

in a wide variety of intercultural situations, as the choice of intonation depends on situation, goal of the talk and emotional condition of the interlocutors.

Key words: intonation, functions of intonation, communication, features speech, intonation and culture.

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ENGLISH ROCK SONGS TRANSLATION PECULIARITIES AND TECHNIQUES

The problem of songs translation, especially rock songs, has been mostly neglected by scholars because of the topic's untraditional nature. The majority of the existing rock songs translations from English into Russian and Ukrainian were made by amateurs. Some of the translators who were successful in this sphere are Vagalov A.S., Berger D., Filin M. and many others.

A rock song, concerning its verbal part – the lyrics – can be considered literary work. It has certain rhythm, rhyme, and is distinguished among other thanks to its special expressiveness. What is also important is that while translating, we have to keep in mind the correspondence between the melodic and the poetic component in a song, which was studied by Vera Vasina-Grossman in her work „Music and the Poetic Word.” She observed that musical rhythm has advantage above the poetic one: „Rhythm of a sung poem is the transformation of varying poetic rhythm into a form of musical rhythm” („Ритм поющего стиха есть перевод многовариантного поэтического ритма в точный, инвариантный музыкальный ритм”) [1; 153].

Translation of rock songs deserves special attention from scholars, because song lyrics, unlike other literary works, must be translated in the way where not only the topic will be preserved, but also the rhythm, so that that song will be able to be sung. However, some translators choose other ways according to the aim of their translation.

In any way, it is rational to stick to a certain translation strategy. In our case, we will be using the strategy suggested by Hans Krings [3; 49]. Let us consider it from the point of view of translating a song from English into Russian or Ukrainian. For our research we have chosen songs of various bands such as *Sex Pistols*, *Metallica*, *Survivor*, *The Doors*, *Queen* and *U2*. The choice was not miscellaneous: all these bands represent various rock song sub-

genres (accordingly: punk rock, heavy metal, hard rock, psychedelic rock, glam-rock, alternative rock). Owing to the diverse genres of songs under consideration, we have a chance to embrace a large part of rock song kinds.

1. Pre-translation analysis of the text.

Before getting down to the actual translation of the text, we need to perform the special preparatory analysis of the text. During this analysis we have to consider the following aspects:

A. Collecting the general information about the text, such as: the author, the time of creation and publication of the text, whether it is the complete text or an excerpt of a bigger one. For instance, if we take into account the creative work of the band *The Doors* and have to translate their song „Light My Fire”, once we get to interpreting the line „Girl, you couldn’t get much higher”, we will definitely know how to translate it. But this will only be possible after researching the band’s history and the lead singer’s background. Jim Morrison, as it is known, was a drug addict and the band itself was one of the first representatives of the genre of *psychedelic rock* where lyrics about drug abuse are the norm. In this way, we can be absolutely sure to translate the last word of the given phrase not in the meaning of „высокий”, but in the meaning of „под действием наркотиков”, as the latter is one of the variants of translation, even though it is considered a drug-addict slang.

B. Defining the source and the recipient of the text.

Having achieved this item of the algorithm, we may define the main topic of the song. If we consider translating a song, we already know that the most popular topics pointed out in songs concern love, joy, elation, sentimentality, personal relationships, grieve, worries, and other feelings. However, there are some other topics discussed in songs.

Some songs are dedicated to certain historical events that can either be worshiped or criticized. A famous punk-rock band *The Sex Pistols*, created in 1975, is famous for enlightening a lot of political and historical events, as well as toughly criticizing them. As an example of a purely historical song, we can consider the song „Belsen Was a Gas”. The song is about one of the concentration camps in Nazi Germany – Bergen-Belsen – which was liberated by the British troops in 1945, and was consequently better known in Britain than other camps in Eastern Europe. The word „gas” refers to gas chamber used by the Nazis.

C. Defining the content of information and its density.

While translating a song, we need to be aware of the type of information being delivered. It might be of such characters as emotional, cognitive, operative and aesthetic. For example, while translating a famous song „Eye of a Tiger” by *Survivor*, we have to consider the emotional content of it. So, keeping this in mind, we will be sure to deliver the same expressive meaning in the target language.

D. Defining the speech genre.

This is the last step of pre-translation analysis, which will let us receive the generally complete idea about the text. In our case we can be sure of it: it is a song.

2. Analytical research. The next step of translation that is inherent to all strategies of translation is the creation of the text of translation. Any translation, as a process can be compared to research. This can be explained by the fact that being oriented to the information that we get while performing the pre-translation analysis and defining all the items concerning the text that is being translated.

