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## Genre Features Rendering of W. Wordsworth's Sonnet in Russian Translations: Accuracy Criteria

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**Abstract.** The development of criteria for the accuracy of literary translation reveals the role of *translation multiplicity* – as a process and result of literary translation, as well as the role of dispersion. The dispersion illustrates the variances between different translations of the same text, allows us to establish the significance of expressive and impressive equivalence of the original and the translation. The analysis of the Russian translations of Wordsworth's sonnet showed the differences within the French form of the sonnet used by the Russian translators and the ways of conveying the spiritual connection of the lyrical hero with Nature from the lexical-stylistic and lexical-morphological position and as well as its influence on the sonnet reproduction. The method of domestication considered on the example of Russian translations of the English sonnet showed the function of synchronic and diachronic translation as dispersion in the translation multiplicity, as well as the peculiarity of the rhetorical function of the literary translation in its focus on the reader. The use of the method of calculating the accuracy of a literary translation is based on the ratio of the number of retained words in the translation to the number of content words. This approach showed the differences in translation strategies and their dependence on the quantitative expression of dispersion. Comparison of the original, interlinear and translations contributes to the phenomenon of translation multiplicity and determines the directions for the creation of new translations. In order to confirm the accuracy of each literary translation, the table containing the examples of expressive equivalence of the original and the translation, the diagram reflecting on the material of comparative analysis the role of dispersion in the spiritual connection of the lyrical hero with the Nature (an aspect of lexical-morphological characteristics), the histogram demonstrating the degree of accuracy of the compared translations are presented.

**Keywords:** accuracy of literary translation, translation multiplicity, dispersion, Wordsworth, sonnet, Russian translations.

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Research area: literature, cultural and translation studies.

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## Передача жанровых признаков сонета В. Вордсворта в русских переводах: критерии точности

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**Аннотация.** Разработка критериев точности художественного перевода как процесса и результата выявляет роль *переводной множественности*, а также значение дисперсии. Дисперсия иллюстрирует расхождения между разными переводами одного и того же текста, позволяет установить значимость экспрессивной и импрессивной эквивалентности оригинала и перевода. Анализ русских переводов сонета Вордсворта показал различия внутри французской формы сонета, применявшейся русскими переводчиками, и способами передачи духовной связи лирического героя с Природой, которые разнятся с лексико-стилистической и лексико-морфологической позиции, а также их влияние на воспроизведение сонета. Рассмотренная на примере русских переводов сонетов Вордсворта доместикация показала дисперсию в переводной множественности как функцию синхронного и диахронного перевода, а также позволила составить представление о своеобразии риторической функции художественного перевода в его направленности на читателя. Использование методики расчета точности художественного перевода основано на соотношении количества сохраненных слов в переводе к числу знаменательных. Такой подход показал различия переводческих стратегий и их обусловленность количественным выражением дисперсии. Сопоставление оригинала, подстрочника и русских переводов сонетов Вордсворта иллюстрирует действие закона переводной множественности и определяет будущие опыты точных переводов. Для подтверждения степени точности каждого из рассмотренных художественных переводов приведены: таблица, содержащая примеры экспрессивной эквивалентности оригинала и перевода, диаграмма, отражающая роль дисперсии в аспекте духовной связи лирического героя с Природой (лексико-морфологическая характеристика), гистограмма, отражающая степень точности сравниваемых переводов.

**Ключевые слова:** точность художественного перевода, переводная множественность, дисперсия, Вордсворт, сонет, русские переводы.

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Научная специальность: 24.00.00 – культурные исследования, 10.00.00 – филологические науки.

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## Introduction

Wordsworth's sonnet "The world is too much with us" (1807) is known in Russian translations by V. Levick (1975), S. Sukharev (1997), V. Rozov (2013), G. Kruzhkov (2017), D. Govzich (2021). The above translations illustrate the phenomenon of *translation multiplicity*, different approaches to the application of domestication (adaptation of a text of *another* culture to the perception of *its* reader). On the other hand, the use of the Italian sonnet by the English poet and the use of French form of the sonnet by Russian translators complement the facts of translation multiplicity in terms of genre and sheds light on the connection between genre and domestication. V. Levick belongs to the Soviet era of translators, he translated the works of Shakespeare, Byron, Shelley, Coleridge, Goethe and the other translators are of the post-Soviet era that allows us to highlight the dual manifestation of literary translation in historical perspective, namely its diachronic essence and raise the question of the relation of the accuracy of literary translation in development.

