

SPECIFIC TRAITS OF HUNGARIAN-UKRAINIAN POETRY TRANSLATION (BASED ON YURI SHKROBYNETS' TRANSLATIONS)

Oksana Yu. Talabirchuk, Uzhhorod National University (Ukraine).

e-mail: oksana.talabirchuk@uzhnu.edu.ua.

DOI: 10.32342/2523-4463-2024-1-27-22

Key words: *literary translation, translation from Hungarian into Ukrainian, principles of translation, lexical-grammatical transformations, translation considerations, translator's worldview.*

The article addresses matters related to the peculiarities of Hungarian-Ukrainian poetic translation. It was noted that the quality, complexity and overall mastery of literary translation largely depend on the translator's artistic personality, i.e., their knowledge, skills, and creativity. In our opinion, Yuri Shkrobynets was the one to perform the highest quality poetry translations in the field of poetic Hungarian-Ukrainian translation. During half a century of translation experience, he performed translations from Old Ukrainian, Czech, Slovak, German, Hungarian, Ossetian and Komi languages into Ukrainian, as well as from Ukrainian into Hungarian. The most significant portion of his translation heritage consists of translations of belletristic from Hungarian into Ukrainian, particularly these are 24 separate editions of both prose and poetic texts, and numerous poems, printed in periodic magazines and collections.

Ukrainian translations of poetry by Yuri Shkrobynets are distinguished by linguistic richness and stylistic mastery, which can be seen in the way how all the structural features of the original work were preserved. The article's topicality is determined by the insufficient research of both the theoretical issues of Hungarian-Ukrainian poetic translation, which require more thorough coverage within the framework of the partial theories of translation (in particular, it is of high importance to identify and describe different types of equivalents at the lexical, grammatical, and stylistic levels), and the translation principles and the translation concept by Yuri Shkrobynets. This [research] will contribute to the development of knowledge, skills and abilities that are necessary for a today's Hungarian-Ukrainian translator.

The purpose of the article is to trace and analyze the theoretical and practical aspects of poetic Hungarian-Ukrainian translation based on the literary translations by Yuri Shkrobynets. In order to achieve this purpose, the following objectives were set: 1) to outline the principal cultural and worldview patterns of Yuri Shkrobynets' artistic personality; 2) to trace the distinguishing linguistic and stylistic differences between the Hungarian and Ukrainian languages and the difficulties they cause in terms of literary translation; 3) to identify and analyze the translation principles of Yuri Shkrobynets in order to highlight his individual style of poetic translation; 4) to find and examine the lexical-grammatical transformations used by Yuri Shkrobynets within the literary translation framework, using Janos Arany's poem "Toldi" in his translation as an example.

In addition to general scientific *methods* of analysis, the following methods of analysis are used: synthesis and generalization of the material, the cultural-historical method, the method of comparative analysis of original and translated texts, and linguo-poetic analysis.

It was proved that, despite the significant differences between the Hungarian and Ukrainian languages, it is possible to make such a professional literary translation can indeed reproduce the original work's system of images and associations in full. Neither significant language differences nor national versification systems and related rhyming features become an obstacle, if the translator is well knowledgeable of them.

The article investigates that the creative personality of Yuri Shkrobynets was formed under the influence of both Ukrainian and Hungarian cultures, the synthesis of which constitutes a part of the translator's worldview. The profound understanding of cultural peculiarities and literary traditions that form both Ukrainian and Hungarian belletristic, as well as a perfect command of two languages contributed to the development and skills sharpening of Yuri's talent for translation. It was proved that the translator had his own aesthetic preferences, and therefore, he introduced works into the Ukrainian cultural polysystem that primarily resonated with his own worldview and cultural values.

The translation concept of Yuri Shkrobynets was formulated by himself in his article "My duelling with Toldi", which became a resume of the following main ideas of his translation activity: 1) to translate exclusively from the original; 2) to keep faith in the original in such a way that the translated text affects a reader in the same way as the original; 3) as close as possible to deliver both content and formal components of the work in such a way that the adherence to the form does not cause damage to the contents; 4) to select the appropriate means of the Ukrainian language for the linguistic and stylistic features of the original text.

A comparative analysis of the Hungarian poem "Toldi" by J. Arany and the translation performed by Yuri Shkrobynets, which is considered one of his best achievements, showed the translator's strict adherence to his own translation concept. Despite the fact that the Hungarian language is not related to the Ukrainian language and there are significant lexical and grammatical differences, Yuri Shkrobynets managed to produce such professional translations of Hungarian poetry into Ukrainian that they were barely recognized as translations. The translator selects such kinds of expressions, phrases and lexicons

which fully reflect and depict the cultural concepts of the Ukrainian language. However, it does not damage the original because the translator saves the key elements of the Hungarian linguistic culture.

Yurii Shkrobynets, in his translation, uses a dialectal vocabulary of the Ukrainian language, tropes (namely, epithets, comparisons, metaphors), and phraseological units, which are primarily attributed to Ukrainian folklore. By means of lexical transformations, he transfers the meaning of the original text in such a way that the translation does not lose its essence, as far as the situation described by the original author and the translator is identical and is different only by means of its expression.

