

OXYMORON AS A TRANSLATION TOOL AND A FORM OF CULTURAL TRANSLATION (ON THE EXAMPLE OF SILVER AGE POETRY)

OXÍMORO COMO FERRAMENTA DE TRADUÇÃO E FORMA DE TRADUÇÃO CULTURAL (NO EXEMPLO DA POESIA DA IDADE DA PRATA)

OXYMORON COMO HERRAMIENTA DE TRADUCCIÓN Y FORMA DE TRADUCCIÓN CULTURAL (SOBRE EL EJEMPLO DE LA POESÍA DE LA EDAD DE PLATA)

Nina Vasilievna ZHUK¹
Sergej Nikolaevich KURILOV²
Alexey Borisovich RODIN³

ABSTRACT: The article shows the role of the oxymoron as a tool for transmitting stylistic means using the example of translations from the Silver Age poetry. An analysis of the functions of the "oxymoron" is given to justify the actual methods of transmitting the "oxymoron" into English based on the authors' own translations. It is shown that the "oxymoron" in most cases can be transmitted by "calking", sometimes using the "adding" technique, which is also used when translating an entire line to preserve the rhythm, rhyme, and melody of the context. Through the analysis of the translation material, its stylistic richness and features of the language transfer of meanings, it is proved that the oxymoron is a form of cultural translation, through which an effective literary and intercultural dialogue is possible.

KEYWORDS: Oxymoron. Explicit oxymoron. Poet's worldview. Poet's thought expression. Poetic speech. Silver Age Poetry.

RESUMO: *O artigo mostra o papel do oxímoro como ferramenta de transmissão de meios estilísticos a partir do exemplo das traduções de poesia da Idade da Prata. Uma análise das funções do "oxímoro" é dada para justificar os métodos reais de transmissão do "oxímoro" para o inglês com base nas traduções dos próprios autores. Mostra-se que o "oxímoro" na maioria dos casos pode ser transmitido por "calking", às vezes utilizando a técnica de "somar", que também é utilizada na tradução de uma linha inteira para preservar o ritmo, a rima e a melodia do contexto. Por meio da análise do material de tradução, de sua riqueza estilística e de características de transferência de significados da linguagem, comprova-se que o oxímoro é uma forma de tradução cultural, por meio da qual um diálogo literário e intercultural efetivo é possível.*

¹ National Research University "Moscow Power Engineering Institute", Moscow - Russia. ORCID: <https://orcid.org/0000-0002-3534-6226>. E-mail: ZhukNV@mpei.ru

² National Research University "Moscow Power Engineering Institute", Moscow - Russia. ORCID: <https://orcid.org/0000-0002-9829-4726>. E-mail: kurilov85@mail.ru

³ National Research University "Moscow Power Engineering Institute", Moscow - Russia. ORCID: <https://orcid.org/0000-0002-8437-774X>. E-mail: RodinAB@mpei.ru

PALAVRAS-CHAVE: *Oxímoro. Oxímoro explícito. Visão de mundo do poeta. Expressão de pensamento do poeta. Discurso poético. Poesia da era da prata.*

RESUMEN: *El artículo muestra el papel del oxímoron como herramienta de transmisión de medios estilísticos utilizando el ejemplo de las traducciones de poesía de la edad de plata. Se ofrece un análisis de las funciones del "oxímoron" para justificar los métodos reales de transmisión del "oxímoron" al inglés basándose en las propias traducciones de los autores. Se demuestra que el "oxímoron" en la mayoría de los casos se puede transmitir "calking", a veces utilizando la técnica "add", que también se utiliza al traducir un verso completo para preservar el ritmo, rima y melodía del contexto. A través del análisis del material de traducción, su riqueza estilística y las características de la transferencia de significados del lenguaje, se demuestra que el oxímoron es una forma de traducción cultural, a través de la cual es posible un diálogo literario e intercultural efectivo.*

PALABRAS CLAVE: *Oxímoron. Oxímoron explícito. La cosmovisión del poeta. Expresión de pensamiento del poeta. Discurso poético. Poesía de la edad de plata.*

