

IMAGES OF SOUND IN ORIGINAL AND TRANSLATED POEMS BY BORIS PASTERNAK

Larisa Kryukova
Anna Khiznichenko

<https://doi.org/10.5817/CZ.MUNI.P210-9781-2020-12>

Abstract

The aim of the article is a linguistic analysis of sound images in the context of original and translated poems by Boris Pasternak. The authors focus on the author's individual features of perceptual imagery representation. This imagery is the basis for poetry transformations found in Pasternak's Russian translations of poems by John Keats. Sound images in the translated poems have the same semantic and 'poetic' characteristics as in the original works by Pasternak.

Key terms

images of sound, linguistic analysis, translation, poetic text, author's individual style.

Introduction

The works and biography of Boris Pasternak, a Nobel Prize winner, one of the noticeable representatives of the Russian literature of the 20th century, have been studied in depth and detail. In the late 20th and early 21st centuries, there was also an increase in the number of linguistic studies on the features of Pasternak's linguistic world view and linguopoetics (Baevsky, 2002; Burtseva, 1997; Bykov, 2007, Fateeva, 2003, and others). Most philologists note the fundamental novelty, originality and specificity of the individual style of the poet, who created a sovereign poetic world, and call him Pushkin's brightest successor in the 20th century (Baevsky, 2002).

The surrounding world appears as complex and ambiguously perceptible in Pasternak's poetic texts. The author is in a constant artistic search, which does not allow him to resort to the limitations of a method for a long time, and eventually he develops an unrelated style and forms his perceptual poetic universe.

The poems of the early Pasternak present an impressionist vision of the world, in which the real and unreal characteristics of objects and phenomena merge. On the basis of individual sensual experience and the need for self-expression, the author forms his abstract word. Pasternak explained the ability to perceive and absorb the world as an inherent quality of a true poet. Thus, D. Bykov noted that Pasternak was greedy for impressions and for life (Bykov, 2007, p. 445): *Я чувствую за них за всех, / Как будто побывал в их шкуре* („Рассвет“). In Pasternak's mind, perception was organically connected with the very matter of life, and poetry just reflected that connection. V. Alfonsov wrote about the importance of the connection of art and the vitality of real perception, the power of five senses, and called Pasternak the living embodiment of poetry as a tenfold sensitivity (Alfonsov, 1990, p. 11).

In Pasternak's early poems, complex in form, sensations are sincere and immediate, and the poetic image is built on the associative convergence of objects, phenomena, states (on the combination of semantically distant words). Over the years, Pasternak abandons the excessive role of the subjective in his works, reinforces the philosophical component, his late texts become increasingly clear and transparent. What does not change is that, when appealing to readers' sensual sensations and associations, the poet creates works of art based on the experience of the organs of perception (Burtseva, 1997, p. 7).

The aim of the article is a linguistic analysis of sound images in Boris Pasternak's original and translated poetic works. The article focuses upon the features of the author's representation of sound images. These images made up the basis for poetic transformations found in Pasternak's

Russian translations of poems by John Keats. The main research method is the stylistic analysis of the text, involving elements of semantic, contextual and comparative analysis of linguistic units of different levels.

Perceptivity is an integral component of any literary text, as it is on the basis of sensual perception that verbal images are created and an epy author's individual worldview is formed. In Pasternak's poetry, basic, universal linguistic models acquire specific characteristics, driven primarily by the author's individual perception of the world.

In the context of a poetic work, the linguistic unit, acquiring multi-dimensional „contextual additions“ becomes „visual-expressive“ (Valgina, 2003, p. 140), which allows revealing basic semantic categories in the author's work and peculiarities of the author's individual style. One such category is perception. On its basis, the image is constructed; it can be visual, tangible, auditory, odorous, or based on several sensual sensations at once. The titles of many poems set a certain sensual-shaped dominant (mainly an auditory one) that develops and deepens in the text, thus suggesting the reader some perceptual 'code' of the text: „Раскованный голос“, „Голос души“, „Эхо“, „Не трогать“, „Свистки милиционеров“, „Зарево“, „Тишина“, „Музыка“, „Хор“, „Скрипка Паганини“, etc.

