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**«ODE ON A GRECIAN URN» OF JOHN KEATS  
IN RUSSIAN TRANSLATIONS**

*Досліджуються практичні аспекти перекладу художніх віршованих текстів на ґрунті аналізу російськомовних перекладів «Оди грецькій вазі» Дж. Кітса. В ході дослідження було проаналізовано ритмічні, стилістичні, емоційні та змістовні особливості поетичного твору та його перекладів й одержані наступні висновки: у перекладі Г. Кружкова не збережена схема римування оригінального вірша й спостерігається надання оді надмірної урочистості шляхом використання кличних речень. Переклад І. Ліхачова зберігає віршований розмір й систему римування оригіналу, проте іноді наявна невідповідність використовуваної лексики до піднесеного й одночасно задумливого поетичного твору. Переклад О. Чухонцева, не дивлячись на деякі недоліки й неточності, представляється нам найбільш вдалим – у ньому збережені ритмічні й інтонаційні особливості оди Кітса.*

*Ключові слова: еллінізм, ода, художній переклад, образність, віршований розмір, схема римування, ідейно-концептуальний зміст.*

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*Исследуются практические аспекты перевода художественных поэтических текстов на основе анализа русскоязычных переводов «Оды греческой вазе» Дж. Китса. В ходе исследования были проанализированы ритмические, стилистические, эмоциональные и смысловые особенности поэтического произведения и его переводов и получены следующие выводы: в переводе Г. Кружкова не сохранена схема рифмовки оригинального стихотворения и наблюдается придание оде чрезмерной торжественности путем использования звательного падежа. Перевод И. Лихачева сохраняет стихотворный размер и систему рифмовки оригинала, однако иногда наблюдается несоответствие используемой лексики возвышенному и одновременно задумчивому поэтическому произведению. Перевод О.*

*Чухонцева, несмотря на некоторые недостатки и неточности, представляется нам наиболее удачным - в нем сохранены ритмические и интонационные особенности оды Китса.*

*Ключевые слова: эллинизм, ода, художественный перевод, образность, стихотворный размер, схема рифмовки, идейно-концептуальное содержание.*

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*The present research investigates the practical aspects of translation of the poetic texts on the basis of analysis of Russian translations of John Keats's «Ode on a Grecian Urn». The analysis is based on the following techniques (methods) –*

*comparative analysis of translations with elements of stylistic analysis, contrastive analysis, comparative analysis of scientific works. The study analyzed the rhythmic, stylistic, emotional and contextual features of the poetic work and obtained the following conclusions: H. Kruzhkov in his translation does not save the rhyme scheme of the original poem and uses an excessively elevated style. I. Likhachev's translation preserve the metre and rhyming system of the original ode, but sometimes we can observe a mismatch between the vocabulary used by this translator and solemn, meditative mood of the poem. Thus, O. Chukhontsev's translation, despite some inaccuracies, seems to be the most successful – it saved rhythmic and intonational features of Keats's ode. In our view, the translator manages to convey the main ideas of this ode and finds some adequate means for it. The critical analysis of translations of John Keats's ode demonstrated and confirmed that the translation of the poetic text is, perhaps, the most demanding, but it exists and can be made adequately.*

**Keywords:** *Hellenism, ode, literary translation, imagery, metre, rhyme scheme, main idea of the poetic work, conceptual content.*

John Keats devoted himself to poetry, which soars above everything temporary, casual and fleeting. Keats's poetry brings to English romanticism a cult of beauty, harmonious enjoyment of life and a new phenomenon for that time – Hellenism. The objective of the research is to study the phenomenon of Hellenism in Keats's works and to analyze the rhythmic organization, main ideas and conceptual content of translations of John Keats's ode.

At the beginning of 1817 Keats met an artist B.R. Haydon, who believed in young poet's talent, supported his self-confidence and faith in the greatness of art and acquainted him with ancient sculptures that Lord Elgin had brought to London from the Parthenon. Greek sculptures “the great Elizabethans” opened an Ancient Greece for Keats, defined his idea of the harmony of the Greek way of life and art. Poets of the English Renaissance – Shakespeare, Marlowe, Ben Jonson, Drayton,

Fletcher became intermediaries between Keats and antiquity [3, p. 52]. Their value was extremely high, as Keats could not read original works of classical authors: he did not know Greek language and had a poor command of Latin. This beauty, which was rooted in the creative imagination of the poet, created images of Keat's first major poem "Endymion", influenced the poem "Hyperion" and "Ode to Psyche" [5, p. 322]. However, the most widely Hellenistic preferences of the poet are reflected in the "Ode on a Grecian Urn", where the creation of bygone days stimulate the reflections of poet of the XIX century.