Introduction

The formation of the world community as a subject presupposes a certain degree of community of people that goes beyond national and state borders, the self-identification of individuals as humanity (and not only as a group, ethnos, nation), that is, the formation of a universal community of interests and values (ELIAS, 2012, p. 282). A special role is played by cultural values as a universal asset (art, literature, philosophy, etc.) (CHUMAKOV, 2005; OZERS, 1998), which is the basis for preserving peace and fostering spiritual culture. This is primarily facilitated by the study of the literary heritage of various peoples. Those spiritual values, which are rich in the literary works of each nation, are a necessary basis for the education of the moral personality of modern society. Poetry plays a special role here. According to Joseph Brodsky: "poetry is not 'the best words in the best order', it is the highest form of language existence" (BEZLADNOV, 2010).

The artistic functionality of the poetic language is intended to convey an aesthetically significant, emotionally affecting transformation of reality. Ya. Mukarzhovsky wrote that the only permanent feature of poetic language is its "aesthetic" or "poetic" function [...] the purpose of poetic expression is aesthetic impact (MUKARZHOVSKY, 1994, p. 240). During the formation of the world community as a subject, people need to understand each other or combine their efforts to achieve a common goal, in order to share the treasures of literary and spiritual heritage, which requires communication, which can be carried out through translation.

Translations of classical works should undoubtedly be carried out to help everyone who wants to understand Russia better, to feel the beauty of its nature, the greatness of its past, moral

purity, spiritual strength and endurance of the Russian person in overcoming many troubles and hardships that have fallen to his lot, his readiness always to stand up for the defense of truth and justice. When translating certain works, the translator uses various methods, the choice of which depends on the analysis of the text (SIVACHEVA, 2018, p. 86-88). Here it is appropriate to quote the opinion of Evald Ozenrs that, due to the relative time limitations of any translation strategy and tactics, depending on changing factors, it is necessary or at least desirable to make new translations of significant poetic works often enough when the "background of the perceiving culture" changes (SAFONOVA, 2012).

The problem of poetic translation is still relevant both in theoretical and practical aspects, since poetic speech is conditional and limited to specific text boundaries (YANOVA; KAZIAKHMEDOVA; BOGATYREVA, 2016, p. 48-58). The peculiarity of the language of poetic texts is determined by the poet's worldview. The oxymoron perfectly conveys the poet's subtle poetic nature (CHUMAKOV 2005, p. 57). As we know, there is no complete and generally accepted theory of the oxymoron. An oxymoron is a stylistic figure that consists of combining two concepts that contradict each other and logically exclude one another: "bitter joy", "ringing silence", "eloquent silence", "sweet sorrow" (SUDOPLATOVA, 2012).

In this article, the author considers examples of an obvious oxymoron in the poems of poets of the Silver Age - the age of destruction and breakage, the age that generates a lot of internal and external contradictions.

The artistic means of language, which can be called a kind of contradiction, is an oxymoron.

An oxymoron in poetry of the Silver Age

The oxymoron in Marina Tsvetaeva's poetry is particularly peculiar. Researchers of her work note that Marina Tsvetaeva's poetic personality is many-sided, her world perception is contradictory, her fate is deeply tragic; she was a romantic maximalist, a person of extremes (SUDOPLATOVA, 2012).

The oxymoron in the poetic text reveals the most subtle mental organization of the lyric hero and expresses his spiritual torment. In the poem "Ale" Marina Tsvetaeva uses the oxymoron "no one is a match for you, and throw yourself on everyone's chest":

*Знай одно: что завтра будешь
старой.* | *Do know: you will be old tomorrow*

<i>Пей вино, правь тройкой, пой у Яра, Синеокою цыганкой будь.</i>	<i>Drink wine, drive troika at Yard's to sing to catch</i>
<i>Знай одно: никто тебе не пара – И бросайся каждому на грудь.</i>	<i>A blue-eyed Gipsy be, and then Do know: for you there is no one to match. Rush to the chest of every man.</i>

Marina Tsvetaeva writes about the impossibility of perfect love and shows the tragic doom of a woman to loneliness, to eternal, but useless search for a lover. In the translation language, the oxymoron is preserved and transmitted by means of grammatical transformations (using the "there is" - structure with an infinitive).

