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GLOBAL TEXT CATEGORIES IN POETIC IMAGES OF THE WORLD (BASED ON UKRAINIAN, MONGOLIAN, AND VIETNAMESE)

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У статті представлено аналіз перекладів вірша "The Arrow and the Song" Генрі Лонгфеллоу на українську, монгольську та в'єтнамську мови та їх зворотній переклад на англійську мову (крім української мови). Мета автора полягає в тому, щоб дізнатися, як люди, що належать до різних культур, розуміють оригінальний текст, які засоби вони використовують для актуалізації змісту літературного твору, як особливості національного характеру відображені в перекладі, наскільки важливі символи тієї чи іншої культури. Глобальні категорії тексту (факти, події, учасники ситуацію, час, простір, оцінка та деякі інші) допомагають з'ясувати усі ці особливості.

Ключові слова: глобальні категорії тексту, художній простір, картина світу, події, оцінка.

В статье представлен анализ переводов стихотворения "The Arrow and the Song" Генри Лонгфеллоу на украинский, монгольский и вьетнамский языки и обратный перевод на английский язык (кроме украинского языка). Цель автора состоит в том, чтобы выяснить, как люди, принадлежащие различным культурам, понимают оригинальный текст, какие способы они используют для актуализации смысла литературного произведения, как особенности национального характера отражены в переводе, насколько важны символы той или иной культуры. Глобальные категории текста (факты, события, участники ситуации, время, пространство, оценка и некоторые другие) помогают установить все эти особенности.

Ключевые слова: глобальные категории текста, художественное пространство, картина мира, события, оценка.

The article presents the translations analysis of the poem "The Arrow and the Song" by Henry Longfellow into Ukrainian, Mongolian, and Vietnamese and back translation into English (except Ukrainian). The author's aim is to find out how people belonging to different cultures understand the original, what means they use for the actualization of the literary work meaning, how features of the national character are reflected in the translation, how much importance is given to symbols of this or that culture. To find out these specific features the author concentrates her attention on global text categories (facts, events, participants of the situation, time, space, evaluation and some others).

Keywords: global text categories, literary space, image of the world, events, and evaluation.

1. Introduction

Text is usually treated as an independent linguistic object with specific features of its semantic and structural configuration. Any literary text may be the main element in foreign language acquisition: students practice its pronunciation, learn topical vocabulary, find grammatical constructions, etc. Students may learn the text by heart, but it does not mean that they understand its contents, especially if we deal with a poem and when we have students belonging to different cultures. I am interested how Vietnamese and Mongolian students understand and interpret the poetic text, how they react to literary text idea and how they understand expressive means contained in the poem. The idea to see how other cultures are reflected in the mirror of translation may also be interesting for Ukrainian students. For this reason I have added translations of this poem into their native language.

I also have the purpose to determine what volume of textual information was preserved and what new information was added; how students' nationality influenced their translation and what features of their national character and culture were reflected in it. But before I present the results obtained let us discuss poetic text peculiarities, global text categories and then the reflection of some of them in the original and in the translation.

2. Poetic text: its peculiarities and information structure

I have chosen a poetic text as the object of my research because in poetry in a condensed form the author's self-expression, one's world outlook, the level of spiritual culture is displayed more vividly and in a compressed form [8]. Literary, semantic and aesthetic information is encoded by the author in one of the textual levels: morphological, lexical, phonetic, syntactic, etc. Readers decode this information according to their erudition, personal tastes [5, p. 23], and their cultural background is of paramount importance.

As far as we are going to speak about information contained in a poetic text, very briefly I will touch upon the basics of information theory, which may be regarded as a branch of cybernetic theory of communication by signal. Communication is an activity, in which information is transferred from one system to another by means of some physical embodiment. Every act of communication has six parts: encoding of the message, its transmission, its realization as a signal, channel of receiving and transmission, its reception, and its decoding [1; 19].

The author has encoded the information and sent it to the reader. This information is transformed by the system of images, characters, plot, which is encoded by language means and stylistic devices (lexical and grammatical expression). But we must not forget that there are ideal and hindered channels for sending information. In the first case, information is transmitted undistorted. Literature is the channel where hindrances are inevitable. Social, historic and cultural changes the text goes through, modify the implication of the text. The reader may be of quite different social, political, and educational background. The reader decodes not only the factual material but its emotional and aesthetic content

[6], one can't be passive when reading, one can explain the information received, compare it with the information one received earlier and one can form one's own attitude towards the text. But there may be distance between the writer and the reader, like in our case. The poem "The Arrow and the Song" was written by Longfellow in 1845, the time-delay is more than one century. Thus, there may be misinterpretation or different interpretation of the information contained in the poem.