Auditory perception is one of the main channels of information about the world, and it is closely related to mental activities. The acoustical (sound) image is a complex set of various characteristics that can be interpreted from various positions. Within the framework of philological research, 'sound' is connected with such concepts as *philosophical-aesthetic category of artistic thinking*, *sound/auditory worldview*, *phonosphere*, *sound metaphor*, *authorial acoustic space*, etc. The poetry of sounds in the lyrics by Russian authors was scrutinized in linguistics and literary studies on the material of poetry by Mikhail Lermontov, Vladimir Solovyov, Sergei Yesenin, and others.

Pasternak's 'poetic universe' can be easily described as 'sounding in all kinds of ways'. The significance of auditory perception in Pasternak's poetry is evidenced by the number of poems in which it is represented (364 poems out of 499 studied, 932 utterances).

Images of sound and their role in original poems by Boris Pasternak

In the article, we define sound images as a form of perceptual imagery based on auditory sensation. Perceptual imagery is viewed as „одна из форм субъективного образа, получающего конкретное лексико-грамматическое наполнение в индивидуально-авторской модели мира субъекта“ [a form of a subjective image specified in a particular lexical and grammatical form in the individual model of the subject's world] (Lavrova, 2017, p. 44).

The main components of the syntactic model of sound are the predicate with the corresponding semantics and the object/subject of sound represented by nouns with the seme 'sound' in their meanings. In Pasternak's poetry, the most significant sound predicates are verbs of speaking (*to speak*, *to say*, etc.), verbs connected with music and singing (*to play*, *to sing*), verbs connected with the sensual sphere (*to cry*, *to sob*, *to laugh*), and types of sounds (sounds made by people or animals, musical sounds, etc.). These perceptual units are analyzed in detail in the book *Poeticheskaya kartina mira skvoz' prizmu kategorii pertseptivnosti [The Poetic Picture of the World through the Prism of the Category of Perceptivity]* (Koryčánková et al., 2016, pp. 137-149). It is worth noting that poems with several (early and late) editions differ in the representation of the quality of sound, the opposition of sound and silence, lexical compatibility, etc. (Koryčánková et al., 2016, pp. 146-148).

In Pasternak's poetry, a text fragment rarely contains sounds of the same type, more often it has a thread of various sounds to create a polyphonic image that amplifies the sound effect. K.G. Loks noted that, for Pasternak, the word was a polyphonic rather than semantic or logical category (Pasternak, 2007, p. 87). For example, the poem „Определение поэзии“ gives the following description of the central image poetry: *Это – круто налившийся свист, / Это – щелканье сдавленных льдинок, / Это – ночь, леденящая лист, / Это – двух соловьев поединок.*

All sound images in Pasternak's poetic universe can be divided into the following groups:

1. Images of sound in the human world: *steps, clock, city, train, feast, war*;
2. Images of sound in the world of nature:
 - (a) elements of the sky: *storm, thunder, vortex*;
 - (b) elements of water: *rain, sea, wave*;
 - (c) world of animals: animals (*dogs, squirrels*), birds (*nightingale, rooster*), insects (*grasshopper, dragonfly, fly*);
 - (d) world of plants: *forest, garden*;
 - (e) months and seasons: *spring, March*;
3. Images of music: *music, organ, piano, musician*;
4. Images of *silence (silence)*.

When analyzing the mentioned perceptual images, it is necessary to take into account their versatility and ambiguity. We briefly analyze one image from each group below.

Images of sound in the world of nature (*spring, thunderstorm, rain*) are closely related and are essential in Pasternak's works. For example, in the poem „Ты в ветре, веткой пробуящем...“, *the garden* appears refreshed and revived after the windstorm grows into *rain*: **Он ожил** ночью нынешней, / **Забормотал**, запах. These images can be considered separately, but often appear in a set of various 'combinations', primarily with music and creativity: *По крышам городских квартир / Грозой гремел полет валькирий* („Музыка“); *В стихи б я внес дыханье роз, / Дыханье мяты, / Луга, осоку, сенокос, / Грозы раскаты. // Так некогда Шопен вложил / Живое чудо / Фольварков, парков, рош, могил / В свои этюды* („Во всем мне хочется дойти...“).