3. Analyzing the results of translation. The final step of text translation includes reviewing and evaluating the translation as a result of our work. In order to do this, we must first of all compare our translation to the text of the original variant of the song, taking into account the whole idea of the song in general, as well as all the constituent parts of it (word expressions and words). We also have to consider the proper unity of the text that will respond to the initial style of the text.

Basic principles of translation strategy can be completed through our understanding of special techniques of translation. On the one hand they can break the general meaning and structure of the original text, but on the other hand, it will help us create the most suitable variant of translation according to the norms of the purpose language. Often such techniques can be called *transformations*.

We need to consider translation transformations especially if we want to achieve the effect of poetic translation. As we know, wishing to save the rhythm and the rhyme of the original poetic work (and a rock song especially) we sometimes have to neglect the original structure, word order, rhythm, or composition of sentences.

Transformations in translation can be divided into four groups. They are: transposition, substitution, addition, omission.

In order to find out the practical meaning of those four types of transformation, there is a need to get to know all of them in detail. The most detailed description of every separate type of translation transformations was given by Barkhudarov L.S. in his book „Language and Translation” [2; 115].

1) *Transposition*, as a kind of translation transformation is changing the position or the order of language elements in the text of translation compared to the source text. Language elements that can be a target for transposition can be represented by separate words, word expressions, parts of a complex sentence, or even the whole sentence in the frame of a source text. When it comes to translating songs, it is most common to meet transposition in the context of separate words or word expressions. As it has been stated before this technique can especially be implied in creative translation of a song.

While we live according to race, color or creed
While we rule by blind madness and pure greed
Queen, Innuendo, 1991 (original text)

Пока нашими жизнями управляет раса, цвет и вероисповедание,

Пока нами руководят лишь слепое безумие и скупость
(translation for reciting, rhythm has not been saved)

Пока раса и вера – все, что видим мы
Пока жадность и злость владеет людьми
(translation for singing, with the original rhythm; in order to fit in the melody, these lines had to go through considerable changes, sometimes with omitting some cognitive information.)

2) *Substitution* is the most popular technique in translation in general and in translation of rock songs – in particular. It is also very diverse in its forms. A target for substitution can be represented by grammatical units (word forms, parts of speech, degree of comparison, tense and voice forms, parts of sentence etc.) as well as by lexical ones (synonyms, antonyms etc).

I want you to know
That you don't need me anymore
U2, Kite, 2001(original text)
Я хочу, чтобы ты знала,
Что я тебе больше не нужен.
(translation for reciting, rhythm has not been saved)

А ты так и знай,
Не нужен больше я тебе.
(translation for singing, with the original rhythm)

3) *Addition*, as a technique of translating, especially songs, may be necessary due to various reasons. One of them is insufficient information in the source language, which having been translated will completely lose its sense.

Empty spaces - what are we living for
Queen, The Show Must Go On, 1991 (original text)
Вокруг опустошение – ради чего мы живём
(translation for reciting, rhythm has not been saved)

In this case, while translating, we added an adverb „вокруг” in order to make the translated line sound better in the Russian language.

Всюду пусто – зачем же мы живем?
(translation for singing, with the original rhythm)

As for artistic translation, that will be able to fit in the music, we changed the adverb „вокруг”, that was the result of the technique of addition, to another one – more suitable „всюду”. Another addition that we have performed here is the word „же”, that doesn't have an equivalent in the English language, but in Russian is meant to add some emphatic character to the expression.

4) *Omission* is the technique that is opposing to the technique of addition. So, in this case, in order to create a good-sounding adequate translation, we need to get rid of certain elements of a sentence or even the whole text.

I can fly - my friends
Queen, The Show Must Go On, 1991 (original text)

Я могу летать, друзья.

(translation for reciting, rhythm has not been saved)

In this case we have chosen to omit the word „my”, as in the target language it is quite unnecessary.

Я лечу, друзья.

(translation for singing, with the original rhythm)

In order to let this line fit in the original melody of the song and keep the original rhythm, we had to omit not only the word „my”, but also „can”. However, even having performed such considerable omission transformations, we have managed to keep the original meaning of this phrase and also to make it sound poetic.

While translating rock songs from English into Russian or Ukrainian, we always have to keep in mind that we can't omit using different kinds of transformations. These transformations can happen on any level: phonetic, morphological, lexical and syntactic level. They take place both if we aim to make our translation more poetic (even if the translation is not meant to be sung, but will only be used to get those, who do not bear knowledge of foreign languages, acquainted with the meaning of the song), and, in majority of cases, for those translations that will be sung along the original music.