In the practice of literary translation, there are widespread cases of great differences in translations of the same literary work into the same language. This phenomenon has led to the emergence of the term *translation multiplicity*. According to Yu. D. Levin, translation multiplicity implies the existence of several translations of one foreign language literary work, which in the original has "one textual embodiment" (Levin, 1993: 213). In the study of the translation multiplicity category, the following approaches can be distinguished. According to the Retranslation hypothesis put

forward by A. Berman (Berman, 2000), each new literary translation tends more and more to the original text. Hence the predominance of the translator's desire to adapt the original not only to the norms of the target language, but also to the cultural originality of the receiving literature when creating the first translations of domestication. The phenomenon of translation multiplicity is extended by the classification of P. Toer, who differentiated "synchronous" (translations are made simultaneously) and "diachronic" sections (translations are made in chronological sequence) (Toer, 1982: 488).

The problem of translation multiplicity poses to researchers the question of equivalence of the original and translation. N. Fenenko observes two types of equivalence in translation: expressive and impressive (Fenenko and Kretov, 2002).

She goes further to single out within expressive equivalence sub-types such as denotative, connotative, genre and pragmatic equivalence, and notes that impressive equivalence consists in the orientation towards the reader.

The study of translation multiplicity can be found in the works of scientists devoted to the communicative nature of literary translation. Thus, according to M. Snell-Hornby, as time passes, translation loses its communicative function as a literary work, since it is exposed to changes in the constantly shifting cultural system, which leads to the need to create new translations (Snell-Hornby, 1988: 113–114).

It should be noted that a concept directly related to translation multiplicity is *translation dispersion*. E. L. Lysenkova notes that translation dispersion has a stepwise nature and can manifest itself at the level of a text, vocabulary and

grammar, and rarely at genre level (Lysenkova, 2007: 23).

R. Chaikovskiy and E. Lysenkova have focused on the divergence of the linguistic systems of the source language and the target language, which leads to a mismatch of the so-called cultural grids. This results in a deviation of the translation from the original, which was the reason for establishing the law of translation dispersion. R. Chaikovskiy explains the effect of this law by the allomorphy of the source and target languages and singled out among its manifestations “the uniqueness of the phonetic, lexical-grammatical and stylistic nature of the source text and the possibilities of the target language” (Chaikovskiy, 2008).

Translation multiplicity and dispersion isolate the role of the “strong” original, capable of creating numerous foreign-language and foreign-systemic (intersemiotic) secondary texts and forming the center of translational attraction. Among the most famous attractors of translation, the researcher names the texts that have become the heritage of culture (Razumovskaya, 2016: 110). Reinterpretation of “strong” texts and their translations into the languages of “their” and “foreign” literatures expand the sphere of intralingual and interlingual translations.

### **Theoretical framework**

The comparison of expressive and impressive equivalence of the original and translation – as another manifestation of translation multiplicity – clarifies the role of impressive equivalence (text orientation towards the reader) in relation to the translator’s choice of a particular strategy. This view contributes to a description of the rhetorical nature of literary translation, which also explains the causes and manifestations of translation multiplicity as a factor of the accuracy of literary translation.

### **Statement of the problem**

Given survey results indicate the importance of taking into account the translation multiplicity and dispersion for the development of criteria for the accuracy of literary translation. Revealing the role of dispersion from the position of expressive and impressive equivalence allows the researcher to calculate the ac-

curacy of literary translation, and specifies the directions in the creation of new translations.

The aim of this article is to develop criteria for the accuracy of literary translation based on dispersion as the phenomenon of translation multiplicity. In order to achieve the goal it was necessary to solve the following tasks: 1) to compare Russian translations of Wordsworth’s sonnet in their translation multiplicity; 2) to show the dispersion from the position of expressive and impressive equivalence of the original and translation; 3) to identify differences and, accordingly, dispersion in the transfer of the spiritual connection of the lyrical hero with Nature from the lexical-stylistic and lexical-morphological positions; 4) to establish criteria for the accuracy of literary translation preservation of genre features of the sonnet.

### **Methods**

The set goal and objectives and the material of the study determined the use of a non-rhetorical (discourse) approach, communication theory, rhetoric, structural-semiotic and comparative approaches. The implementation of the integrative approach is ensured by the use of methods of cognitive linguistics, which addresses the issues of the author’s modality, artistic and poetic images.

The issues of the theory and practice of translation are focused around the following problems: translation as a process of intercultural communication, which determined the genre renewal and genre dynamics of the host culture, translation strategies and translation competence, the role of translators in shaping the dialogue of cultures. Such representation explains the use of axiological, formal, receptive, taxonomic methods.