As M. Volkenshtein claims, informational content of the poem is considerably wider than a content of any kind, because every element in a poem bears information: vocabulary, images, rhythm, instrumentation, meter, rhymes. All this makes a holistic system and only in integration the poem has complete aesthetic value [4, p. 72]. It means that in translation some of the elements are lost; this holistic system is been damaged and disintegrated. We see that adequate, "correct" translation is very closely connected with adequate, "correct" text interpretation.

3. Problems of poetic text translation, understanding and interpretation

Correct interpretation and translation of the text depend on many reasons. The reader must be prepared for this process and have special thesaurus, adequate preliminary information stock in the recipient's conscience, which is not a simple sum of knowledge, a card index of everything that has been read, seen and heard, but all intellectual and emotional wealth of the recipient, including the ability to co-authorship [4, p. 73].

A.A. Kalyta has offered an interesting approach to the translation process, a cognitive one, which includes specific stages of information processing that can be applied either to the written or oral text [6] and has outlined perspectives of translation studies [7].

The poem and its translation can be treated as informational system (in details see 4 and 10), which expresses the flow of information from the writer to the reader. If we compare the English original and its Ukrainian, Mongolian and Vietnamese translations we see that adequate translation is impossible, because these languages differ greatly, and information contained in rhythm, rhyme, some means of stylistic syntax, metaphor, etc. is lost.

E.g., Mongolian has vowel harmony and a complex syllabic structure that allows up to three syllable-final consonants. It is a typical agglutinative language that relies on suffix chains in the verbal and nominal domains. While the basic word order is subject – object – predicate, the noun phrase order is relatively free, so functional roles are indicated by a system of about eight grammatical cases. There are five voices. Verbs are marked for voice, aspect, tense, and epistemic modality/ evidentiality [12]. In translations below we will see that in some cases subject, obligatory for English, is missing. It is reconstructed in square brackets like [I, it], etc.

Vietnamese is an Austroasiatic language. Like other Southeast Asian languages, it has a comparatively large number of vowels; all of them are pronounced with an inherent tone, which is indicated by diacritics written above or below the vowel. Word order and tone switch change the meaning of the phrase. Vietnamese, like many languages in Southeast Asia, is an analytic (or isolating) language. Vietnamese does not use morphological marking of case, gender, number or tense (and, as a result, has no finite/non-finite distinction). Vietnamese syntax conforms to subject–verb–object word order, is head-initial (displaying modified-modifier order) [21]. All these peculiarities influence greatly students' translations.

Very often experienced translators using various methods do not only render necessary volume of information, but try to reflect in their translation features of national character, linguo-cultural peculiarities, symbols of this or that culture. The translator creates "new" inner text world, recreating inner form of the original. And this world is a flexible unit, which correlates with the world of reality, with the world of cultural traditions of the receiving language [2, p. 5-6]. Thus, as result of the translation act the dialogue between two contacting cultures is been conducted, where culture-receptor is being enriched by new ideas and concepts, new spiritual values [3, p. 35].

In our case, we do not have professional translators; these students are not even future translators. We have students belonging to different cultures; we have more than one century distance between the writer and the readers, hindrance channels, communicative noise and many other difficulties. A question arises: how to unite all these things and to interpret the new appeared text properly? I guess it will be easier to analyze students' translations using global text categories (GTC), which can be found in the original and in the translation, which are connected with the image of the world in general and poetic image in particular.

4. Language image of the world

Language image of the world is one of basic notions of cognitive linguistics. For the first time this term was used by Gerts in 1914 as a set of internal images of the external objects, which serve for the deduction of logical judgments concerning behavior of these objects. Language picture is a complete image of the world, result of cognitive activity of the person. It has many synonyms: cognitive world model, image of the world, mental representation, mental model, language worldview and some others. Scholars make a subdivision between language and conceptual worldview as basic ones and single out other types, such as national, evaluative, mystic, satiric, worldview of colour, author's worldview, etc. [15].

My aim is to clear out how image of the world is reflected in poetic translation, i.e., how poetic images of the world are formed. I find it important to say that my research is based on linguo-cultural approach to translation. Culture studies are very closely connected with national image of the world that depends

on the whole set of concepts, which are the basis of national thinking. National image also depends on social-historic and cultural factors.

Language image of the world includes words, word combinations, word building formants, syntactic constructions, etc., typical of different languages and reflecting knowledge about the world. It is the language, which ensures purposeful passing of the individual and social experience from one individual to another, from one generation to another. Each language worldview has its own structure.

