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TÍTULO: La emisión de transferencia de fenómenos eufemia en la traducción de la poesía del ruso al inglés.

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RESUMEN. El artículo representa un estudio del fenómeno de la eufemización como instrumento para optimizar la percepción del texto poético en el proceso de impacto emocional y estético en el receptor sobre el material de las propias traducciones. Se demuestra que la transformación de la realidad, estéticamente significativa e influyente emocionalmente, está diseñada para reflejar la funcionalidad artística del lenguaje poético. El medio más común y simple de expresividad lingüística es el uso de unidades léxicas que te hacen pensar de manera más clara y expresiva.

PALABRAS CLAVES: Eufemia, eufemismos, texto poético, texto literario.

TITLE: The issue of transfer phenomena euphemia in the translation of poetry from Russian into English.

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ABSTRACT: The article represents a study of the phenomenon of euphemization as an instrument for optimizing the perception of poetic text in the process of emotional and aesthetic impact on the recipient on the material of own translations. It is shown that the aesthetically significant, emotionally influencing transformation of reality is designed to reflect the artistic functionality of the poetic language. The most common and simple means of linguistic expressiveness is the use of lexical units that most clearly, expressively make you think.

KEY WORDS: Euphemia, euphemisms, poetic text, literary text.

INTRODUCTION.

The research is devoted to the linguistic reflection of the phenomenon of Euphemia in the poetic text as a communicative means of reflection of reality and emotional and aesthetic impact on the recipient and the transfer of the antecedent in the translation of the poetic text from Russian into English. The essence consists in changing the unrated vocabulary to positive or negative evaluation, as well as in the gradual replacement of any assessment to the opposite [16].

The object of research is the process of semantic and grammatical transformations associated with the appearance or change of the estimated component in the meaning of words. The subject of the research is the phenomena of Euphemia in their functioning in Russian poetic texts and their equivalents in the translation text produced by the author. The work considers 20 poetic texts translated by the author of the article. The hypothesis of this study is that phase of the evaluation enantiosemy in which there is a separation of negative and evaluation, as well as in the gradual replacement of any assessment to the opposite [16].

The aim of the work is to analyze the mechanism of transmission and preservation of the phenomena of Euphemia as an emotional and aesthetic impact on the recipient when translating a poetic text from Russian into English.

The goal identified the following objectives of the study:

- 1) Choose from a variety of words that have an estimated value in modern Russian poetic text, such, which are euphemic lexical units.
- 2) Carry out a targeted selection of language material from poetic works of language.
- 3) Investigate ways of preserving euphemistic elements in the transmission of emotional and evaluative meaning from Russian into English.
- 4) Show the possibility of translation of the poetic text when maximum achieving adequacy and equivalence.

To solve the problems, descriptive and analytical methods with partial of quantitative characteristics of word usage in contexts were used.

The material of the study was the data of explanatory, English-Russian and Russian-English dictionaries, contexts of poetic works of the Russian language, translated by the author of the article.

In a number of cases we addressed to the full text of the work to get a more accurate representation about the phenomenon under study. During the work 20 contexts of poetic texts were considered.

The relevance of the work lies, firstly, in the fact that the translation was and remains an important tool of communication, and the translation of the poetic text was and remains one of the most difficult in artistic translation. Secondly, the relevance of the study is determined by the constant human need to understand the semantic shades of lexical units in terms of instability of value orientations, due to historical and social. Thirdly, the relevance of the chosen topic is due to the fact that, despite the existence of numerous works on Euphemia, many aspects of this phenomenon remain controversial.

In recent decades euphemisms remain an actual linguistic problem. And this is due to the fact that today euphemisms have the ability to be a powerful means of forming social attitudes through fiction.

In fiction, euphemisms in most cases are not just a stylistic synonym or a substitute for some linguistic unit. They shift the emotional dominant and offer a new interpretation of a certain phenomenon, a

new perspective of its consideration and contain a new moral and ethical assessment of the phenomenon [26; p. 206].

The scientific novelty of the work is: 1) in the consideration of Euphemia from the standpoint of pragmatics, which allows to overcome the narrow understanding of euphemism only as a small part of the lexical system of language, in connection with which both lexical and grammatical means of Euphemia are considered; 2) in attracting new language material (own versions of translation of poetic texts); 3) in the study of the mechanisms of realization of euphemistic meaning in the transformation of the phenomena of Euphemia from the original language to the target language.

The theoretical significance of the study is to systematize the knowledge of Euphemia, to determine the features of the functioning of Euphemia in poetic texts, to preserve the positive and emotional impact of euphemistic phenomena in the transmission of the content of the original text to the language of translation.