### **Discussion**

The choice of Wordsworth’s sonnet is due to the fact that the poet’s innovation in the field of genre is consistently traced here. The rejection of the “material cynicism” of the time, the realization of the spiritual connection between man and Nature, the dramatic sense of man’s loss of this connection led the English poet to the main genre feature of the sonnet – the idea of the role of the poet and the ordinary man

in the transformation of the world. The man's spiritual connection with Nature and the ability to sense its beauty conditioned the poet's fatalistic view of the world, past and future. The drama of Wordsworth's lyrical hero lies in the understanding of the incommensurability of the world with man's total immersion in the world of material values.

The structural level of comparative analysis of the original and translation allows us to identify the dispersion primarily at the level of lexical and stylistic markers, which reproduce the spiritual connection of the lyrical hero with Nature. This level of comparison implies an analysis of the expressive equivalence of the source and translated text. The compilation of the interlinear text as a transitive model between the original text and translated contributes to the establishment of the accuracy of the literary translation. The results of the analysis made it possible to develop Table 1<sup>1</sup>, which contains examples of expressive equivalence of the original text and the interlinear translation of the author of the article and Levick's translation<sup>2</sup>.

One of the genre features of Wordsworth's sonnet is the way of formalizing the connection between the lyric hero and Nature as the personification of the idea of value and the highest spiritual principle. The style, marked by a synthesis of neutral and abstract vocabulary, creates a world of Nature, two-faced in a figurative sense. On the one hand, these are images of space and natural elements such as the sea, the wind, the moon and natural locus of oak groves. On the other hand, the opposition of the heaven understood in the sense of the divine principle of existence (the world, the Universe as the creation of God), and the pagan, realized in mythological images (Triton, Proteus), endows the lyrical hero's world consciousness with a sacred meaning; hence, the creation of a sublime book style that inspires nature in pagan perception. Admiration for the will of the

Most High elevates a person as a physical being to the rank of a part of a cosmos.

In Levick's translation, the preservation of the parallelism of nature and the state of the lyric hero – loneliness, loss of connection with the Divine is embodied in the idealization of the pagan mythological past. The signs of the Divine presence are seen by the lyrical hero everywhere, which remind him of his temporality. The inevitability of death, the signs of the "unworthy century" stipulated the predominance of sublime vocabulary in the translation style. The stylistic dominant of the translation is identified by the action dynamics in the phrase "the wind flutters". The conflict of the lyrical hero lies in the divergent ties with Nature and is expressed by an external conflict of the pagan world and the world, transformed by the will of God. Thus, this lyrical concept specifies Levick's creation of an expressive equivalence between the original and the translation. The impressive equivalence of the original and the translation complements the lexical and stylistic expressiveness of Wordsworth's sonnet. According to Table 1 it was possible to synthesize examples of translation dispersion by comparing the lexical-stylistic units selected by the authors of the original and the translation.

Another level of comparative analysis implies the analysis of the expressive equivalence of the original and the translation from the position of lexical and morphological characteristics. Upon considering Levick's translation from the position of vocabulary quantitative ratio (notional words, exact and preserved words), it was possible to calculate the accuracy of literary translation in lexico-morphological terms. Accordingly, exactly translated words are understood as the examples of word-for-word translation between the interlinear translation and Levick's translation. There are nine words; they are "World" (*Мир*), "Nature" (*Природа*), "Hearts" (*Сердца*), "Sea" (*море*), "Moon" (*Луна*), "God" (*Бог*), "Pagan" (*язычник*), "Proteus" (*Промей*), and "Triton" (*Тритон*). In the interlinear crib the words are given in their direct meaning as in the original. In Levick's translation, these nine lexical units are conveyed by seven words. In this respect, the word "Pagan" has changed into "Pagan-

<sup>1</sup> Quoted in: Wordsworth, W. Selected poems. London. The Millennium Library, 1994. – 525 p.

<sup>2</sup> Quoted in: Poeziya anglijskogo romantizma: per. s angl./ V. Blejk, V. Skott, S.T. Kol'ridzh, V. Vordsvort, R. Sauti, D.G. Bajron, P.B. SHelli, D. Kits (1975). [English Romantic Poetry: translations from English] Moskva: Hudozhestvennaya literature. 1975. – 669 p. The page is in brackets.