Oxymoron - A means of expressing the poet's thoughts about the world, about the fate of Russia, about the Russian man, his purpose:

<i>И вот, навьючив на верблюжий горб, На добрый – стопудовую заботу, Отправимся – верблюды смирен и горд – Справлять – неисправимую работу</i>	<i>Having loaded on a camel hump A very heavy definite concern – The camel is humble, proud and trump We'll start the work impossible and stern</i>
--	---

To transmit the oxymoron when translating into English and preserved the rhythm and rhyme, the method of adding (stern) is used. The phrase "impossible work" can also be translated as "unenforceable work".

In this quatrain, the poet conveys the national trait of the Russian person to humbly accept life's trials through the image of a "camel" and long-suffering and performing the impossible through the oxymoron "to do an incorrigible job".

Thoughts about Russia are clearly expressed through an oxymoron in a poem by Igor Severyanin:

<i>Моя безбожная Россия, Священная моя страна!</i>	<i>My godless and atheistic Russia My deeply loved and sacred land!</i>
<i>Ее равнины снеговые, Ее цыгане кочевые, – Ах, им ли радость не дана? Ее порывы огневые,</i>	<i>Its snowy plains, the ground hushing, Gypsies roam through country slashing, – Aren't they given joy in hand? And all its noble gusts of fire,</i>

Ее мечты передовые,	Its advanced dreams and desires
Ее писатели живые,	The writers who the land admire,
Постигшие ее до дна!	Who comprehend it to the bottom!
Ее разбойники святые ,	Holy robbers in <i>shabby attire</i>
Ее полеты голубые	And to the blue flights-high and higher,
И наше солнце и луна!	Our sun and moon and spring and autumn!

The oxymoron in the translation language is completely transmitted by means of the lexical transformation "addition" to preserve the rhythm and rhyme. The line about robbers also added the oxymoron "shabby attire" - "shabby outfit».

Using oxymoronic constructions, the poet shows the complexity of the characters' relationships:

<i>Это чувство сладчайшим недугом</i>	<i>This feeling by the sweetest diseases</i>
<i>Наши души терзало и жгло.</i>	<i>Tortured our souls and burned.</i>
<i>Оттого тебя чувствовать другом</i>	<i>That is why it is hard up to tears</i>
<i>Мне порою до слёз тяжело.</i>	<i>At times you to see as a friend</i>
<i>От тебя, утомленный анатом,</i>	<i>From you, my exhausted anatomist,</i>
<i>Я познала сладчайшее зло.</i>	<i>The sweetest evil was known by me.</i>
<i>Оттого тебя чувствовать братом</i>	<i>That is why it is hard up to tears</i>
<i>Мне порою до слёз тяжело.</i>	<i>You, at times, as a brother to see</i>

In this fragment, the oxymorons "sweetest disease", "sweetest evil" (traditional in structure) convey the feeling that the heroine feels for the loved one: love, like the heroine herself, is full of contradictions. In the translation language, the oxymoron is completely preserved, but there is a need for translation transformations to preserve the melody and rhythm. English-language poetry does not have the original forms of rhyme, so as such rhyme and strict size are absent, while Russian rhyming verse has a special musical rhythm and melody. This difference in rhyme leads to difficulties in translation (YANOVA; KAZIAKHMEDOVA; BOGATYREVA, 2016, p. 48-58). In such a situation, one can rely on the theory of Wilfred Owen about the respectful replacement of the original rhyming with something like semi-rhymes, or assonances. Translation transformations are also necessary to preserve the poetic

image: (grammatical-transpositions; morphological- недуг- diseases that is replacing the singular with the plural).

The attitude to the heroine is conveyed by means of an oxymoron and in a poem by A. Blok:

Золотой твой пояс стянут, Нагло скромн дикий взор! Пусть мгновенья все обманут Канут в пламенный костер!	And your golden belt is tightened, Your cheeky shy eyes sprew desire! Let deceit of winks be heightened Sink into the flaming fire!
--	--

And to preserve the rhyme and rhythm when transferring the oxymoron to English, the translation technique of the Supplement "spread desire" is used - "to spew, to spew desires".