The practical significance of the work is determined by the possibility of applying its results in the teaching of courses of lexicology, grammar, style, theory of translation studies and linguoculturology, in practical classes in English. The obtained data can also be used in compiling a dictionary of poetic euphemisms.

DEVELOPMENT.

Results.

The world of reality surrounding each individual is a projection into his consciousness and reflection in his psyche of the objective values of this world. The system of reference points in the subject world, carrying out and correcting vital human activity, is language, but that language could serve as a means of communication, it should be a single or similar understanding of reality [15]. The Image of the relationship of man to the world, the image of which "becomes a visible model of the relationship" is

a quasi-object of art. Kant in his "Critique of judgment" wrote that "Of all the arts, poetry holds the first place" [11; p. 80].

A quasi-object of art is an image of art, which is characterized primarily by the integrity of perception associated with the expressiveness of the work of art, which is an effect that arises in the process of perception from the holistic impact of all the means used by the artist. In the process of communication with art, a person is a participant in the process of communication, realizing, as a person, through a quasi-object of art, a system of relations to reality, including her emotional experience. The basis of the expressiveness of the image, according to Krupnik E. P., is the personal meaning, which operates, first of all, the author of the work and which is correlated with the integral personality of the person, with the integral system of his relations to reality [13; p. 44].

Literature is considered as "the art of verbal". Poetic language, as part of the language of literature, depicts life with more fullness, due to the graphic and expressive means of the language, which gives the speech a special touch. Poetic language is a special kind of verbal art, the main function of which is to influence the recipient. The last two or three decades have been characterized by the ever-growing interest of linguistic researchers in the language of fiction, especially in terms of functional properties.

One of the psychological tasks of the text of socially oriented communication is to optimize its perception, and the most important artistic task is to perform an aesthetic function. Aesthetically significant, emotionally influencing transformation of reality is designed to reflect the artistic functionality of poetic language. Ya. Mukarzhovsky wrote that the only constant feature of poetic language is its "aesthetic" or "poetic" function ... the purpose of poetic expression is aesthetic impact [19; p. 240.].

The size of the poetic line, rhythm, melody, rhyming consonance, intonation have a stronger emotional impact on the recipient than the identical statement conveyed by the language of prose [7;

p. 109]. The sound side of the text, especially the music, is one of the strongest means of influence on the subconscious level.

Any modern language has a variety of artistic means. Among the variety of stylistic means, there are euphemisms, the function of which is to optimize the text. Euphemisms are of particular importance in artistic speech, sometimes playing a satirical role, sometimes, on the contrary, becoming a sign of high style.

In the emergence of the word, euphemistic meaning involved evaluative enantiosema, reflecting the duality of the value perception of a phenomenon, the dynamics of value representations of Russian speakers [16]. Despite the wide knowledge of the phenomenon of Euphemism in linguistics, there is no generally accepted definition of the term "euphemism" at the moment. However, based on the analysis of existing definitions, it can be concluded that euphemism is a word or phrase that replaces its sharper, having a negative connotation, insulting human feelings or simply indecent synonyms. A euphemism is used to enhance the denotation, at times it can be used to disguise the true essence statements [8; p.1].

Euphemisms are widely used in various spheres of speech activity, so as a linguocultural phenomenon are of particular interest as a tool for the study of national features of the picture of the world and the speech behavior of Russian and English speakers. The study of the phenomenon of euphemization from the point of view of the cognitive approach allows us to look at this issue more broadly: euphemization in this case seems to be a broader phenomenon than the intra-system relations between the units of language, such as synonymy, antonymy, Hyper-hyponymy, etc. It can be considered as a mental process, which is based on certain conceptual schemes and models of secondary interpretation of knowledge [23].

The scientific literature focuses on the variety of lexico-grammatical forms, variability and stylistic coloration of euphemisms, which causes difficulties both in determining such a phenomenon as euphemism and for its study.

Euphemia is a lexical phenomenon, and positively colored lexical units are most often used in a poetic context, since positive emotions embedded in euphemism do not cause depressive emotions, but charge the recipient with a good mood, good for the fact that euphemisms hide the true essence of the phenomenon by creating a neutral or positive connotation.

The presence of euphemisms in the language practices of a society indicates the level of values, education, and width - its culture [10; p.11]. Euphemisms, as a special lexical system, are most often expressed by indirect names, i.e. are not always identical, since to reveal the meaning of euphemism sometimes requires going beyond the consideration of the semantics of individual words, the correlation of euphemism with the replaced word (antecedent)"[9]. All this on the one hand allows to use a wide range of linguistic means and translation transformations, and on the other hand causes certain difficulties in the transfer of a literary text from the original language to the target language.

Problems of translation of Euphemia phenomena in poetic text.