The singing of birds also relates the world of nature and the world of music: there is a whole group of 'bird' sound markers in Pasternak's poems: *И на пруду цвели кувшинки, / И птиц безумствовали оргии* („Ожившая фреска“). Among the most frequent are images of a nightingale and a rooster, in many contexts associated with the image of the forest: **Соловьи славословьем грохочущим / Оглашают** лесные пределы („Белая ночь“); *По петушиной переключке / Расступится к опушке лес / И вновь увидит с непривычки / Поля и даль и синь небес* („Осенний лес“).

Insects as representatives of the animal world often appear in poems as subjects of auditory perception or as sources of sound: *Копались цыплята в кустах георгиин, / Сверчки и стрекозы, как часики, тикали* („Марбурге“); *В степи охладевал закат, / И вслушивался в звон уздечек, / В акцент звонков и языка / Мечтательный, как ночь, кузнечик* („Тема с вариациями“).

The meaning of the word *clock* in Pasternak's poetry can be characterized as 'dancing': it either denotes the device or time itself, which both acquire sound characteristics. The clock goes, strikes, thus, the persona listens to 'time', hears it, and the clock ticking develops into something higher, penetrates into other spheres: *Он слышал жалобу бруска / О лезвие косы. / Он слышал... падала плюска... / И шли часы. / О нет, не шли они... Как кол / Колодезной бадьи, / Над севером слезливых сел, / Что в забытьи, / Так время, радуясь как шест, / Стонало на ветру / И зыбью обмелевших звезд / Несло к утру* („Он слышал жалобу бруска...“).

As for music, when viewing it as an art consisting of instrumental and vocal parts, we see that these meanings often come separately from each other in Pasternak's poetic texts. The poet's loyalty to 'music without words' (and musical instruments) manifests itself in a wide variety of units that denote musical sound, and a more detailed coverage of the theme of music with the inclusion of special terms, names of composers, etc. The titles of poems of different periods often have references to music: „Хор“, „Импровизация“, „Музыка“, cycle of poems „Скрипка Паганини“.

There are verbs to *play/strum, to sing/start singing*. Nouns related to musical sound are: *music, melody, theme, accord, rhythm*. Lexical units denoting sound contextually are:

names of musical instruments and their elements: *piano, grand piano, button accordion, accordion, bow, keys, harp, bell, street organ*;

musical genres: *sonata, march*;

name of sound source objects: *orchestra, choir, chorale*;

Nouns connected with singing are: *song, singing, chorus, choral*. There are symbols of vocal timbre: *alt, falsette, fistula*.

Music plays a special role for the poet because it also denotes an orderly, harmonious sound that relates to art, beauty, creativity, and inspiration.

Silence in Pasternak's poetic texts is traditionally connected with sleep, winter (*сон земли*) and death: *И сон застигнутой врасплох / Земли похож был на родимчик, / На смерть, на тишину кладбищ, / На ту особенную тишь, / Что спит, окутав округ целый* („Высокая болезнь“). Despite the large number of negative connotations, the persona's attitude to silence is not unambiguous, sometimes it is a reason to listen to the surrounding world, to find way into the depth of what is happening: *Тишина, ты – лучшее / Из всего, что слышал* („Звезды летом“).

Almost all the images of sound in Pasternak's poems are complex: *На станции дежурил крупный храм, / Как пласт, лежавший на листе железа. / На станции ревели мухи. Дождь / Звенел об зымзу, словно о подойник. / Из четырех громадных летних дней / Сложило сердце эту память правде* („Белые стихи“).

The creative personality of Boris Pasternak as a translator

According to researchers (Bondarko, 2004, Korycankova et al., 2016, Lavrova, 2017, and others), the poetic text is a special form of a certain model of the world as seen and presented in accordance with the aesthetic concept of an author. A.V. Bondarko emphasizes that the poetic text implicates the potential reproducibility of this image in each act of reading this work (Bondarko, 2004, p. 279).