Keats talks about life and its contradictions contemplating a vase with a relief image of marble boys and girls, a singer with a flute, lovers and members of sacrifice. His fascination with the harmony of marble vase and its reliefs is becoming more when he compares its perfection with all the imperfections of surrounding world. Love, depicted in the ode, according to Keats beliefs, is more than mortal, like all the tunes, performed by marble musician, are silent comparing with tunes of the real world. These words are a poetic variation of one of the ideas that have been repeatedly expressed by Hunt. It is impossible to play Shakespeare on stage, he said, because the actual implementation of his images can not be compared with what imagination creates [1, p. 146]. For Keats, art is not above reality, it only reveals it strange and undetected features or focuses on its qualities that disappear under the pressure of civilization.

"Ode on a Grecian Urn" is based on a series of paradoxes and contrasts: dissimilarity between the vase and its frozen images and dynamic life portrayed on it; human, changing and eternal, permanent; participation in events and just observing them; life and art. The ode impresses by the number of contrasts: immobility of the vase and dynamic action depicted on its relief; clarity, sharpness of images and romantic uncertainty. The author does not provide any answers, we do not who are these boys – gods or mortals, and where the city is located – in the mountains or at the seaside. Specific details are shown in the form of questions, and their reality is combined with some mystery.

Keats felt that the beauty is a true nature of things as the universe is beautiful if it does not get an ominous shadow of the evil human affairs. Keats is trying to get to the nature - the beautiful and, thus, the true nature of things. He says this in his poem on behalf of the vase, not separating himself from it. The only difference is that Keats realizes how little joy an antique vase can bring for a usual man. Thus, for Keats beauty is a true essence of life. However, the reality is in stark contrast to this ideal essence and turns to be a cause for suffering.

The stylistic structure of the ode is determined by the unity of diversity, various pictures are combined by common mood and thoughts. Numerous images make up a harmonious integrity of the tone of a poem – from slowed-up solemn to fast, due to the alternation of questions that break a line and provide an intermittent rhythm. After several abrupt changes from slow intonation to the vocative one Kitts returns to the loftiness of the first stanza and completes his ode in this particular manner.

Let us now turn to the analysis of rhythmic organization of the poem. Keats uses the ode structure usual for poets of the XVIII century, but creates a new stanza form which is close to the scheme of sonnets. Five stanzas of the ode are each composed of ten iambic pentameter lines, where rhyming system exactly repeats only in the first quatrains: *abab*, and the final sextet has three different variants: 1<sup>st</sup> verse – *cdedce*, 2<sup>nd</sup> verse – *cdecdec*, 3<sup>rd</sup> verse – *cdecde*, 4<sup>th</sup> stanza – *cdecde*, 5<sup>th</sup> verse – *cdedce*. Let us analyze how different translators manage to keep the rhythmic organization of Keats's odes.

When translating Keats's "Ode on a Grecian Urn" such translators as O. Chukhontsev, H. Kruzhkov and I. Likhachev retain the original metre – they use iambic pentameter complicated by the pyrrhic foot. As for the rhyme scheme of the poem, only O. Chukhontsev fully remains it in his translation. Translator I. Likhachev retains the original rhyming only in the third and fifth stanza (in the 1<sup>st</sup> stanza – *cdecde*, 2<sup>nd</sup> – *cdedce*, 4<sup>th</sup> – *cdedce*). The rhyme scheme of H. Kruzhkov's translation does not coincide with the pattern of the original work (verse 1 – *cdecdec*, verse 2 – *cdedce*, verse 3 – *cdedec*, verse 4 – *cdedce*, verse 5 – *cdecde*). Thus, O. Chukhontsev's translation is the closest to the original in its rhythmic organization.

Let us analyze the translations of this ode at the lexical level in order to determine whether they meet the ideological and conceptual content of the poem. So, the first stanza of the ode begins with three consecutive metaphors where the author calls the incomparable piece of art as a "bride of quietness", "foster-child of silence and slow time" and "sylvan historian". The idea of peace and tranquility is explained by the fact that the history of the vase refers to figurative art, but not literary one. O. Chukhontsev and I. Likhachev translate this metaphor as «невеста молчаливых дней» and «нетронутая невеста тишины» portraying a static and silent vase. H. Kruzhkov translates as «строгая невеста тишины» where the word «строгая» adds an additional nuance of severity and gloom. Besides, the word "still" is also very important in the first line of the poem, it implements two concepts – time and movement – and will be met several times throughout the poem. It seems that any translator was able to find a successful equivalent to convey the meaning of this concept. Metaphor "sylvan historian" should make the reader imagine bucolic scenes painted on the vase, while translators chose equivalents that do not allow the reader's imagination to reach the ancient horizons (O. Chukhontsev – «рассказчица», H. Kruzhkov – «молчунья», I. Likhachev omits this metaphor). Then Keats in agitated and rapid pace quickly transforms from the viewer into the participant and describes it with a number of vivid questions. The translators of the ode successfully interpret Keats's device and their images become dynamic.