The problem of poetic translation stands apart in the theory and practice of artistic reconstruction of the text. In poetry, each word is the object of conscious (usually conscious) reflection of the poet, that is, always associated with a certain aesthetic and value choice. At the same time, we must not forget that it is impossible to fully reproduce all the verse (formal) elements in the translation, not to mention the figurative system. To reproduce in the translation of the poem all the constituents - the style of the language, the imagery, size and rhyme, the movement of the verse, playing with syllables and sounds, fully and accurately – is unthinkable. The translator usually seeks to convey only one or at best two components (mostly images and size), changing the others (style, movement of verse, rhymes, sounds of words).

The translator must take into account the implicit meanings of the context as a reference in the process of translation. Based on them, he reconstructs the external framework of the text, leaving in it the signs marking the deep meanings, served as the primary basis of the text, still waiting for their "liberation" in the process of reading the translation by the interested reader – the third "co-author" of the text [5].

The main task in the translation of poems is to preserve not only the semantic, but also the structural, stylistic, artistic and figurative unity of the text. For this purpose, in the process of translation of poetic works, it is possible to use the semantic development of images to achieve the integrity of the structure and content of the poem [3; p. 88]. According to V. Ya. Bryusov, the form of the poem is formed from a number of constituent elements, the combination of which embodies more or less fully the feeling and poetic idea of the artist - these are: the style of language, images, size and rhyme, the movement of verse, the play of syllables and sounds. [4; p. 535].

Almost all modern translation, researchers believe that for the equivalent transfer of the original text into a foreign language it is necessary to make a semantic and stylistic analysis of the original: to determine the communicative purpose, to analyze the content and form of the original text in their relationship. To achieve an artistically adequate translation, it is necessary to convey not only the semantic meaning of the lexical units of the original, but to recreate the entire complex of suggestive linguistic means, namely, lexical-semantic, stylistic, morpho-syntactic and intonation-sound. Fragments of social experience due to the main activity of the people are reflected in the vocabulary. In a poetic text, vocabulary, being emotionally evaluative and stylistically colored, is a special category. The special role here belongs to effeminacies units, rich in figurative expressions, reflecting the views of certain social groups who are intimately connected with appropriate linguistic and cultural environment, and adequate perception of this vocabulary with representatives of other

linguistic and cultural groups is often impossible without knowledge and understanding of the linguistic and cultural differences between these groups.

The phenomenon of Euphemia in linguistic literature includes several aspects (sociolinguistic, functional, grammatical and semantic, pragmatic, cognitive, etc.), so the problem of adequacy and equivalence of translation is one of the most difficult problems of modern translation studies. A specialist in the science of translation V. N. Kommissioners, believed that the choice of translation is impossible without recourse to "the real situation behind the original text" [12; p. 253]. The complex and creative nature of translation activity requires that the translator has a clear idea of the essence of translation equivalence, of the factors that determine the various forms of equivalence of texts in the original language, and the target language. It is necessary for the translator to know in what relations the meanings and structures of the units of the original language and the target language can be and how this affects the translation process, what are typical translation transformations and other techniques, and what are their motivations [2; p. 170].

Practical research.

The study of structural and semantic features allows to classify euphemisms at: a) phonetic; b) lexical; C) syntactic; d) text levels. Cognitive approach is one of the fruitful directions in the consideration of stylistic techniques and, in particular, euphemism from the point of view of the study the cognitive nature of the structures of knowledge inherent in its semantics and activated in the process of communication. Classification of euphemisms from this point of view reveals the following types of knowledge structures embedded in euphemisms [22].

In poetic language, it is possible to distinguish the classification of euphemisms.

In linguistics, the etiquette of communication is closely related to the principle of politeness. [24; c.12]. The implementation of the principle of politeness requires the following series of maxims: 1)

tact; 2) generosity; 3) approval; 4) modesty; 5) consent; 6) sympathy. All the above maxims to some extent, characteristic of euphemisms [24]. Less depressing than "aging, decrepit", that sounds like a euphemism for "Withering gold covered", which has managed to preserve in the translation, however, resorting to translation transformations, in order to preserve the rhythm, rhyme and melody of songs to poems by Sergey Yesenin.

Не жалею, не зову, не плачу,	I don't regret, don't call and don't shed tears,
Все пройдет, как с белых яблонь дым.	All will fade as apple trees white bloom.
Увядающая золотом охваченный,	Covered by the fading gold with fears,
Я не буду больше молодым.	I will meet my old age in the gloom.

(Translated by Zhuk N.).

Etiquette euphemisms allow the author not to hurt anyone's feelings, to avoid inflicting resentment on himself, the interlocutor or a third party [1; p. 111].