The originality of the poetic worldview lies, first of all, in the selectivity of the artist's vision. The image of the world presented in a work is nothing other than a manifestation of the spiritual activity of its author. In Pasternak's poetry, translations of foreign poets' works occupy a significant place. In this regard, the question arises: how organic the images of sound from Pasternak's translated poems are in the context of his original works as an imagery.

In this article, we do not aim to discuss the global problem of Pasternak's translations; we analyze his translated poems in order to identify some aspects related to the specifics of sound image verbalization.

As P. Toper notes, the translator is a 'creative lens' which inevitably refracts the original (Toper, 1998). This does not allow considering the translation as a simulation: in the translator's work, the original is only a 'point of support' and, in some cases, it may be seriously reinterpreted. The translator's creative individuality shows in the transformations that the worldview of the original text undergoes, in the shifts affecting its imagery. Researchers and critics of poetry translations constantly emphasize the great importance of the translator's creative proximity to the author of the original when creating high samples of translation art.

Pasternak's translations are often assessed as too original in the literature and criticism (Etkind, 1963). Pasternak openly professed the principle of translation freedom. He stressed that only a poet can translate a poet, and translations in general „мыслимы, потому что в идеале и они должны быть художественными произведениями и, при общности текста, становиться вровень с оригиналами своей собственной неповторимостью“ [are conceivable because ideally they should also be works of art works and, with one common text, become equal to the originals in their own uniqueness] (Pasternak, 1991, p. 394). In particular, while defending his translation method, Pasternak wrote that word-for-word accuracy and form correspondence do not make a translation genuinely close to the original. Both the similarity of the image and the depicted and the similarity of

the translation to the original are achieved by the vitality and naturalness of the language (Pasternak, 1982, p. 394).

Pasternak considered translations as part of his own creative works, fit them into the context of native literature. A comparative analysis of the texts of the original and the translation shows if (and how) individual features of sensual perception are reflected in Pasternak's interpretation of the worldview of the translated poetic works. It also allows drawing conclusions about the peculiarities of the transfer of a foreign-language author's poetic worldview to the national literature on the whole, since individual differences inevitably affect common patterns (Olitskaya, Kryukova, 2012).

The article „Author's World Perception and Its Verbalization in B. Pasternak's Original and Translated Poetry“ presents a comparative analysis of Pasternak's translations of German poet Georg Herwegh's original poems from the „Dissonanzen“ sonnet cycle in a perceptual aspect (Olitskaya, Kryukova, 2012, pp. 95–96). The images of sound in the article are not subject to separate consideration, but some observations within the topic seem significant. The analysis of the sonnet „Die Geschäftigen“ and the poem „Strofen aus der Fremde“ deserves special attention, since it shows the peculiarities of the auditory/sound component verbalization in the translation. As a result of the analysis, the authors of the article conclude that the translated poems 'fit' into the context of Pasternak's original works. The transformations of the worldview that Pasternak 'heard' and 'saw' in the original are motivated, among other things, by the intensification of its perceptual component, by the originality and the stressed semantic complexity of perception images. Simple and traditional in the original, in translation they are often created by layering and synesthetic combinations, or converted into non-trivial perceptual metaphors that reflect the author's individual implementation of basic models of perception.

Images of sound in Pasternak's translations of some of John Keats's poems

In Pasternak's creative activity, an important place belongs to translations not only from German, but also from English. We consider the images of sound on the example of Pasternak's translations of poems by John Keats.

The poem „On the Grasshopper and Cricket“ is one of the most famous and popular among Russian translators. But for Pasternak, S. Marshak, S. Sukharev, O. Chukhontsev, A. Pokidov, T. Spediarova, P. Travushkin, and M. Novikova translated the poem.

