STYLISTIC DEVICES USED IN E.A.POE'S STORIES AND THEIR TRANSLATION INTO RUSSIAN AND GERMAN LANGUAGES

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Lucrarea de cercetare vizează figurile de stil utilizate de E.A. Poe în capodoperele lui şi traducerea sale în limbile rusă şi germană. Sunt dezvăluite de noi următoarele motive teoretice: caracteristicile limbii engleze literare; stiluri funcţionale şi rolul lor în limba engleză; capodoperele lui E. A. Poe ca un domeniu de cercetare a mijloacelor expresive şi figurilor de stil; principalele metode şi tehnici de traducere în cadrul operelor literare. În ceea ce priveşte partea practică a lucrării noastre de cercetare, exemple de astfel de structuri sintactice şi semantic- stilistice sunt studiate şi analizate împreună cu traducerea lor.

The translator had the responsibility of finding a solution to the most daunting of problems, and he declared that the functional view must be adopted with regard not only to meaning but also to style and

form. To attempt to impose the value system of the source language culture onto the target language culture is dangerous ground, and the translator should not be tempted by the school that pretends to determine the original intentions of an author on the basis of a self-contained text. The translator cannot be the author of the source language text, but as the author of the target language text has a clear moral responsibility to the target language readers. No two languages are ever sufficiently similar to be considered as representing the same social reality.

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The source language phrase is replaced by a target language phrase that serves the same purpose in the target language culture, and the process here involves the substitution of source language sign for target language sign. Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the source language text so as to achieve 'expressive identity' between the source language and target language texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge. It is an established fact in translation studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be the 'invariant core' of the original poem. This invariant core, he claims, is represented by stable, basic and constant semantic elements in the text, whose existence can be proved by experimental semantic condensation. Transformations, or variants, are those changes which do not modify the core of meaning but influence the expressive form. In short, the invariant can be defined as that which exists in common between all existing translations of a single work. Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two target language versions of the same text, let alone between the source language and the target language version.

One of the most interesting aspects of the theory of translation is the problem of passing stylistic devices in the target language. Scientists-linguists investigate this problem. However, this problem is

not developed enough. It is evident, that studying of the different ways of translation has a great importance. There is the necessity to pass faithful figurative information in any work of art. There are some principles, thanks to which the relation between the dictionary and contextual logical meanings may be obtained. It can be maintained on the principle of affinity, on that of proximity, or symbol – referent relations. Thus the stylistic device based on the first principle is *metaphor* [6, p.136]. A metaphor is based on some existing or supposed resemblance. It also has a connection with personification because it endows a phenomenon with features peculiar to a human being, for example:

The depth lies in the valleys where we seek her, and not upon the mountain-tops where she is found.

Die Wahrheit liegt nicht in den tiefen Tälern, wo wir sie suchen, sie liegt auf der Höhe der Berge, wo wir sie finden.

*В насущных вопросах **она**, по-моему, скорее **лежит на поверхности**. Мы ищем ее на дне ущелий, а она поджидает нас на горных вершинах.*

In this example we can see that the metaphor is used in the beginning of the sentences in both English and German versions, but in Russian translation it stays at the end of the sentence. We also have already been able to notice one of the translation techniques- antonymic translation, which is used in German version with the help of *nicht*. In the original text we have an affirmation while in German it involves translating a phrase that contains a negation. The translator of Russian version used another technique that is called transposition, because in this case such word order is more frequently used. It sounds logically correct.

The interaction of the logical dictionary meaning and the logical contextual meaning assumes different forms. Sometimes this interaction is perceived as a deliberate interplay of the two meanings. In this case each of the meanings preserves its relative independence. However, there are some cases, when the metaphoric use of a word begins to affect the source meaning, i.e. the meaning from which the metaphor is derived, with the result that the target meaning, that is, the metaphor itself, takes the upper hand and may even oust the source meaning. In this case we speak of dead metaphors. Let us view an example of trite metaphor used in E. Poe's work:

I **lack words** to express the full extent, or the earnest abandon of his persuasion [4,p.98].

Es **fehlen** mir **die Worte**, um die ganze Ausdehnung dieser Idee, um die unbeirrte Hingabe meines Freundes an sie auszudrücken.

Не нахожу слов, чтобы вполне передать пыл искреннего самозабвения, с каким он доказывал свою правоту.

The phrase *lack words* is too often used in these three languages, that is why it is considered as a stereotyped unoriginal phrase. The translator of German version used the literary translation method. Thus, the target text remains very close to the source text. Nevertheless, in Russian version the translator used the antonymic translation. Here we can see the negation *не нахожу слов*. It is translated with the opposite meaning but the idea of the original text remains.

To sum up the ideas stated above we can say that the translator has to take the question of interpretation into account in addition to the problem of selecting a target language phrase which will have a roughly similar meaning. Exact translation is usually impossible. In determining what to use in English, the translator must consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render', render idiom by idiom 'and idioms of their nature demand translation into another form from that of the original, render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'. By 'intention', we are talking about the weight a given expression may have in a particular context in the source language that would be disproportionate if translated literally into the target language, never embellish.

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