Но время протекло, настала перемена,	But time has passed, and some changes have come,
Ты приближаешься к <i>сомнительной</i> поре	You are coming, My beauty, <i>to doubtful time</i>
Как меньше женихов толпятся на дворе,	There are less grooms crowding in the yard in prime
И тише звук похвал твой слух обворожает,	And <i>sounds of praising are quieter, your ear to</i>
	<i>delight.</i>

<i>А зеркало сильней грозит и упрекает. *</i>	<i>Menacing and reproaching the mirror is quite right.</i>
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(Translated by Zhuk N.)

*Avoiding to talk about age of the lady, the poet calls old age "questionable at times" and this euphemism manages to keep "doubtful time". Also manages to convey a veiled last two lines.

To euphemistically relevant attribute monetary debt as well.

In the humorous message of A. S. Pushkin "To Yazykov", the famous poet and Slavophile - Nikolai Yazykov, living in Derpt and written on the day of departure abroad H. D. Kiselev, with whom Nikolai Yazykov studied at the University of Derpt, we find the line:

Уж зазывал меня с собою	I have already been invited
Тобой воспетый Киселев,	By Kiselev you glorified
И я с веселою душою	And I with all my heart exited
Оставить был совсем готов	Was about with him to ride
Неволю Невских берегов	The Niva bonds to break.
И что ж? Гербовые заботы	Well, what of that? My cares of stamp duty
Схватили за полы меня	Caught me by flops and by my sleeve
И на Неве, хоть нет охоты,	And to the Niva banks, but not to their beauty,
Прикованным остался я. *	I'm rooted without letting leave.

(Translated by Zhuk N.).

When translating this passage, we managed to preserve the euphemism of the author, but in order to preserve the rhythm, rhyme and melody of the text, we had to resort to translation transformations. The homogeneous part of the sentence to the noun "flops" "sleeve" does not violate the style of the narrative and makes the utterance better and brighter.

As a means of creating an ironic euphemism poets often used antiphrasis (gr. ἀντιφράζειν' to say the opposite') – a figure of ambiguous speech, which consists in the application of the word in the opposite sense [3; p. 102]. It is "a kind of irony which is built on opposition, that is from the lexical point of view on antonymy". For example, in one of the epigrams Pushkin writes:

Супругою твоей я так пленился,	I was so captivated by your better half,
Что если б три в удел достались мне,	If I inherited three wives from fate,
Подобные во всем твоей жене,	Who were alike by nature your helpmate,
То даром двух я б отдал сатане,	I would give Satan two without any rate,
Чтоб третью лишь принять он согласился*.	If he agreed to take the third on my behalf.

(Translated by Zhuk N.).

The verb "captivated", which has the meaning of "succumbed to charm, carried away" in this context, takes a different interpretation – 'was unpleasantly struck by it'. In this case, it causes negative emotions associated with the depicted lady ('ugly', 'grumpy', etc.). Using the exact equivalent of "was so captivated" in the translation, we will not break the poet's plan, because the text of the epigram itself reveals the negative meaning of this lexical unit. This epigram uses another euphemism "Satan", for which we select the full equivalent of "Satan".

The problem of conveying the meaning of euphemism considers the phenomenon of perspective - the representation of one event from the position of different observers; that is, by profiling the various components of the conceptual structure, which allows, in relation to the nature of euphemisms, to avoid direct reference to the negative characteristics of the original concept:

С. Есенин	“Не жалею, не зову, не плачу”
S. Esenin	“I don't regret, don't call and don't shed tears”
Не жалею, не зову, не плачу,	I don't regret, don't call and don't shed tears,
Все пройдет, как с белых яблонь дым.	All will fade as apple trees white bloom.
Увядания золотом охваченный,	Covered by the fading gold with fears,
Я не буду больше молодым.	I will meet my old age in the gloom.
Ты теперь не так уж будешь биться,	Touched by chill of fading golden autumn
Сердце, тронутое холодком,	Beating slower my heart has just begun,

In the quatrain from the song "eh, roads" and "Old soldier's song" B. Sh. Okudzhava managed to convey euphemism, maintaining the rhythm, rhyme and melody of the song, replacing "wings fold" to "find your bed", which is a lexical and semantic replacement. The first example provides a translation of "lay down your head", which is more consistent with the Russian style of "lay down your head", but in this case there is a rhythm disturbance that can be veiled only at the phonetic level (reduced pronunciation of "may lay down»)

О Володе Высоцком я песню придумать решил: (1)

Вот ещё одному не вернуться домой из похода (2)

Говорят, что грешил, что не к сроку свечу затушил ...(3)

Как умел, так и жил, а безгрешных не знает природа. (4)