John Keats On the Grasshopper and Cricket	Кузнечик и сверчок (translated by B. Pasternak)
THE POETRY of Earth is never dead: When all the birds are faint with the hot sun, And hide in cooling trees, a voice will run From hedge to hedge about the new-mown mead: That is the Grasshopper's; he takes the lead In summer luxury; he has never done With his delights, for when tired out with fun, He rests at ease beneath some pleasant weed. The Poetry of Earth is ceasing never: On a lone winter evening, when the frost Has wrought a silence , from the stove there shrills The Cricket's song , in warmth increasing ever, And seems to one in drowsiness half lost The Grasshopper's among some grassy hills.	В свой час своя поэзия в природе: Когда в зените день и жар томит Притихших птиц, чей голосок звенит Вдоль изгороди скошенных угодий? Кузнечик – вот виновник тех мелодий. Певун и лодырь, потерявший стыд, Пока и сам, по горло пеньем сыт, Не свалится последним в хороводе. В свой час во всем поэзия своя: Зимой, морозной ночью молчаливой Пронзительны за печкой переливы Сверчка во славу теплого жилья. И, словно летом, кажется сквозь дрему, Что слышишь треск кузнечика знакомый

A superficial comparative analysis already shows that Pasternak's translation has more lexical units denoting sound/auditory perception (4 in the original, 10 in the translation). Since the perception

proposition includes three mandatory components (predicate, subject and object), and, in the sound proposition, the subject is not verbalized yet sound exists and transmits, it seems expedient to conduct a comparative linguistic analysis at the level of utterances in the translated and original texts.

A voice will run can be translated literally as *Голос побежит*: Pasternak translates the indefinite article by the interrogative pronoun *чей*: *Чей голосок звенит?* The verb of sound *звенит* that Pasternak chooses not only enhances the artistic impression, but also models the situation of sound at the level of the predicate of the sentence.

In the context *the frost has wrought a silence*, *frost* is a subject, and *silence* is a metaphorical object, a result of action; in the translation, *evening* becomes *ночь*, which is still described as *морозная* (cf. *frost*) and *молчаливая* (cf. *silence*).

In the context *from the stove there shrills / The Cricket's song*, the verb *shrills* denotes a high-pitched piercing sound. In the translation, *song* transforms into *переливы* (as transition from one sound to another), and the short adjective *пронзительны* (cf. *piercing*) performs the predicate function. It is important that Pasternak enhances the semantics of sound not only lexically, but also with the help of sound pattern. For example, G. Podolskaya, when speaking about the equivalent of the word *shrills*, specifies that the poet achieves musicality with alliterations and assonances: *Пронзительны за печкой переливы* (Podolskaya, n.d.).

Pasternak displays his own reading of some lines, using units of sound that are missing in Keats's text: in the original *birds are faint* (*птицы ослабели*), translated as *притихшие птицы*, we can only guess that birds became silent, in the translation the proposition is reduced; in *he takes the lead / In summer luxury*, translated as *вот виновник тех мелодий*, the musical component of the sound is actualized; when translating *for when tired out with fun as no горло пеньем сыт*, the poet uses an expressive colloquial phraseological unit, enhancing the emotional tonality of utterance by using the word *пенюе* with the connotation of *entertainment*.

The final line of the translation describes the situation of active auditory perception, built according to the model 'who hears what' (in the original 'what seems to whom'), in which the subject is not determined, and the object is sound, it is *треск*, and the source of this sound is *кузнечик*. The original also implies the grasshopper, its song, but the word itself is omitted.

We should pay attention to the lexical unit *треск* in the meaning „резкий сухой звук, издаваемый ломающимся, лопающимся, разрываемым и т. п. предметом“; „перен. короткие и частые звуки, издаваемые некоторыми птицами, насекомыми, стрекот“ [a sharp dry sound produced by a breaking, bursting, tearing, etc. object; short and frequent sounds produced by some birds, insects, trilling] (Evgen'eva, 1999, Vol. 4, p. 406), which in no way can be called melodic, but, in the context of the description, it is a hidden enallage: *треск* can characterize not only grasshoppers, but also associate with the sound of wood burning in the oven (a symbol of heat and comfort in the winter night). For example: *В печке с дружным треском бурно разгорались сухие кулабышевские дрова* („Доктор Живаго“).