We believe that the translation transformations applied by Yurii Shkrobynets, like full and partial replacement of word forms, complete reconstruction, rearrangement, omission, concretization, generalization, and transcoding of proper names and titles are well founded and caused primarily by the syntactic features of Hungarian and Ukrainian languages, as well as significant grammatical differences in general. Additionally, the translator could not manage to reproduce the poetic imagery of the original work and preserve its rhyming features without the usage of complex both lexical and grammatical transformations. Furthermore, the translator's own poetic talent is worthy of being noted as it is expressed in neologisms and creative artistic translation of the individual original author's features of the source text. Yurii Shkrobynets skillfully reproduces the features of the Hungarian versification and successfully matches with the equivalents to phraseological units and non-equivalent vocabulary. Altogether, these principles lead to the formation of a high-quality and adequate literary translation.

References

- Aran, Ya. (1994). *Toldi* [Toldi]. Uzhhorod-Budapesht, Intermiks Publ., 159 p.
- Badyda, M.B., Balazh, T.H., Kaniuka O.A., Slutska, Ye.J. (2008). *Yurij Shkrobynets – poet, perekladach* [Yurii Shkrobynets – Poet, Translator]. Uzhhorod, V. Padiaka Publ., 100 p.
- Balla, L. (1959). *Tvory uhorskykh pysmennykiv ukrainskoiu movoiu* [Works of Hungarian Writers in the Ukrainian language]. *Zakarpatska pravda* [Transcarpathian Pravda], December 19, p. 3.
- Balla, L. (2008). *Vyznachnyj poet u tlmachenni vyznachnoho perekladacha* [A distinguished poet in the interpretation of a distinguished translator]. M. Fiusht (ed.). *Avtoportret: vybrani poezii* [Self-Portrait: Selected Poems]. Uzhhorod, Mystets. Liniia Publ., pp. 5-6.
- Balla, E., Shtefutsa, V. (2022). Petro Skunts – hungarian poetry translator. *Scientific Bulletin of Uzhhorod National University. Philology*, vol. 2, issue 48, pp. 26-32. DOI: [https://doi.org/10.24144/2663-6840.2022.2.\(48\).26-32](https://doi.org/10.24144/2663-6840.2022.2.(48).26-32)
- Dvornikov, A.S. (2013). *Metod poetychnoho perekladu Mykoly Lukasha v polisystemi ukrainskoi literatury (na materialy perekladiv trahedii J.-V. Gete «Faust» i poezij F. Shyllera)*. Dys. kand. filol. nauk [Mykola Lukash's method of poetry translation in the polysystem of Ukrainian literature (based on his translations of "Faust" by J.W.Goethe and poems by F.Schiller). PhD philol. sci. diss.]. Odesa, 250 p.
- Fedynyshynets, V. (1970). *Schyri mosty* [Sincere Bridges]. *Molod Zakarpattia* [Youth of Transcarpathia], July 8, p. 3.
- Hrom'iak, R.T., Kovaliv, Yu.I., Teremko, V.I. (2007). *Literaturoznavchyy slovnyk-dovidnyk* [Literary Dictionary-Reference]. Kyiv, Akademia Publ., 546 p.
- Hrytsiv, N.M. (2015). *Tvorcha osobystist Vasylia Mysyka iak perekladacha v konteksti ukrainskoi kultury KhKh storichchia*. Dys. kand. filol. nauk [The Creative Personality of Vasyl Mysyk as a Translator in the Context of Ukrainian Culture of the 20th Century. PhD. philol. sci. diss.]. Lviv, Ivan Franko Lviv National University Publ., 342 p.
- Husti, V. (2013). *Yurij Shkrobynets. Imia, iake ne kane v Letu* [Yurii Shkrobynets. A name that will not fade into oblivion]. *Zakarpattia onlajn* [Transcarpathia Online]. Available at: <https://zakarpattia.net.ua/Zmi/116575-Iurii-Shkrobynets.-Imia-iake-ne-kane-v-Letu> (Accessed 9 April 2024).
- Ihnatovych, O.S. (2013). *Literaturni portrety* [Literary Portraits]. Uzhhorod, Lira Publ., 120 p.
- Kerekesh, Yu. (1968). *Himn revoliutsionerovi* [Hymn to a revolutionary]. *Zakarpatska pravda* [Transcarpathian Pravda], December 5, p. 4.
- Kerekesh, Yu. (1983). *Budivnychyy mostiv iednannia* [Bridge builder unity]. *Zakarpatska pravda* [Transcarpathian Pravda], March 1, p. 3.
- Khlanta, I. (1998). *Zolotyj vinok Yurii Shkrobyntsia* [Golden wreath of Yury Shkrobynets]. *Molod Zakarpattia* [Youth of Transcarpathia], December 5, p. 6.
- Klaudy, K. (1999). *Bevezetés a fordítás elméletébe* [Introduction to the Theory of Translation]. Budapest, Scholastica Publ., 208 p.
- Kolmoshij, I. (1993). *Dukhnovych movoiu Petefi* [Dukhnovych in the Petefi language.]. *Novyny Zakarpattia* [Transcarpathian News], no. 60-61, p. 9.
- Kovtiuk, S. (1978). *Budivnyk mostiv druzhby* [A builder of bridges of friendship.]. *Zakarpatska pravda* [Transcarpathian Pravda], November 12, p. 3.
- Kosztolányi, D. (1976). *Látjátok, feleim* [You See, My Halves]. Budapest, Szépirod. Kiadó Publ., 339 p.
- Kulia, F. (2003). *“Ya rozghubyv sebe po riadkakh chuzhykh...”* [“I lost myself in other people's lines...”]. *Novyny Zakarpattia* [Transcarpathian News], November 11, p. 6.