Ненадолго разлука, всего лишь на миг, а потом (5)

Отправляться и нам по следам по его по горячим. (6)

Пусть кружит над Москвою охрипший его баритон, (7)

Ну а мы вместе с ним посмеёмся и вместе поплачем. (8) [5; с.89]

Volodya Vysotsky inspired composing songs (1)

He is one more not to return from his leaving (2)

He is said to have sinned, blown out the candle too soon (3)

And he lived as he could, there are no sinless among the earth living (4)

We'll part for a jiff, never mind how sad it would sound (5)

Ere long we are to be hot on his heels in his thither (6)

Let his hoarse baritone in the sky over Moscow go round (7)

And with this baritone we will laugh and will cry altogether (8)

(Translated by Zhuk N.).

Старинная солдатская песня	Old soldier's song
могилы братской грустные посты	At a common grave there is a mournful guard**
Вечные квартиры в перелеске	In a copse apartments are eternal
Им теперь не больно, и сердца чисты	None of them feels pain being pure in his heart
И глаза распахнуты по детски.	With open eyes a private and a colonel.
Спите себе братцы, все придет опять.	Keep on sleeping, fellows, all will come again
Новые родятся командиры.	New commanders are sure to appear
Новые солдаты будут получать	Again new soldiers will keep on lying then
Вечные казенные квартиры.	In beds of honour their debts adhered.

(Translated by Zhuk N.).

** Common syn. Fraternal.

In two quatrains of songs, B. Sh. Okudzhavy is possible to achieve almost complete **efiminate**, especially in lines 3 and 6 of the song "About Volodya Vysotsky" and the last sentence of our example of the "Old soldier's song" aim Islam correspond to equivalents in the target language. To preserve the rhythm and melody of the text, it is necessary to resort not only to lexical and grammatical transformations (addition, transposition, logical synonymy, but also to phonetic ones, namely, to reduce some sounds when pronouncing certain elements and the use of various forms of rhyme, the accent of the auxiliary verb (will) in the last quatrain.

In M. Isakovsky's poem "Enemies burned the native hut" in a quatrain an image of a grass overgrown hillock, we transfer a logical synonymy "To find no cross, to find no brass". brass - a brass plate on which was engraved the surname and the person's name. The double negation "To find no cross, to find no brass" emphasizes the desolation of the lonely graves.

М. Исаковский “Враги сожгли родную хату” M. Isakovsky “The fascists burnt his peasant house”
 Пошел солдат в глубоком горе In grief for crossroads he was bound
 На перекресток двух дорог, To find no cross, to find no brass.
 Нашел солдат в широком поле And in the wide field he just found
 Травой заросший бугорок. The mound overgrown with grass.

(Translated by Zhuk N.)

was bound направился
 a brass медная табличка
 the mound могильный холм

In this context, the word "grave" replaced by the word "Grass overgrown hillock" is given by the equivalent in the text of the translation.

И. Шатров “На сопках Манччжурии” I. Shutrov “On the hills of Manchjuria”
 Белеют кресты Crosses are white, (1)
 Это герои спят. And valorous earls are beneath. (2)
 Прошлого тени кружатся вновь, The shades of the past are fare and wide,(3)
 О жертвах боёв твердят. Reminding of their deeds. (4)
 Тихо вокруг, Quiet is womb,(5)
Ветер туман унёс, The *fog is gone* with the wind,(6)
 На сопках Манчжурских войны спят On the Manchurians hills Russian tombs, (7)
 И русских не слышат слёз. But soldiers can’t hear kin’s wimp. (8)
 Пусть гаолян Let kajalang (9)
 Вам навевает сны, Call upon soldiers dreams, (10)
 Спите, герои русской земли, On heroes who died for Liayang, (11)
 Отчизны родной сыны. Let chants *be sung* by winds. (12)

Вы пали за Русь,	Shedding your gore, (13)
Погибли за Отчизну.	You died for dear Russ, (14)
Но верьте, мы за вас отомстим	Hearts will keep memory of sanguine yore, (15)
И справим мы славную тризну.	Your names glorified by us. (16)

(Translated by Zhuk N.)

valorous	героический
womb,	мрак
kin's wimp.	плач родни

In the first quatrain we manage to keep the euphemism of the phrase "heroes sleep", passing it by the phrase "valorous earls are beneath", and in the last line the word "victims" is possible by means of lexical replacement to transfer through the euphemism "Remembering of their deeds". In the seventh line, the Russian euphemism cannot be conveyed in the text of the translation, but we compensate for the gloomy mood in the sixth and twelfth lines by the passive voice structures. Noun "Trizna" according to the dictionary DN. Ushakova (is equivalent and in other dictionaries) means "The ancient Slavs - a Wake for the dead, accompanied by a feast. The sorrowful memory of someone lost or killed" is a euphemism. To preserve the rhyme, rhythm and melody of the context, we resort to generalization, replacing one word with a sentence with the involved turnover.