Grammatical transformations. Sometimes, in order for the translation to sound better in the target language, there is a need to use certain grammatical transformations, for example – change one grammar tense in the source text to another tense in the target text. This is especially acute for cases, when we encounter a phenomenon of a gerund in the source language. As it is known, such phenomenon does not exist in Russian or Ukrainian, so in the target language of our translation we must find another way to impart the meaning. Such example can be seen in Mikhail Filin's translation of a rock song „Eye of a Tiger” by the band *Survivor*.

Rising up, back on the street

Did my time, took my chances

Я восстал, снова в строю,

Временем закаленный

In the first line we can see that „rising up” was translated as „я восстал”. Instead of a gerund in the source text there was used a verb in the past tense. Also, there was added the pronoun „я”, which originally didn't exist in the source text.

Syntactical transformations. Keeping in mind that sometimes in order to let the target text, especially if it is a song – a rock song in our case – we might need to change the word order in a sentence. This might happen even when the translation is literal, however, such translation is not very common for rock songs because of their expressiveness. Also, syntactical changes take place when one part of speech in the source text (for example a noun) is represented by another part of speech in the target text (for example a pronoun).

Mikhail Filin suggests syntactical changes in the following translation of a song „Until It Sleeps” by *Metallica*.

Where do I take this pain of mine

I run but it stays right by my side

Откуда боль взялась моя,

Куда б ни шел – со мной она

In the source text the function of subject is played by a pronoun „I”, while in the target language this role is taken by a noun „боль”. The meaning and the general emotional expression hasn’t changed, but in order to make the target text fit in the rhythm.

While using the help of certain techniques and strategies we have to remember about the necessity of keeping general equivalence between the original text and the translation. In order to achieve this, we have to consider three main ideas of translation: its purpose, results, and the ways of reaching these results. All together these ideas form the most important linguistic aspects of translation. Keeping in mind the fact that we are dealing with a rock song, it is necessary to be able to create a translation in the target language that will be sung along the same melody. This is why we might have to go through certain kinds of translation transformations, such as transposition, substitution, addition and omission. Also, there can appear various transformations connected with the changes on the grammatical or syntactical level (e.g. the change of one part of speech in the source language to another one in the target language; change of sentence members etc.)

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Літвінов О. І., Ткаченко М. В. Переклад рок-пісень: особливості та технології

У даній статті ми дослідили особливості перекладу рок-пісні з англійської на російську та українську мови. Існують різні цілі перекладів рок-пісні: ознайомчий, при якому необов’язкове збереження ритму та рими; художній переклад зі збереженням рими, але зміненням ритму (таким чином, переклад рок-пісні стає самостійним віршованим твором); або переклад зі збереженням як рими так і ритму. Запропоновані стратегії перекладу включають попередній перекладацький аналіз, фактичний переклад і аналіз результатів перекладу.

Ключові слова: перекладацькі техніки, перекладацькі трансформації, перенесення, заміна, додавання, упущення.

Литвинов А. И., Ткаченко М. В. Перевод рок-песен: особенности и технологии

В данной статье мы изучали особенности перевода рок-песен с английского на русский и украинский языки. Существуют разные цели переводов рок-песни: ознакомительный, при котором необязательно сохранение ритма и рифмы; художественный перевод с сохранением рифмы, но изменением ритма (таким образом, перевод рок-песни становится самостоятельным стихотворным произведением); или перевод с сохранением как рифмы так и ритма. Предложенные стратегии перевода включают предварительное переводческий анализ, фактический перевод и анализ результатов перевода.

Ключевые слова: переводческая техника, переводческие трансформации, перенос, замена, добавление, упущение.

Litvinov A. I., Tkachenko M. V. English Rock Songs Translation Peculiarities and Techniques

In the given article we studied peculiarities of rock songs translation from English into Russian and Ukrainian. It has been discussed that there are various kinds of translations which are possible to get when we deal with songs. Various strategies have been suggested for translations which include pre-translation analysis, the actual translation, and the analysis of the results. Also, it is necessary to remember the special techniques of translation that include various kinds of transformations. Transformations in translation can be divided into four groups: transposition, substitution, addition, omission. We use different kinds of transformations. These transformations can happen on any level: phonetic, morphological, lexical and syntactic level. To preserve the general equivalence between the original text and the translation, we have to consider three main ideas of translation: its purpose, results, and the ways of reaching these results. Substitution is the most popular technique in translation in translation of rock songs. A target for substitution can be represented by grammatical units (word forms, parts of speech, degree of comparison, tense and voice forms, parts of sentence etc.) as well as by lexical ones (synonyms, antonyms etc).

Key words: translation technique, translation transformations, transposition, substitution, addition, omission.

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