Mushketyk, L. (2006). *Pereklad z uhors'koi na ukrains'ku movu: teoretychni uzahal'nennia i praktychnyj dosvid* [Translation from Hungarian into Ukrainian: Theoretical Generalizations and Practical Experience]. Kyiv-Nizhyn, Aspekt-Polihraf Publ., 200 p.

Panko, S. (1970). *Yanosh Aran ukrainskoiu movoiu* [Yanosh Aran in Ukrainian.]. *Vsesvit* [VSESVIT/Universe], vol. 8, pp. 50-51.

Ploskina, V. (1996). *Sensatsiia odnogo literaturnoho perekladu. Chomu Yurij Shkrobynets ne zbyraiet sia nikoho perekonuvaty? Interviu z perekladachem poemy Yanosha Arania «Toldi» na ukrainsku movu* [The sensation of one literary translation. Why is Yurii Shkrobynets not going to convince anyone? Interview with the translator of Yanos Arany's poem "Toldi" into Ukrainian]. *Hromada* [Community], vol. 3, pp. 4-5.

Rylsky, M.T. (1987). *Folklorystyka, Teoriia Perekladu, Movoznavstvo* [Folkloristics, Theory of Translation, Linguistics]. In O.I. Dey, V.M. Rusanivsky (eds.). *Zibrannia tvoriv* [Collection of Works]. Kyiv, Naukova Dumka Publ., vol. 16, pp. 239-306.

Rudlovchak, O. (1974). *Do perekladiv uhorskykh khudozhnykh tvoriv O. Dukhnovycha* [To translations of Hungarian works of art O. Dukhnovych]. *Duklia* [Duklya,], no. 6, pp. 63-67.

Seneka, L.A. (2022). *Moralni lysty do Lutsiliia* [Moral Letters to Lucilius]. Lviv, Apriori Publ., 552 p.

Shkrobynets, Yu. (1970). *Uhorska arfa* [Hungarian Harp]. Uzhhorod, Karpaty Publ., 224 p.

Shmiher, T. (2018). *Perekladoznavchij analiz – teoretychni ta prykladni aspekty: davnia ukrainska literatura suchasnymy ukrainskoiu ta anhlijskoiu movamy* [Translational Analysis – Theoretical and Applied Aspects: Ancient Ukrainian Literature in Modern Ukrainian and English Languages]. Lviv, Ivan Franko Lviv National University Publ., 510 p.

Szép, E. (2015). *Összes versei* [All His Poems]. Available at: <https://mek.oszk.hu/14000/14029/14029.htm> (Accessed 9 Aprile 2024).

Talabirchuk, O. (2022). The translations of Petro Skunts from Hungarian language (based on the translations of the poetry of Vilmos Kovács). *Scientific Bulletin of Uzhhorod National University. Philology*, vol. 2, issue 48, pp. 84-90. DOI: [https://doi.org/10.24144/2663-6840.2022.2.\(48\).84-90](https://doi.org/10.24144/2663-6840.2022.2.(48).84-90)

Talabirchuk, O. (2023). False friends of a translator: based on Hungarian-Ukrainian interlinguistic homonymy. *International Humanitarian University Herald. Philology*, vol. 2, issue 59, pp. 168-171. DOI <https://doi.org/10.32841/2409-1154.2023.59.3.38>

Várad-Sternberg, J. (1981). *Századok öröksége. Tanulmányok az orosz-magyar és ukrán-magyar kapcsolatokról* [A Legacy of Centuries. Studies on Russian-Hungarian and Ukrainian-Hungarian Relations]. Budapest-Uzgorod, Gondolat Kiadó-Kárpáti Kiadó Publ., 372 p.

Vash, S. (2006). *Dobre dilo ne propade* [A good deed will not be lost]. *Vsesvit* [VSESVIT/Universe], vol. 9-10, pp. 228-229.

Zhajvoronok, V. (2006). *Znaky ukrainskoi etnokultury. Slovnyk-dovidnyk* [Signs of Ukrainian Ethnoculture. Dictionary-Reference]. Kyiv, Dovira Publ., 703 p.

Одержано 21.07.2023.