I have chosen the most popular translations of the poem into Ukrainian done by outstanding translators and poets. My students have translated it into their native languages, then later a Mongolian student has made eight back translations from Mongolian into English. As far as many students have taken part in translation of the poem, I give translator's name in brackets. Vietnamese versions were translated into English by professional translators. Of all the Ukrainians translations of this poem I have chosen, as it seems to me, the best ones, done by V. Kykot, V. Maratch, and M. Vasylenko, which are available on-line.

5. Global text categories in the original and in translation from cultural point of view

For my research, I use GTC suggested by A.F. Papina [9]. She singles out five ones: 1. participants of the communication act, of events and situations; 2. events, processes, facts; 3. category of real and unreal literary time; 4. literary space and 5. evaluation. This is the poem under consideration.

THE ARROW AND THE SONG by Henry Longfellow

*I shot an arrow into the a I breathed a song into the air. Long, long afterwards, in an o
It fell to earth, I knew It fell to earth, I knew not whe I found the arrow, still unbrok
where. For who has sight so keen And the song from beginning
For, so swiftly it flew, strong, end,
sight That it can follow the flight c I found again in the heart c
Could not follow it in song. friend.
flight.*

In this poem we may single out such GTC as **event participants** (the hero and his friend), **event itself** (shooting and finding the arrow, breathing out a song), **time** (events which took place later – *long, long afterwards*), **space** (the direction of the arrow and the song and their location later), **evaluation of the hero's act.** In this article I will focus on such GTC as **event itself** (shooting and arrow, breathing out a song), **and its instruments** (an arrow, a song), **space** (the direction of the arrow and the song and their location later), and **evaluation of the hero's act** (friendship, finding unbroken arrow and the song in the friend's heart), because other categories have already been discussed [16; 17].

Now let us see how these GTC are reflected in Ukrainian, Mongolian, and Vietnamese translations.

5.1. Event itself and its instruments

By event in this poem I mean shooting / finding the arrow and breathing the song. In the source text the lyrical hero shoots the arrow into the air; it means that it has no definite aim. In Vietnamese translations the air is also mentioned, but in Ukrainian translations, other directions of shooting are identified: All these GTCs are interconnected. Here the event (shooting / finding an arrow) leads us to literary space (air or something else and the oak or something else), which is discussed below.

Arrow. Either in Ukrainian or Vietnamese translations the arrow is mentioned only as the instrument of shooting. In Mongolian it is a poetic image created by different linguistic means: lexical, phonetic, stylistic, etc.

Such an instrument as an arrow appeared to be very important for Mongols, as the bow was the primary weapon of the Mongol forces (the early 1200s) that were highly disciplined, superbly coordinated and brilliant in tactics**.** It was a reflex bow made from composite materials (wood, horn, and sinew), and at the time unmatched for accuracy, force, and reach. The reflex geometry allowed making it relatively small so it could be used from horseback. Targeted shots were possible at a range of 80 or 100 m, which determined the optimal tactical approach distance for light cavalry units. They used a wide variety of arrows, depending on the target and distance. Plate armor could be penetrated at close range, using special heavy arrows [13]. Thus the arrow and its flight is described in details: *Мартагдсан сум хурдтайгаар нислээ* – **The forgotten arrow flew rapidly** (Enkhmunkh); *Би сумаа салхи зүсүүлэн тавьлаа / Тавсан сум* үл мэдэх газар луу одлоо / Тэр *сум хурдтайгаар* хараанд үл гүйцэгдэн *замхарлаа / Тэнэсэн сум* хайшаа нисэх үл харагдана – I let go the arrow (or bowstring) so that it **speed-dragged through the wind / The stray arrow**… / That arrow **faded rapidly**… / Where this **wandering arrow flying to is insensible** (Munkhtugs); *Маш хурдтай харвалаа* – [I] **shot off strong** (Bud); *Нүүгэлтэн шурганан нислээ* – [It] **flew, soaring and aviating** (Batjargal); *Харвасан сум харгуйд шунгиналаа* – Shot arrow **hissed in the darkness** (Solongo); *Эрчит сумаа би тэнгэр лүү харвалаа / Харах нүдэнд үзэгдэхгүй хурдаар / Халин шунган ниссэн болохоор* – I shot **my spry arrow…**/ **With a speed invisible to an eyesight** / Because **it flew buzzing and soaring** (Narantsogt) [17].

Song. In every culture a song is an important part of folklore. In our translations it is described in a specific way. These are fragments of Ukrainian translations: *Послав я* **пісню в даль безкраю** (V. Maratch), *Промчала* **пісенька моя / I зникла** (M. Vasylenko). In the second translation we find the word "song" with the diminutive suffix, which has the meaning of something simple, easy and not serious.