The semantics of the analyzed translated poem develops on the basis of contrast: a contrast/ comparison of sound and silence, which is often found in Pasternak's original poetry. Against the background of the silence of the summer heat, the song of the grasshopper (*песня кузнечика*) is clearly heard, and in the quiet winter evening the song of the cricket (*трель сверчка*) reminds about the grasshopper. At the lexical level, contrast is evident in the use of linguistic units with the semantics of silence (*silence / притихших, молчаливый*) and also of temperature characteristics (*hot, cooling, winter, the frost, warmth / жар, морозной, зимой, тепло, летом*). The contrast is used to emphasize unity in nature, in the world: insect songs relate to each other, and everything recurs.

In Pasternak's original poetry, contrast is a favorite technique of creating sound images: *Чем громче о тебе галдеж, / Тем умолкай надменной* („Русскому гению“); *День пел, пчелой роясь*.

// А здесь стояла **тишь**, как в сердце катакомбы („Русская революция“), Когда в **тиши** речной таможни, / В морозной **тишине** земли / Сухой, опешившей, порожней / Лишь **слышалось, как сзади шли** („9-е января“).

The theme of the connection between nature and poetry is the most important in Pasternak's works, and this connection is expressed through sound. Thus, in Pasternak's original poetry, ideas of creativity and the creator are verbalized through sound images: *Тогда б по свисту строф, по крику их, по знаку, / По крепости тоски, по юности ее / Я б уступил им всем, я б их повел в атаку, / Я б штурмовал тебя, позорище мое!* („Разрыв (2)“).

The image of the grasshopper mentioned above is related to the situation of sound in Pasternak's original poetry as, for example, in the last part of the poem „Тема с вариациями“: *В степи охладевал закат, / И вслушивался в звон уздечек, / В акцент звонков и языка / Мечтательный, как ночь, кузнечик...* And further trilling of the grasshopper turns into the trilling and song of the „boundless South“ (we have already mentioned that Pasternak uses enallage when analyzing the translated poem).

Interpretation of sound images in 'Pasternak's style' can be observed in his other translations of Keats's works.

John Keats On The Sea	Море (translated by Boris Pasternak)
It keeps eternal whisperings around Desolate shores, and with its mighty swell Gluts twice ten thousand Caverns, till the spell Of Hecate leaves them their old shadowy sound . Often 'tis in such gentle temper found, That scarcely will the very smallest shell Be moved for days from where it sometime fell. When last the winds of Heaven were unbound. Oh, ye! who have your eyeballs vexed and tired, Feast them upon the wideness of the Sea; Oh ye! whose ears are dinned with uproar rude, Or fed too much with cloying melody --- Sit ye near some old Cavern's Mouth and brood, Until ye start, as if the sea nymphs quired!	Шепча про вечность , спит оно у шхер, И вдруг, расколыхавшись, входит в гроты, И топит их без жалости и счета, И что-то шепчет, выйдя из пещер. А то, бывает, тише не в пример, Оберегает ракушки дремоту На берегу, куда ее с излету Последний шквал занес во весь карьер. Сюда, трудом ослабившие зренья! Обширность моря даст глазам покой. И вы, о жертвы жизни городской, Оглохшие от мелкой дребедени, Задумайтесь под мерный шум морской, Пока сирен не различите пенья!
John Keats Ode To Autumn	Ода к осени (translated by Boris Pasternak)
<...> Where are the songs of Spring? Ay, where are they? Think not of them, thou hast thy music too,— While barred clouds bloom the soft-dying day, And touch the stubble-plains with rosy hue; Then in a wailful choir the small gnats mourn Among the river shallows, borne aloft Or sinking as the light wind lives or dies; And full-grown lambs loud bleat from hilly bourn; Hedge-crickets sing ; and now with treble soft The red-breast whistles from a garden-croft; And gathering swallows twitter in the skies.	<...> Где песни дней весенних, где они? Не вспоминай, твои ничуть не хуже, Когда зарею облака в тени И пламенеет жнивий полукружье, Звеня , роятся мошки у прудов, Вытягиваясь в воздухе бессонном То веретенами, то вереницей; Как вдруг зableют овцы по загонам; Засвиристит кузнечик ; из садов Ударит крупной трелью реполов И ласточка с чириканьем промчится.