Table 1. Lexical and stylistic markers of the lyrical hero's spiritual connection with Nature. Expressive equivalence between the original and the translation

<i>Original</i>	<i>Interlinear translation of A. Yessentemirova</i>	<i>Translation of V. Levick</i>
The <b>world</b> is too much with us; late and soon.	Мир, (его) слишком много с нами: поздно или рано ...	Господень <b>мир</b> , его мы всюду зрим (с. 196)
Getting and spending, we lay waste our <b>powers</b> .	Обретая и тратя, мы истощаем наши силы	И смерть придет, <b>копи или расходуи</b> (с. 196)
<b>Little</b> we see in <b>Nature</b> that is ours.	Мало мы видим в Природе того, что есть нашего	А в нас так <b>мало</b> общего с <b>природой</b> (с. 196)
We have given our <b>hearts</b> away, a <b>sordid</b> boon!	Мы предали наши сердца, (это) гнусное благо!	В наш <b>подлый</b> век мы заняты иным (с. 196).
This <b>Sea</b> that bares her <b>bosom</b> to the <b>moon</b> .	Море, что обнажило свою грудь пред Луну	Играет <b>море</b> с <b>месяцем</b> златым (с. 196).
The <b>winds</b> that will be howling at all hours.	Ветры, которые будут выть, когда придётся	Порхает <b>ветер</b> , опьянен свободой (с. 196)
And are <b>up-gathered</b> now like <b>sleeping flowers</b> .	И собраны сейчас, как спящие цветы;	Иль <b>спит</b> и <b>копит</b> мощь пред непогодой (с. 196).
For this, for everything, we are out of tune.	Для этого, для всего, мы не в ладу (с миром)	Что нам с того! Мы равнодушны к ним (с. 196).
It moves us not. – Great <b>God!</b> I'd rather be.	Это нас не трогает. О Боже! Я бы лучше был.	Мы для всего чужие. <b>Боже правый</b> (196)
A <b>pagan</b> suckled in a <b>creed</b> outworn.	Язычником, вскормленным устаревшей верой.	Зачем я не в <b>язычестве</b> рожден! (196)
So might I, standing on this pleasant <b>lea</b> .	Так мог бы я, стоять на этом приятном лугу.	Тогда, священной <b>вскормленный дубравой</b> (196)
Have <b>glimpses</b> that would make me less forlorn.	Есть видение, которое делает меня менее одиноким.	<b>Я видел</b> бы веков минувших сон.
Have sight of <b>Proteus</b> rising from the sea.	Взглянуть на Протея, поднимающегося из моря.	При мне б из волн <b>вставал Протей</b> лукавый,
Or hear old <b>Triton</b> blow his wreathèd <b>horn</b> .	Или слышать, как старый Тритон дует в свой извилистый рог.	При мне бы дул в <b>крученный рог Тритон</b> . (197)

ism”, acquiring an abstract meaning, and the word “Hearts” is omitted in translation. Under preserved words understood accurately, translated words and the words that had some distortion of the meaning, for example “lea”, in translation became “oak wood”. To calculate the accuracy of the translation, the preserved words were used. Along with that, the ratio of notional words of the interlinear and preserved words of the translation were taken into account.

The following methodology was used to calculate the accuracy of transferring sonnet features from the original into the target text and to view the connection of the lyrical hero with Nature from the lexical and stylistic

perspective of the original. According to this methodology the number of preserved words (without any changes) in the translation is 24, and the number of content words of the interlinear translation is 56; this data was taken as the initial indicator. It should also be clarified that culture-specific terms are regarded as untranslated words. The comparison of the ratio between these lexical-semantic groups showed deviation degree of the translation from the original or dispersion. This dispersion in quantitative proportion resulted in the difference from the original text and the translation which was one third of the total number of words and significant parts of speech. Taking into account the allomorphic nature of the Russian