Oxymoron allows you to emphasize the originality and complexity of the lyric hero's worldview:

Мой день беспутен и нелеп: У нищего прощу на хлеб, Богатому даю на бедность, В иголку продеваю луч, Грабителю вручаю ключ, Белилами румяню бледность... М.И. Цветаева»	My day is raffish and absurd (1) I ask the begger for reward (2) I give a rich for poverty (3) I thread a sunray through the needle (4) I give the key to burglars neatly (5) On the pallor I put white – I'm oddity. (6)
---	---

In the second line of this passage, the word "bread "is replaced by the more General word "**reward**" - reward, monetary reward (generalization technique). Lines 3 and 5 are translated verbatim, but in line 5, to preserve the rhyme and rhythm, "**neatly**" is added - "artfully, deftly neatly" and "**I'm an oddity**".

In the poem "The statue of Tsarskoe Selo" Akhmatova conveys lyrical heroine's feelings, using a poetic technique – an oxymoron, which is translated almost word-for- word, but the last line appears the addition of "All nights and days" to preserve the rhythm and rhyme:

И как могла я ей простить Восторг твоей хвалы влюбленной...	How only could I have forgiven Her your delight of loving praise...
--	--

Смотри, ей весело грустить,
Такой **нарядно обнаженной**

For her is jolly to be griven
Be **chic and naked** all nights and days.

Feelings of the lyric hero are guessed in N. Gumilyov's poem "Evening":

Еще один ненужный день,
Великолепный и ненужный!
Приди, ласкающая тень,
И душу смутную одень
Своею ризою жемчужной.

One more unnecessary day
Nice and waste without your lover!
Come, Shadow, caressing to lay
The heart appeared so grey,
With your pearl chasuble to cover.

In the language of translation, the hero's experiences are transmitted by means of an oxymoron transmitted by calk and the "adding" technique in the line, since according to the laws of the poetic genre, the verse size, intonation, rhythm, melody, and musicality must be preserved.

In the examples below, the oxymoron is again translated by calk.

С. Есенин «Глухари»

И пускай со звонами плачут глухари,
Есть **тоска веселая** в алостях зари.

Let capercaillies' crying spread around for
long,
There is some **merry sorrow** in scarletness
of down

С. Есенин «Не жалею, не зову, не плачу»

Не жалею, не зову, не плачу,
Все пройдет, как с белых яблонь дым.
Увядания золотом охваченный,
Я не буду больше молодым.

I don't regret, don't call and don't shed
tears,
All will fade as apple trees white bloom
Covered by the fading gold with fears,
I will meet my old age in the gloom

Conclusion

The oxymoron is not just a stylistic device, but a special poetic device, which is a rhetorical figure based on both subordinate and compositional connections of words that are

opposite in meaning (ROSENTHAL; TELENKOVA, 1976). According to a number of scientists, "oxymoronic relationships can also occur between words or phrases":

- a) Composed, (see " My godless Russia, my Sacred country!") (I. Severyanin);
- b) Subordinates (see "Toska Veselaya" S. Yesenin " Capercaillie»);
- c) Words that are part of predicative relationships" (see S. Yesenin "withering gold covered" "I do not regret, do not call, do not cry»).

The oxymoron performs several important functions in the text:

- Based on the principle of destruction of logical connections in life, existing ideas of people about the world, physical properties of the surrounding world, the oxymoron attracts the reader's attention;
- Breaks stereotypes, opens new facets of a known object or phenomenon, or depicts something incomprehensible to human understanding;
- Brings newness to established expressions and images;
- Emphasizes the originality and complexity of the lyric hero's worldview;
- Expresses the poet's thoughts about the world, about the fate of Russia, about the Russian man, his destiny;
- Creates a comic effect, ridicules someone's shortcomings and misdeeds.