Lexico - morphological level.

1. Form the subjunctive mood as a phenomenon_Euphemia

С. Есенин	“В этот лес замороженный ...”
S. Esenin	“To this fascinated forest ...”

Кабы твердо знал я тайну
 Заколдованным речам,
 Я узнал бы хоть случайно,
 Кто здесь бродит по ночам.
 Из-за елки бы высокой
 Подсмотрел я на кругу:
 Кто глубокий след далекий
 Оставляет на снегу?..

Should I know the secret feature
 Of this silent magic speech,
 I would know this mystic creature
 So queer or bewitched.
 From behind the tallest fur-tree
 I would watch for me to know
 Who, at nights being so free,
 Leaves his strange deep trace in snow?

The form of the subjunctive mood as a phenomenon of Euphemia can be preserved completely in all lines.

Form of passive voice as a phenomenon of Euphemia.

В. Агатов “Тёмная ночь”

Темная ночь, только пули свистят по степи,
 Только ветер гудит в проводах, тускло звезды мерцают...
 В темную ночь ты, любимая, знаю, не спишь,
 И у детской кроватки тайком ты слезу утираешь.

V. Agatov “Dark gloomy night”

Dark gloomy night, in the steppe the bullets are heard
 Only winds hoot in wires above and dimly stars glimmer
 Dark gloomy night, you don't sleep, my beloved, at the cod,
 And in the silence, my darling, by stealth you wipe away tears
 (And in the silence sneaking, by stealth you wipe away tears)*

The first line of the original text uses the structure of the active pledge, but in the text of the translation, as in a poetic work, it is appropriate to use the phenomenon of Euphemia, containing the structure of the passive pledge.

С.Трофимов (Трофим)

“Весенний блюз”

В городе оттепель, чавкает в лужах, серый мартовский снег

Город весной, ранней контуженный вскрылся венами рек.

Всё перемолото, скомкано, сорвано, слишком долгой зимой,

Но у меня есть ты - значит Господь со мной

S. Trofimov “Spring blues”

Thaw has just set in, champing in puddles

Guzzling snow of March.

In the grey city spring makes a huddle

And muddles everything much.

Veins of the rivers are open and seething

Fuddled by the spring-tide

But I love you and God stands by my side.

In the translation of this context, we resort to the method of concretization: not "the city, but the rivers were opened in the spring»

Modal verbs as a phenomenon of Euphemia.

Н. Доризо

“Огней так много золотых”

N. Dorizo

“There are too many golden lights”

Его я видеть не должна,

I mustn't see my chosen on

Боюсь ему понравиться.

He can admire me a bit.

Третий должен уйти.

The third must go away.

Fully able to convey the modal context value of two lines in the target language.

Use of articles as a phenomenon of Euphemia.

Due to the inflection of the Russian language articles in the Russian language are not used, but since they can have a subtle, sometimes aesthetic value in the English language, when translated into English, the translator must adhere to the standards of the target language. In translations of fragments of Russian folk songs, the article performs its defining function. Consider the problem on the example of the translation of the text of the song "not the wind tends to branch" combined "not a wind," the article combines the value "no" (not strong, not light) and "not a single gust". In combination, "an autumn leaf" article combines the values of "any" and "leaf".

We consider an identical case in Sergey Trofimov's song "Spring Blues" with the noun "snow".

Despite the descriptive adjectives dark melted, the word "snow" is used with the definite article.

In an effort to achieve the adequacy of the translation, the correct rendering of the invariant of the original text, the translator inevitably resorts to various types of translation transformations. In our studies of the possibility of rendering the content of the original text to the target language, we also resort to translation techniques. Under certain conditions, the replacement of the number form in the translation process can be used as a means of creating an occasional correspondence. [3], therefore, to preserve the rhythm, rhyme and melody of the song's lyrics, we replace the singular "darkness" with the plural in the synonymous "Curtains of dark" and use the zero article before the plural noun mentioned for the first time (See translation, Your Majesty a Woman by Vengerova).

"Woman, Your Majesty" is an address taken as a proper name, so it is used with the zero article.

According to the rules of the English language adverbial modifier of places is used with the definite article ("on the threshold" "on the threshold»).

In the translation of Pushkin's poem "Flower" ("Floweret") many cases of translation of nouns are subjected to the General rules of the use of articles in the English language.