In Mongolian translations we see detailed description of the song. The Mongolian folk song is one of the most ancient forms of musical and poetic art of the Mongols. History books recorded their wolf-like melodical singing in the time of the Hsiung-nu. Mongolian folk songs could be classified according to function as songs of everyday life, ceremony and dancing. As for their genre they are divided into lyric melodies, narrative songs for performing art, response songs, and tragic melodies, humorous and festive songs. There are two basic forms: short songs and long songs [18].

Analyzing this instrument of the event we see from the translations that it can be characterized in the following way.

How it was performed and why: *Хичээн байж дуулсан тэр нэгэн дууг –* The song that I **sang meticulously** (Nomin); *Гэвч газраас тасран алга болж орхилоо –* **propulsed from the ground and fled away** (Munkhtugs); *Хэн нэгний илгээсэн тэрхүү мэдрэмжийг мэдэрсээр л / Дуугаа дуулсан чигтээ өнөөх хүнийг дотроосоо хайлаа /Хаанаас ч байсан тэр дууг хэн дуулж байгааг мэдсэн л байгаа –* I kept sensing this feeling, which someone sent me, /And **I kept singing my song and searched for a person from the inside** (Uyanga).

Where it was performed, where it was sent to: *Тэнгэрт би дуу дууллаа –* **In the sky** I sang a song (Batjargal); *Агаарт би дуугаа дууллаа –* I sang **in the air** (Solongo); *Эзгүй талд явахдаа чиний тухай дуу зохиолоо. –* I composed a song about you **as I walked through a steppe** (Narantsogt).

Who the addressee of the song was and what it was about: *Хэн нэгэн нь сонссон л байгаа / Хэн нэгэн намайг гэсэн хүн нь –* **Someone** must have heard it. / **Someone who cares about me** (Nomin); *Орчлонгийн хаана ч юм хүрлээ / Машид хүссэн хэн нэгэнд /Магад хүрч мэднэ тэр дуу минь –* It reaches somewhere in the world / To **someone whom eagerly wanted / My song might reach** (Solongo); *Энхрий чамдаа сонсгъё гэж хүсэвч / Эндээс миний дуу хэрхэн чамд хүрч,/ Эгнэшгүй хайрыг минь илчлэх билээ? –* Although [I] wish **you** would hear it, / How would **my song travel to you, and / Express my colossal love to you?** (Narantsogt).

In Vietnamese translations we have one interesting line, when the idea of the song is rendered metaphorically: *Trong hơi thở có tiếng hát – There's **singing sound in the breath*** (Bao Long).

5.2. Literary space

Literary space in this poetic song is connected with two very important text images – **the sky, the oak tree** (the direction of the arrow and the song and their location later). In Ukrainian translations this image is missing or the object of shooting is not identified: *Пустив стрілу я в **даль безкраю*** (V. Maratch), ***Пустив я стрілу** у широкеє небо* (V. Kykot). We may also mention the heart of a friend, which is closely connected with evaluation and will be discussed later.

Blue Sky. We speak about the sky because in most Mongolian translations the direction of the arrow has been specified and "the air" has been substituted by "the sky". In Ukrainian the sky is specified as "wide", though this word looks like a dialectism: *Пустив я стрілу у широкеє небо* (V. Kykot). In Mongolian culture, the earliest record about the sky being divine object dates from the thirteenth century. Munkhtengerism, or the eternal sky philosophy, is a monotheistic notion [14]. Even nowadays numerous rituals held to the sky, relating to the patriotic actions of government take place. E.g., the president goes to several big mountains and performs rituals to the sky, mountains etc. In 200 BC, Khaan of Hunnu empire, Modun haan had a custom to bow three times for the Sun and Moon. The religion was called Buu, shamanism, but it is still the philosophy of loving the Nature [20]. In Vietnamese the translations are very close to the original, only Tran Dinh Tranh specifies the direction: *Toâi baén muõi teân vaøo trong khoâng gian xa tít* – I shot an arrow **far away into the air.**

The tree. In the original the arrow was found in an oak, in some Ukrainian translations (V. Kykot) the oak is being substituted by the pine tree: *Знайшов я стрілу, що стриміла в сосні*. As far as this tree, the oak, is not very popular in Mongolia, it is substituted by the tree in general or a forest: *Уртаас урт царс моддын цаанаас* – From beneath **the longest trees** – (Uyanga); *Алсын тэртээх модноос* – From **the trees** far away (Solongo); *Нилээн хугацаа өнгөрсөний дараа ойгоос* – **from a forest** (Munkhtugs). Here we have specification of size of the trees and their distance. Only a skillful archer may reach the target, which is far away. And in one translation the arrow is found in the steppe: *Эзгүй талд эсэн мэнд хэвтэж байлаа* – It lied **in steppe**, safe and sound (Narantsogt).