When translating poetic texts (in this study, fragments of poems by poets of the "Silver Age"), the stylistic tool "oxymoron" may be preserved by using a word-by-word translation or a method of calking. However, according to the experimental definition of the English romantic poet, critic, and philosopher, Samuel Taylor Coleridge, "poetry is the best words put in the best order" and, thanks to the specific organization of the poem, the very mechanism of meaning formation is radically changed here, both the paradigmatic and syntagmatic of speech, as well as its communicative orientation and function, are reconstructed. The size of a poetic line, rhythm, melody, rhymed consonance, intonation have a stronger emotional impact on the recipient than an identical statement conveyed in prose (GONCHARENKO, 2011, p. 109). Therefore, it is necessary to preserve all these components when translating a complete context. Unfortunately, the word order for different languages is distinct, and in poetry, where words are formed in rhyme and have their own rhythm, the best words often will not fit into the rhythm of the poem (MOISA, 2011, p. 401-403).

In poetry, authors and translators use a variety of techniques: [...], lexical and grammatical constructions, [...], different-genre tropes and rhymes (YANOVA; KAZIAKHMEDOVA; BOGATYREVA, 2016, p. 48-58).

By studying and analyzing the experience of translation work, it is possible to identify the preference for replacing the original rhyming with something like semi-rhymes, or announcements, which were first introduced into English poetry by Wilfred Owen.

The analysis of the functions of the oxymoron and the methods of its use in translation shows that it is an integral part of the transmission of all the meanings, colors, and shades of the language of poetic texts of the Silver Age. The poetry of this period became a worldwide cultural treasure that transcended the boundaries of Russian literature. The oxymoron, emphasizing the unity of semantic opposites and contradictions, is one of the most effective means of transmitting not only specific words but also the culture and mentality of the people. By enriching the language of translation, it allows people of different values who have absorbed different civilizational landmarks to understand each other better. In the mentality of any nation, there is an idea and a need to unite opposites, which makes thinking more profound and receptive to the dialogue of cultures.

REFERENCES

BEZLADNOV, V. **Something about poetry** (and not only about it). Izba-Chitalnya, 2010. Available: <https://www.chitalnya.ru/work/194100/>

CHUMAKOV, A. N. **Globalization**: Contours of the whole world. Moscow: Prospect, 2005.

ELIAS, N. **Society of individuals**. Moscow: Progress, 2001.

GONCHARENKO, S. F. **Poetical translation and translation of poetry**: constants and variations. Moscow: Moscow state linguistic University, 2011.

MOISA, E. S. **Problems of translation of English poetic texts**. Word. Grammar. Speech, no. XVI, p. 401-403, 2015.

MUKARZHOVSKY, YA. Premeditated and unintentional in art. In: **Research on aesthetics and theory of art**. Moscow: Iskusstvo, 1994.

OZERS, E. **Some problems of translation of Russian poetry into English**. Moscow: Rainbow, 1988.

ROSENTHAL, D. E.; TELENKOVA, M. A. **Dictionary-reference of linguistic terms**. Moscow: Enlightenment, 1976.

SAFONOVA, O. A. Stylistic approach to translation of poetic texts; In: **Collection of conferences of SIC Sociosphere**. Prague: Vedecko vydavatelske centrum Sociosfera-CZ, n. 13, p. 86-88, 2012.

SIVACHEVA, E. **Open course on speech development for adults "Speaking words"**, 2018. Available: <https://vk.com/verbis.aut.factis>

SUDOPLATOVA, G. A. Stylistic Functions of Oxymoron In The Poetry of Marina Tsvetaeva. **Journal Scientific notes of the TRANS-Baikal state University. Series: Philology, history, Oriental studies**, v. 16, n. 2, p. 57, 2012.

YANOVA, E. A.; KAZIAKHMEDOVA, S. H.; BOGATYREVA, S. N. Features and difficulties of translation of the poetic text. **Culture and civilization**, n. 2, p. 48-58, 2016.

How to reference this article

ZHUK, N. V.; KURILOV, S. N.; RODIN, A. B. Oxymoron as a translation tool and a form of cultural translation (on the example of Silver Age Poetry). **Rev. EntreLínguas**, Araraquara, v. 7, n. esp. 4, e021091, Nov. 2021. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v7iesp.4.15648>

Submitted: 09/02/2021

Required revisions: 20/05/2021

Approved: 05/09/2021

Published: 10/11/2021