object, which are crucial for a certain field of human activity, are included into concept. It means that on and the same phenomenon viewed in different spheres may have different conceptual features.

Melodious and lyrical, sometimes sad and melancholic, sometimes energetic, bright and unforgettable poems of Dickinson indicate the uniqueness of her imaginative world. She lived a life of a hermit which allowed her to think deep on the sense of being. One of the dominant topics of Emily Dickinson’s poetic works is the reflection of Universe in the microcosm of Nature – the nearest environment which surrounds the poet. Different methods of analysis applied to the research gave an opportunity to move closer to the essence of that great mystery which we call “nature”.

The subject of a specific interest in the research is multilingualism in translation. The article views different translation variants of Dickinson’s poetry and studies their potential in the poetic utterance of “nature” preservation.

Keywords: concept, lexico-semantic variant, nature, individual style, symbol.

At the end of the XX century it appeared urgent to determine content side of a language sign, to show the connection between language and culture, and to express specific perception of a notion by particular ethnic group. Thus, the term *concept* arose. This term was coined in 1928 by S. O. Askoldov in his article “Concept and Word” [1, c. 279]. Initially *concept* was synonymous to *notion*. It is reflected in “Linguistic literature dictionary”, which interprets these terms as synonyms ones [4, c. 120]. At present these terms are no longer considered as identical points, but as those which even belong to different sciences: “notion” is a term from Logics and Philosophy, while “concept” is used by culture studies [8, c. 20]. N. Yu. Shvedova defines concept as “... content side of a word sign..., which is supported by the notion, and which belongs to mental, spiritual or material sphere of human’s existence” [7, c. 97].

Having acquired a non-ordinary scientific interest, *concept* also attained extensive conceptual area, where there are such notions, as *field* and *sphere*. A. M. Prykhodko defines *concept sphere* as the higher system which includes the lower spheres (subsystems); all mental units are arranged as certain subsystems which are formed according to the principles of structure, relation and hierarchy with their ultimate points *concept sphere* and *concept* and the relation between them is made via concept field [6, c. 97].

The given article offers an interpretation of the concept *nature* in a language model of the poetic world of Emily Dickinson. This concept has been put into the focus of the research because *nature* is special for the English model of world. Besides, it is an indispensable part of Emily Dickinson's poetic arsenal. The poet takes into consideration different aspects of the concept: from those representing elements and powers to those describing the minutest things.

Emily Dickinson is considered to be among the most prominent XIX poets in America. She launched a challenge to literary conventions of those times, as her poetry did not correspond to the established traditions or canons. She became famous posthumously and her creation influenced the development of the poetry written in the English language of the XX c.

Emily Dickinson wrote free verse, but occasionally one can find rhymes in her poems. The rhythm and intonation can break and interrupt. Her images are metaphorical and even dark, they require deciphering. Complicated world arises in the poet's works but her poetry is not descriptive and it seems that it is overwhelmed with inner energy. All these facts make her poetry both enigmatically attractive and mysteriously difficult for translators. The second aim of the research is to study Emily Dickinson's poetic multilingual translations in order to outline potentials in preserving individual features of the original.

Our research has proved that one of the dominant topics of Emily Dickinson's poetic works is the reflection of Universe in the microcosm of Nature – the nearest environment which surrounds a poet. Melodious and lyrical, sometimes sad and melancholic, sometimes energetic, bright and unforgettable poems of Dickinson indicate the uniqueness of her imaginative world.

As it was mentioned above, from the scientific point of view *the concept* itself is a complicated phenomenon. What is more, the *concept nature* is a multicomponent one. As many researches stress, its single definition is hardly possible, because *nature* is a humanistic system without sharp standards or borders (I. S. Shevchenko) [5, c. 72], while *concept* as a notion is always connected with a definite field of knowledge and concrete thematic field (N. A. Koudynova) [5, c. 73].

As a theoretical ground helping to outline structural components of *the concept "Nature"* in Dickinson's poetic works the approach offered by O. O. Zhykhareva [3, c. 97]. has been chosen. Ukrainian philologist singles out five basic lexico-semantic variants (LSVs) of the word *nature* in modern English depending on what seme is foregrounded. Under lexico-semantic variant we understand a minimal two-side unit of lexico-semantic system which provides transition from the language system to its realization in speech.