In the second stanza the narrator is completely drawn to the sounds and actions depicted on the vase. Here he makes a distinction between the ideal essence of art and a fleeting, false essence of life. Keats is listening to the silent songs, played by musicians, depicted on the urn and wants to enjoy them ("...ye soft pipes, play on"). O. Chukhontsev and H. Kruzhkov use vocative sentence («Звените же, свирели тишины, / Чем вы неслышней, тем душе слышнее!», «Так не смолкайте, флейты!»), which disturb the slow and meditative tone of these lines.

Keats also uses a lot of negation phrases (“canst not leave”, “nor ever can”, “never, never canst”) in order to emphasize the shortcomings of frozen time, and then its advantages (“do not grieve”, “cannot fade”). Translators successfully convey this idea of the author, by using various objections they depict an eternity of landscapes of the urn (O. Chukhontsev – «Ты, юноша прекрасный, никогда/Не бросишь петь, как лавр не сбросит листьев», Н. Kruzhkov «Любовник смелый! никогда, увы, / Желания тебе не утолить, / До губ не дотянуться никогда!», I. Likhachev – «Тебе ее вовек не целовать, / Но ей не скрыться прочь с твоей дороги»).

The third stanza repeats the ideas of the second one, which was referred to the three central characters of the ode, but there still was no order among them, they existed together with each other. However, in the third stanza the narrator clearly states the hierarchy of nature, art and life. The first is nature and if it is «happy» (O. Chukhontsev – «Ах, счастлива весенняя листва,/Которая не знает увяданья»), then art (here “songs”) should be “happy” too (G. Kruzhkov «Счастливей музыкант не устает, / Не старятся мелодии его») because it depicts nature. Then life itself (here “love”) should be happy (I. Likhachev – «Трикрать, трикрать счастливая любовь!»). Keats describes an ideal life painted on the urn as a life without frustration and suffering. This is confirmed by elevated emotional tone of the first stanza, which translators managed to convey using high-sounding words and vocative sentences. Divine love, depicted on the vase, can not be compared to the earth one which “...leaves a heart high-sorrowful and cloy’d, / A burning forehead, and a parching tongue”. However, I. Likhachev translates these lines as «Горящий лоб и высохший язык, / А в сердце горький перегар похмелья», thereby using the vocabulary of a lower level than in the original and adding some wrong conceptual content.

The fourth stanza of this ode shows the possibility of art to arouse the imagination – so the viewer sees more than painted. The poet imagines a city with its citizens. The stanza focuses on a community life (while the previous stanza described an individual lifestyle). The dominant mood of the poem becomes melancholic and meditative, this change is due to the silence and emptiness of the city left by people. O. Chukhontsev added the concept of death in the last lines which is absent in the original («Что не расскажет ни одно преданье, / Какая смерть на улицах твоих»), thereby further dispiriting the mood of this stanza. All translators successfully convey the rhetorical questions asked by the poet in this stanza (O. Chukhontsev – «Кто те, дары несущие во храм?», Н. Kruzhkov – «К какому алтарю толпа спешит, / Ведя телицу в лентах и цветах?», I. Likhachev – «Чей праздник, о приморский городок, / Где жизнь шумна, но мирно в цитадели, / Увлёк сегодня с улиц твой народ?»), which gives a poem a tinge of doom and gloom.

In the final stanza the urn loses much of its vitality in the eyes of the narrator. It returns from the “bride”, “foster-child”, “historian” – all the personifications – to its objective essence: “Attic shape”. Н. Kruzhkov does not convey this concept in his translation, a line “O Attic shape! Fair attitude!” he replaces with «Высокий мир! Высокая печаль!» which makes his translation more elevated and tragic. The

characters in this stanza turn from alive creatures into artistic images. When delirium is over, we are back to reality disappointed. The poet calls the urn “Cold Pastoral” emphasizing that peaceful and quiet rural life is depicted on the cold marble. O. Chukhontsev translates this phrase as «...немая пастораль» thereby a little shifting the semantic emphasis; in I. Likhachev’s translation these lines sound like «...холодная эклога» which generally conveys the original intent of the author. The final lines of the ode “Beauty is truth, truth beauty”, – that is all / Ye know on earth, and all ye need to know” reflect the origin of Keats’s aesthetic views, his worldview and the pursuit of beauty. The translators of “Ode on a Grecian Urn” successfully found equivalents for conveying this Keats’s idea, which was a logical conclusion after all the reflections of the author while contemplating this incomparable work of ancient art.

Thus, a comprehensive analysis of Russian translations of Keats’s ‘Ode on a Grecian Urn’ let us draw the following conclusions. H. Kruzhkov in his translation does not save the rhyme scheme of the original poem and uses an excessively elevated style. I. Likhachev’s translation preserve the metre and rhyming system of the original ode, but sometimes we can observe a mismatch between the vocabulary used by this translator and solemn, meditative mood of the poem. Thus, O. Chukhontsev’s translation, despite some inaccuracies, seems to be the most successful – it saved rhythmic and intonational features of Keats’s ode. In our view, the translator manages to convey the main ideas of this ode and finds some adequate means for it.

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