In Vietnamese translations the oak is preserved, but in Tran Dinh Thanh's translation no tree is mentioned. Instead, we have an elegant metaphor: *Vaø laâu laém veà sau, treân con thuyeàn ñôøi moäc maïc / Toâi tìm thaáy muõi teân, vaãn veïn toaøn vöõng vaøng khoâng tan vôõ* – And far in the future, **on the plain boat of life** / I will again find out the arrow, in its original shape without any damages.

5.3. Evaluation of the hero's act (friendship)

Friendship is important for Ukrainians, Mongolians and Vietnamese. Let us have a look how it is reflected in some translations: Ukrainian *А в серці друга, що ішов, І пісню з радістю знайшов* (M. Vasylenko), *А пісню я, стерши мільйон підошов, Усю до кінця в серці друга знайшов* (V. Kykot); Mongolian *Өнө мөнхөд надтай хамт байх найзыгаа оллоо* – I found **my friend** that would be with me eternally (Nomin). The song sent by the hero now belongs to his friend: *Энэ нь тэгэхээр найзын хайрын дуу* – Therefore, this is **friend's song** (Enkhmunkh); *Анд найзын маань сэтгэлд шингэснийг олж мэдлээ* – I discovered it has been absorbed into **my friend's soul** (Solongo); it helps better understand the friend: *Энэ нь найзын сэтгэлийг ойлгодог* – This understands **friend's soul** (Munkhtugs); it is performed by a friend when they meet: *Энхрий чи минь надтай уулзахдаа / Эхнээс нь дуустал нь дууг минь дуулж өглөө* – When

you, **my dear**, met me / Sang my song from A to Z (Narantsogt); Vietnamese *Toâi ñað tìm laï ñöôïc tình yeâu töø tình baïn chaân thaønh trong cuoäc soáng* – I feel the love again from **true friendship in my life**.

Friendship is so important for Mongolian culture that it is reflected in their national flag as two lines. In the Soyombo (the national flag), these two lines are understood to be an appeal, "May the whole nation be bound together by ties of friendship turning it into an indestructible stone fortress." [11].

6. Discussion and conclusion

For this research I used information theory and wanted to see what would happen to the volume of information contained in a poem. Notwithstanding such a large gap between the author and the reader the students understand the general idea of the poem: weapon is doomed to be lost – the song lives forever in a friend's heart. Now we may claim that translations have much more additional information and they are of cultural character.

From the examples presented above we see that GTC are reflected in translations in a different way. For Mongolians, the sky as the part of ancient religion and philosophy becomes more important in translations as the target of the arrow substituting the air from the original. The bow is a national Mongolian weapon and the skill in handling it goes back to ancient times. Traditions of using the bow are preserved in Mongolia till nowadays. Along with horse race and wrestling archery is favourite sport in Mongolia. All Mongolians young and old alike and now, as long time ago, are fond of archery and this great art is an integral part of Mongolian culture.

The source text is very simple it its structure. In several translations some stylistic devices appear: **hyperbole** Ukrainian *А пісню я, стерши мільйон підошов, / Усю до кінця в серці друга знайшов* (V. Kykot); **personification** Ukrainian *Пізніш, як ліс вже в снігу шубі / Дрімав, знайшов стрілу я в дубі* (V. Maratch), Vietnamese *Toâi baén muõi teân vaøo trong khoâng gian xa tít / Noù caûm nhaän söï bao la cuûa baàu trôøi vaø vuït maát khoûi taàm tay* – I shot **an arrow** far away into the air / **It felt** the infinitive sky and disappeared (Tran Dinh Tranh); **epithet** Ukrainian *Пустив я стрілу у широкеє небо* (V. Kykot), Mongolian *Мартагдсан сум хурдтайгаар нислээ* – **The forgotten arrow** flew rapidly (Enkhmunkh), *Эрчит сумаа би тэнгэр лүү харвалаа* – I shot **my spry arrow** into the sky (Narantsogt); Vietnamese *Trong hởi thở có tiếng hát* – There's **singing sound** in the breath (Bao Long).

My research vividly shows how important cultural aspect is in solving problems connected with text understanding, interpretation and translation done by people belonging to different cultures.

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