LSV 1 is presented by the words that define material world and its phenomena; powers and processes of nature that control material world; those phenomena that represent material world though are not controlled by the man if compared to the phenomena that are the part of civilization. Here such semes are actualized: material

world (nature, cloud, fire, sky, waters); processes, powers, phenomena of material world (storm, flakes, night, lightening).

LSV 2 represents the state of nature, wild, primitive, untouched, intimate landscape. The structure of this LSV is presented by the semes untouchedness, wildness, natural landscape (land, sea, river, brooks).

The components of LSV 3 come from the world of living objects. Thus, these are not only nature and its phenomena (its parts), but also the man as a living being.

LSV 4 incorporates the laws that control not only the world, but also the man (whirl, sun, fish (as food)).

LSV 5 represents wild animals and plants, their life, and also earth and stones, mountains, trees, weather conditions – the system of existence of the animate and inanimate beings.

It has been stated that LSV 1 (“the world of material objects”) in the poems of E. Dickinson is not widely presented. The examples are: *barn, rut, fortress, train, fence, roof, fregates*.

At the same time LSV 5 (according to Zhykhareva’s classification – “natural world”) is represented by the following constituents: *morning’s beam (beam), cloud, fire, waters, gale, storm, extremity, whirl, flakes of snow, dew, lightening, rainbow, amethyst, pearl, whirr, tune*. We also concluded that these two variants closely correlate with each other because for Dickinson material is also natural and vice versa.

Emily Dickinson’s poetic language uniqueness allowed us to pick out numerous components which build up LSV 2 (“an untouched natural landscape”): *land, sea, river, brooks, hill, bog, mould, wood, pools, grass, flower, daisy, twig, orchis, bulb, plain, sand, tide, dandelion, moss, tomb, moor, heather, billow*.

The largest lexico-semantic variant of *the concept “nature”* on the grounds of analyzed Dickinson’s poetic works is LSV 3 (“the world of living creatures”): *bird, robin, bumble-bee (bee), insect, fish, mermaid, peacock, spider, butterfly, dog, mouse, cocoon, worm, platoon, regiment, dweller, peasants, he, us, me, thou / thee, population, platoon, commander, children, man, kinsmen*. This variant is mainly represented through birds, animals and insects, but very few human beings, though.

Twice as smaller as the previous two LSVs is variant 4 (“universe”): *sun, summer, day, night, nature, season, heaven, hell, sky, West, immortality, God*.

Thus dominant LSVs of *the concept “Nature”* in E. Dickinson’s poetry are “the world of living creatures” (27 linguistic units) and “an untouched natural landscape” (24 units), next by plenitude goes “natural world” (17 units), “universe” (12), “the world of material objects” (7).

Multilingual aspect of *the concept “Nature”* representation is reflected through the comparative analysis of the existing German, Russian, rarely Ukrainian and Polish variants of Dickinson’s poems.

The most well-known feature of Dickinson’s “poetic handwriting” is capital letter applied freely – with the help of this technique the writer stresses significant objects of *the Nature*.

This important detail, unfortunately, is impossible to be preserved in German written translations, because of the peculiarity of this language where all nouns begin with uppercase letters. In the original of Dickinson’s “*Hope is the Thing with feathers*” capital letters are applied to the following important objects: “*Hope*”, “*Gale*”, “*Bird*”, “*Sea*”, “*Extremity*”, “*Me*”. In translation of W. Aue this marker is leveled by all other nouns: “*feathers*” – “*Federding*”, “*soul*” – “*Seele*”, “*words*” – “*Worte*” and so on.

The very *concept* “*Nature*” is fully preserved in German, unlike Russian translation by S. Dolgov, where none of the capital letters is saved. Besides that, some constants of the “*Nature*” *concept* are changed in Russian: “*feathers*”(characteristic of “*Bird*”, LSV 3) is translated by S. Dolgov as «окрылённо» – by a different part of speech and with a stylistic shift, and in translation by V. Chistiakov this conceptual unit is lost completely: «Люблю надежду я свою: / Без слов в душе поет».