Linguistic units with the semantics of sound, used in its first and last lines, frame the poem “On The Sea”, which allows speaking about their special significance.

The situation of sound in Keats's poem "On The Sea" develops from the quiet sounds of whispering to the chorus of sirens. In the first half of the translated text, the silence effect is enhanced by reiterations (*шепча — шепчет*) and adjective *тише*.

The translation of the line *Or fed too much with cloying melody / Оглохшие от мелкой дребедени must not escape our attention. The lexical unit дребедень has a prominent stylistic connotation in Russian. In Pasternak's original work, we find: Будет так же ветрен день весенний, / Будет страшно стать живой мишенью, / Будут высшие соображенья / И капли вешней дребедень („Лейтенант Шмидт“). By comparing contextual implementations of the considered lexical unit, we can talk about the author's individual representation of the sound image.*

In "Ode To Autumn", insects appear when describing nature: *gnats* and *cricket*. To describe the sound of gnats, Pasternak uses the word *звения* (close to *chirrup*, *mourn* in the original), the sound of the cricket is described using the verb *засвиристит* (Keats uses *sing*). *Свиристеть* means „издавать резкие пронзительные звуки с присвистом и скрипом“ [to produce sharp piercing sounds with whistle and creak] (Evgen'eva, Vol. 4, p. 51), in Russian it is stylistically marked as a colloquial word. *Засвиристит кузнечик* is another example of adapting the vocabulary to the Russian system as Pasternak's principal translation strategy.

The original line *The red-breast whistles from a garden-croft* acquires a completely different meaning. In Pasternak's translation, *with treble soft* becomes *крупной трелью*, and the predicate verb is replaced. In the original poem, Keats uses a basic sound verb *whistle*; in the translation, Pasternak uses a verb denoting a physical impact *ударить* (in combination with the noun *трель*). In Russian (including poetry), phrases with verbs of physical action are regularly used to represent the situation of sound (Demeshkina et al., 2006, p. 153), for example: *Не ход часов, но звон цепов / С восхода до захода / Вонзая в воздух сном шипов („Лето“); И гром отмыкает кусты („Сирень“).*

Conclusion

Thus, the linguistic analysis of the poems translated by Pasternak into Russian compared with their English original text shows that, when representing sound images, Pasternak adapts the vocabulary to the Russian system. In particular, he uses non-equivalent idiomatic and emotionally-colored lexical units for objects and predicates of sound. At the syntactic (text) level, we can observe the implementation of the principles of Pasternak's individual style: a semantic development of texts based on comparison and contrast.

The presented analysis results in the conclusion that sound images in Pasternak's translated poems have the same semantic and 'poetic' characteristics as in his original works. The characteristics encompass the 'polyphony of the world' (especially that of nature). The usage frequency and the meanings of Pasternak's sound images are the features of the author's individual style represented in his lyric poems.

References

Lariza Kryukova, Anna Khiznichenko

ALEKSEEV, M.P. (1940). „Hamlet“ by Boris Pasternak [„Gamlet“ Borisa Pasternaka]. *Art and Life [Iskusstvo i zhizn']*, 5, pp. 11-29.

ALFONSOV, V.N. (1990). Boris Pasternak's Poetry. An Introductory Article [Poeziya Borisa Pasternaka (vstup. stat'ya)]. Pasternak, B. *Verses and Poems [Stikhotvoreniya i poemy]*. Vol. 1. Leningrad: Sovetskiy pisatel', pp. 5-72.

BAEVSKY, V.S. (2002). *Pasternak*. Moscow: Moscow State University.