"Flower withered, unkempt", "A dead not odorous small floweret" article has a lexical meaning "some", closely related to the original meaning of the article "one". In the translation of the second quatrain the method of adding the adverbial modifier of the place "the book", where a certain article is used, is used. In the third quatrain, in order to preserve the rhythm, rhyme and melody of the original text, we replace the singular "rendezvous" with the plural in the synonymous "rendezvous" and use the zero article before the noun in the plural. But the noun "parting" is replaced by the participle "parting"; so, the article is missing. Significant is the article in the translation of the phrase "dream strange" ("A queer dream and queer feeling"). The article has lexical meaning of "some strange, unexplained". When translating the line "And whether he is alive, and she is alive?" ("And are the very they") the grammatical transformation of the plural substitution of the singular is used and the article "the" also has the lexical meaning "those same people».

The lexical meaning of the article can be said in the translation of V. Mayakovsky's poem "General guide for beginners sycophants" (fragment).

Скажите,	Tell me, please,
не вы ли	is it you
автор «Антидюринга»?	who wrote the "Antiduring"? Well,
<i>Тожe</i>	Also
написан	is written
очень недурненько.	<i>rather well.</i>
В любом учреждении	In each institution
есть подхалимы	there are some toadies.

Живут подхалимы,

And live these toadies

и неплохо им

not bad nowadays.

Along with the modality of the article (the "Antiduring"), meaning "the book", "Antiduring" facilitates the communication of irony. Translation may vary, for example:

Tell me, please, are you the author of the "Antiduring"?

(«Тот самый автор»)

Since the translator inevitably has to use translation transformations in cases when the equivalent form of a statement in the target language does not fit the context, we resort to the addition of «the creature», where the article plays a significant role. («Загадочное существо, оставляющее следы по ночам»). The addition «the creature», where the article plays a significant role as the definite article adds emotionality to the context (See the translation *завороченный...* С. Есенина) [9.С.1-69].

Taking into consideration the theory of V. Gerdov and A. D. Shmelev, while translating from the Russian language using no articles into the English language using these, we can conclude that the referential values, expressed by morphological and syntactic means (the system of declension and case endings, word order, demonstrative and possessive pronouns), can be transferred to the target language with the help of articles [6].

Taking into account the fact that grammatical transformations are an integral part of the translation, it is necessary to realize that various means of transmission of semantic components in the Russian language can be transmitted by means of an article, as sometimes an article with a nominal component can significantly change the semantics of a statement. [14; p.134].

The syntactic level.

The use of sentences with a formal subject, as a phenomenon of Euphemia.

В. Агатов "Тёмная ночь"

Верю в тебя, в дорогую подругу мою,

Эта вера от пули меня темной ночью хранила...

Радостно мне, я спокоен в смертельном бою,

Знаю, встретишь с любовью меня, что б со мной ни случилось.

V. Agatov “Dark gloomy night”.

I do believe in you helpmate, at a cold and dark night

And this belief kept from bullets me ever.

It is pleasant to me, I am calm in a dangerous fight,

And I know you’ll greet me with love even whatever happened.

C. Есенин “Москва” (Да, Теперь Решено...)

S. Esenin “Moscow” (Yes, it’s solve\sttled)

Да, Теперь решено. Без возврата

Yes, it’s solved*. There is no returning

Я покинул родные края -

I forever have left native lands -

Уж не будут листвою крылатой

Poplar trees wouldn’t ring in the morning

Надо мною звенеть тополя.

With the winged leaves over my head.

Вариант перевода

«Solved syn.settled»*

C. Стромиллов “То не ветер ветку клонит”

S. Stromilov “It’s not a wind to bent the branches”

То не ветер ветку клонит, It’s not a wind to bend the branches,

Не дубравушка шумит, It’s not a rustling grove in grief,

То моё, моё сердечко стонет, It’s my heart that’s moans with wrenches

Как осенний лист дрожит. Trembling like an autumn leaf.

Sentences with a formal subject, as a phenomenon of Euphemia, contained in the original language, fully preserved in the target language.

Periphrasis constructions as a phenomenon of Euphemia.

In the song "eh, roads" the verb "perish" is conveyed by the expression "wings fold" and translated by the equivalents of peripherals "find your bed, lay down your head»; In the song B. Sh. Okudzhavy the sentence "the soldiers will find the graves of" paraphrased "the soldiers will receive the Eternal state apartments". The source language paraphrase transferred euphemistic peraphrasis "Again new solders will keep on lying then In beds of honour their debts adhered.»