Among the poems analyzed in our work the most popular among translators appeared the masterpiece “*The Sky is Low ...*” (*W. Aue, V. Markova, Ye. Lynetska, T. Kazakova*). All variants almost completely satisfy pragmatic aims of the original and don’t ruin its genre and stylistic features.

Though, the most, maybe, disputable spot of the original (“...*the Clouds are mean...*”) has some discrepancies: “*Wolken drohn*”(пер. В. Аю – fixed phrase in German, unlike Dickinson’s genuine metaphor); «Туча жадна», (*V. Markova*); «Тучи хмуры», пер. Ye. Lynetska), in our opinion, loses some individual features, preserved by T. Kazakova: «... нищевродство туч».

Dickinson’s original “*rut*” (LSV 1) is translated in German as *Weg*, in Russian as «колея», «желоб», «путь», (LSV coincides), while other representative of the *concept* “*Nature*” – “*barn*” in translation by Ye. Lynetska is replaced by a specific, marked by different culture word «Конек». In T. Kazakova’s translation this unit of LSV 1 is lost: «Не знает, где ей ляжет путь / И мечется снежинка».

The loss of other LSV’s component is observed in the German translation: “*A Narrow Wind complains all Day*” – “*Der Wind, verzwängt, verflucht sein Teil*” (“*Teil*” – «частина цілого»). An indicator of LSV 4 – the word *Day* is also absent in both V. Markova’s («Мелочный ветер – в обиде на всех – / Плачется – нелюдимый») and Ye. Lynetska’s translations («А Ветер про свои обиды / все поет, поет нудно»); it has been preserved only T. Kazakova’s variant, though capital letter is lost: «И ветер поет целый день ...».

Besides capital letters, E. Dickinson’s poetry is also characterized by a prevailing symbolic image of a Daisy. It is present in a great lot of poems and brings a valuable component to the *concept* “*Nature*”.

Though in translations by L. Sytnyk and B. Beriev this meaningful *Daisy* is changed into a neutral word *Цветок*. But the Ukrainian translator N. Volna preserves it:

Стокротка вслід за Сонцем йде –

Жде, аж Осяйний не зайде –

This translation is also successful in saving of other components of the *concept* “*Nature*”: *West* – *Заход*, *Amethyst* – *Аметист*, *Night* – *Ніч*.

It appears that *Amethyst* (important features: capital letter, symbolic image of night) is changed into *Агам*, what is more – in B. Beriev’s variant (2012 p.) it disappears, been replaced by association: «чтоб с хладом сумрака мне слиться / довольной участью своей!».

A slight semantic shift is observed in translations of LSV 4 representatives: the word *West* is «закат» in all three variants, *Night* is «полночь» (L. Sytnyk), «сумрак» (B. Beriev, 2015 p.) – a prevailing image of *Night* – representative of the *concept* “*Nature*” has been changed.

Definitely, these shifts don’t ruin the features of the *concept* “*Nature*” in Emily Dickinson’s poetry, but her style partly loses its uniqueness.

The given observations underline the challenge, which translators of poetry often face, namely: whether to save or sacrifice something from the origin. For example, the

above mentioned *Azam* is a rhyme to *zakam*.

To overall we should say, that *concept Nature* in E. Dickinson's poetry is an integral part of her idiosyncrasy. It is represented by numerous lexical units, mainly nouns and overlaps other major concepts of her poetry, for example it meets *Death*. It has been proved by the analysis of two prominent poems: "*I DIED for beauty, but was scarce*" and "*My life closed twice before its close*".

The research has proved that poetry of E. Dickinson is a masterpiece of universal character. It is an everlasting story of small but important creatures and objects, which surround us and our life full. The epoch in which she lived influenced the life and creation of the poet. Feeling the impact of transcendentalists, she borrowed the interest to nature. The transcendentalists worshiped nature and endowed it with spiritual power. Dickinson regarded herself as an indispensable part of nature and was trying to convey this unity to everybody through her poetry. Due to the poet's isolation, she received an opportunity of deeper penetration into the sense of life and she explained some notions with the help of imagery and that made her creation unique and meditative.

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