- BONDARKO, A.V. (2004). On Perceptivity [K voprosu o pertseptivnosti]. Apresyan, Y.D. (ed.) *Secret Meanings: Word. Text. Culture [Sokrovennyye smysly: Slovo. Tekst. Kul'tura]*. Moscow: Yazyki slavyanskoy kul'tury, pp. 276–282.
- BURTSEVA, T.A. (1997). *Linguopoetics of B.L. Pasternak and Its Evolution (On the Material of Original Poetry) [Lingvopoetika B.L. Pasternaka i yeye evolyutsiya (na materiale original'noy poezii)]*. Abstract of Philology Cand. Diss. Kazan.
- BYKOV, D.L. (2007). *Boris Pasternak. The Lives of Remarkable People [Boris Pasternak. Zhizn' zamechatel'nykh lyudey]*. Moscow: Molodaya gvardiya.
- DEMESHKINA, T.A., VERKHOTUROVA, N.A., KRYUKOVA, L.B., KURIKOVA, N.V. (2006). *Linguistic Modeling of the Situation of Perception in Regional and All-Russian Discourse [Lingvisticheskoye modelirovaniye situatsii vospriyatiya v regional'nom i obshcherossiyskom diskurse]*. Tomsk: Tomsk State University.
- ETKIND, E. (1963). *Poetry and Translation [Poeziya i perevod]*. Moscow; Leningrad: Sovetskiy pisatel'.
- EVGENYEVA, A.P. (1999). *Dictionary of the Russian Language in 4 Volumes [Slovar' russkogo yazyka: V 4-kh t.]*. 4th ed. Moscow: Russkiy yazyk; Poligrafresursy.
- FATEEVA, N.A. (2003). *Poet and Prose: A Book about Pasternak [Poet i proza: kniga o Pasternake]*. Moscow: Novoye literaturnoye obozreniye.
- KORYČÁNKOVÁ, S., KRYUKOVA, L.B., KHIZNICHENKO, A.V. (2016). *The Poetic Picture of the World through the Prism of the Category of Perceptivity [Poeticheskaya kartina mira skvoz' prizmu kategorii pertseptivnosti]*. Brno: Masaryk University.
- LAVROVA, S.Y. (2017). *Speaker as an Observer: A Linguo-Axiological Aspect [Govoryashchiy kak nablyudatel': lingvoaksiologicheskii aspekt]*. Cherepovets: Cherepovets State University.
- OLITSKAYA, D.A., KRYUKOVA, L.B. (2012). Author's World Perception and Its Verbalization in B. Pasternak's Original and Translated Poetry [Avtorskoye mirovospriyatiye i sposoby yego yazykovogo vyrazheniya v original'noy i perevodnoy poezii B. Pasternaka]. *The World of Russian Word [Mir russkogo slova]*, 4, pp. 92–100.
- PASTERNAK, B.L. (1982). *Aerial Ways [Vozdushnyye puti]*. Moscow: Sovetskiy pisatel'.
- PASTERNAK, B.L. (1991). *Collection of Works in Five Volumes [Sobraniye sochineniy v pyati tomakh]*. Vol. 4. Moscow: Khudozhestvennaya literatura.
- PASTERNAK, B.L. (2007). *My Sister, Life [Sestra moya – zhizn']*. Moscow: Eksmo.
- PODOLSKAYA, G. (n.d.) *It is impossible to give up on a dream (Eight Translations of a Sonnet) [Nevozmozhno otkazat'sya ot mechty (Vosem' perevodov soneta)]*. Retrieved from URL: <http://www.obshelit.net/remarks/add/226/>.
- TOPER, P. (1998). Translation and Literature: The Creative Personality of the Translator [Perevod i literatura: tvorcheskaya lichnost' perevodchika]. *Issues of Literature [Voprosy literatury]*, 6, pp. 178–199.

Contact information

Larisa Kryukova
 Web of Science Researcher ID: O-5715-2014
 ORCID ID: 0000-0002-7241-7513
 Tomsk State University
 Faculty of Philology
 Department of Russian Language
 36 Lenin Ave., Tomsk, 634 050
 Russian Federation
 lar-kryukova@yandex.ru

Anna Khiznichenko
Web of Science Researcher ID: I-5737-2017
ORCID ID: 0000-0002-4598-4344
Tomsk State University
Faculty of Philology
Department of Russian Language
36 Lenin Ave., Tomsk, 634 050
Russian Federation
anna_khiznichenko@mail.ru