The theme of death in the song B. Sh. Okudzhava's "About Volodya Vysotsky" is veiled by periphrasis: "early death" - "not to the time the candle extinguished," "and we will soon die" - "to Go and we trail by its hot", which in the language of the translation transmitted-equivalent euphemisms "blown out the candle too soon" and "Ere long we are to be hot on his heels in his thither", respectively. "Grave" in M. Isakovsky's poem "Enemies burned the native hut" is paraphrased on "The grass overgrown hillock.". The euphemism is fully preserved in the target language.

In a humorous message "To Yazykov" the topic of money debt, because of which it is not possible to leave St. Petersburg, A. S. Pushkin paraphrases "Stamp concerns Grabbed me by the floors." The source language paraphrase is possible to completely preserve the "Well, what of that? My cares of stamp duty Caught me by my flops and by sleeve» In the poem "I witnessed your Golden spring" Pushkin, A. S. the verb "you grow old" paraphrases the sentence "you are approaching a doubtful time", which corresponds to the equivalent in the translation language "You are coming, My beauty, to doubtful time". To preserve the rhythm, rhyme and size we have to resort to the addition of "My beauty", which does not affect the distortion of meaning.

CONCLUSIONS.

In our article, devoted to the translation of the phenomena of Euphemia of the poetic text, the main goal was set - to identify the features of this type of literary translation.

It should be noted, that the set following tasks were solved: the concept of Euphemia and classification of euphemisms in the poetic text was considered, the definition of poetic text and poetic translation was given; the texts of poetic works containing euphemisms were selected for analysis; the material of the selected texts was used to analyze the translation techniques used to convey the euphemisms of lexicographic and stylistic features of euphemisms based on Russian poetic texts; the problem of translation of poetic works with emotional and evaluative vocabulary was considered; the main features of poetic translation were revealed examples of several poetic texts, on the basis of which the translation transformations were considered, used in the transmission of Euphemia phenomena from Russian into English.

Undoubtedly, the topicality of the problem of translation of poetic texts is growing every year. The era is changing, poets and their writing style are changing, but the main problems for translators remain. The authors of the translation should take into account stylistic, lexical, grammatical, syntactic, semantic, morphological features that are present in every poetic work written in any foreign language.

As practice shows, there are no certain universal rules of poetry translation. Tactics and strategies of translators are individual and diverse, and often intuitive. Literary fashion trends, historical era, culture, education are all changing factors that determine the strategy and tactics of translators. Depending on which of these factors is a priority for them, they use certain techniques and approaches: focus on the description of poetic images or significant phrases, lexical, phonetic or stylistic features [27; p. 48-58].

In his arsenal, the translator has a sufficient number of different means of translation, through which it is possible to achieve a sufficiently high equivalence of translation of euphemisms. However, we should not forget that euphemisms are, first of all, stylistic means that cause certain difficulties in the transfer of means of another language.

Among the methods of translation of difficult-to-translate lexemes by different authors the following methods are distinguished: the method of selection of equivalents, descriptive translation, addition, concretization, generalization, periphrasis, calque and others. Here we will consider the applicability of these methods to the translation of euphemisms in the texts we have selected.

On the basis of the analysis of the translation of the selected poetic texts we can conclude that more often we resort to

- The selection of equivalent structures and lexical units, which in our study was carried out on 40%;
- Lexical and semantic substitutions - 15%.
- Logical synonymy – 10%.
- Specification(concretization) – 10%.
- Generalization - 10%;
- Transposition, replacement, grammatical substitutions, phonetic techniques (reduction, transfer of stress in a line that does not affect the meaning) -15%.

Resorting to the above transformations, 80% use the method of addition, especially with respect to articles that do not exist in the original language, but are an integral part of the target language, as well as modality.

The notion of adequacy also implies the possibility of substitutions (by which the original is recreated in translation by means of another language) that produce the same effect and perform the same function. The transmission of individual elements does not result in the mechanical reproduction of the whole, since the whole is not a simple sum of these elements. These elements are not isolated;

each is an integral part of an interconnected and interdependent system. The translation of euphemisms is contextually dependent, when translating the same lexemes, depending on the context and background information, different interpretations can be given. Expressing E. Sokolovsky's (a journalist and translator) opinion, we can say that it is difficult to translate, but not impossible [21].

In addition, translators should know at least to some extent the Russian language and understand the historical and cultural problems associated with Russia, as the representative of this country is better versed in the historical and cultural problems of his country.

Solving the problem of the rhyme, use different types of (women's (beneath – deeds); open (haze – graves); on the coincidence of shock and sardarni sounds accurate (gore – yore) and inaccurate (helpmate – fate); the coincidence of the reference sounds (Russ– us); on equality of syllables ravnomernye (white – wide) and neravnovesnye (mother - together), etc.) Taking into account the complexity of the translation of the poetic text, it is impossible to claim the perfect adequate translation, but without trial and error there are no discoveries.

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