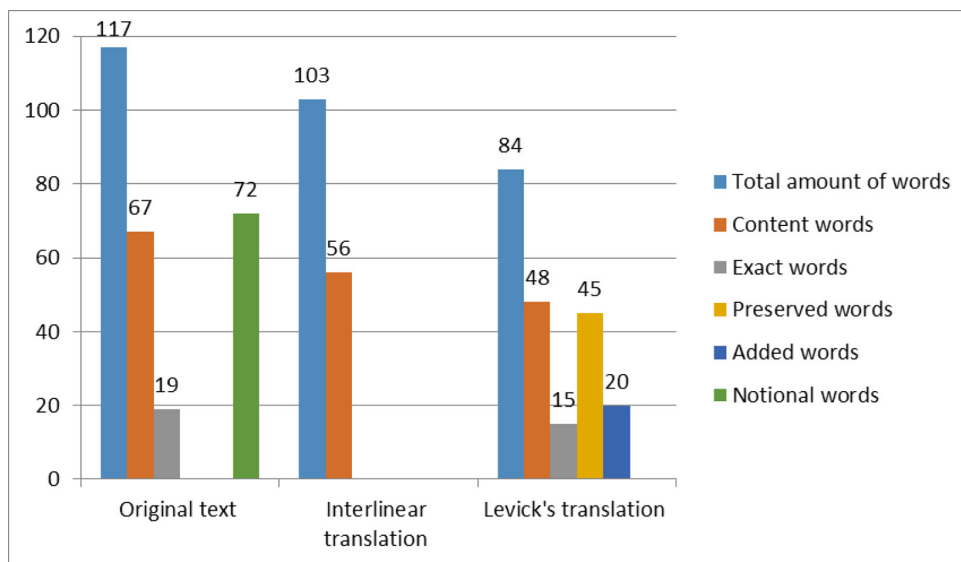


Fig. 1. Lexical-morphological characteristics of the spiritual connection of the lyrical hero with Nature in Wordsworth's sonnet, A. Yessentemirova's interlinear translation, V. Levick's translation as an indicator of dispersion

and English languages, it can be concluded that Levick strived to make his translation maximum closer to the equilinearity of the original. Hence, the main equirhythmic technique is aimed at the language of the recipient which is when the translated text delivers appropriately the meaning of the original text and conveys the communicative message and the author's intentions. The lexical-morphological characteristic of the spiritual connection of the lyrical hero with Nature is interpreted as the ratio of the number of preserved words to the number of content words of the interlinear translation. That allowed calculation of the accuracy of Levick's translation, and the result was 43 %. Accordingly, the dispersion in Levick's translation of Wordsworth's sonnet, shown in Fig.1, determines the lines of the renovation of new translations in lexical-morphological terms.

To analyze the genre aspect of Wordsworth's sonnet in Levick's translation, the lexical and morphological indicators of the style were also involved. In addition to the marked words of the spiritual connection of the lyrical hero with Nature, the ratio of the total number of words and notional words with literal translation of lexical units were used. The use of the above mentioned methodology showed the fol-

lowing examples of expressive equivalence of the original and the translation in S. Sukharev, V. Rozov, G. Kruzhkov and D. Govzich's works. Firstly, the analysis of the lexical and stylistic units as carriers of the genre essential of Wordsworth's sonnet was carried out. It implies the analysis of the spiritual connection of the lyrical hero with Nature.

Table 2 reflects the translation multiplicity in the system of translation derivatives, or deviations, which characterizes the dispersion function. Thus, Sukharev's translation is the closest equivalent to the original in the lexicostylistic respect. Metaphorization of the images of the "sea", "ocean" "hearts" has formed the lyrically precise feelings and the decrease of the philosophical and existential intensity of the original. Rozov's translation is characterized by the predominance of the Orthodox-axiological context ("*The promised beauty*", "*the Lord*"), the preservation of the images of Triton and Proteus that shows the translator's concentration on the picture of the mythological past. The concepts of spiritual and religious content reflect in homage to the main body of the original motives. Rozov's comprehension of the lyric plot of the original in narrative discourse (as an event of narration, narration of the

Table 2. Lexical and stylistic characteristics of the spiritual connection of the lyrical hero with Nature in translations by S. Sukharev, V. Rozov, G. Kruzhkov and D. Govzich<sup>1</sup> and examples of expressive equivalence of the original and translation

Translation of S. Sukharev (142)	Translation of V. Rozov	Translation of G. Kruzhkov (550–551)	Translation of D. Govzich
<i>Чрезмерен мир для нас: приход-расход</i> (142)	Не справиться нам с миром. Поздно ль, рано (URL)	Нас манит суеты избитый путь.	<b>Мир слишком огромен для нас; и кто поздно, кто рано,</b>
<b>Впустую наши расточает силы</b> (142).	Все наши помыслы потерпят крах (URL)	Проходит жизнь за выгодой в погоне.	и кто поздно, кто <b>рано,</b>
Природе мы и чужды, и немилы.	<b>Бездушные, мы грязнем в мелочах</b> (URL).	Наш род Природе как бы посторонний,	Но все мы в итоге связи с <b>Природой</b> теряем.
<b>Сердце опустошили мы оплот.</b>	На <b>Природу</b> глядя с безразличьем, с <b>чванством</b> (URL).	Мы от нее свободны, вот в чем ужас!	И в ней мало что на сегодня способны назвать мы родным.
<b>Грудь океана лунный свет</b> зальет.	<b>Морская грудь открыта перевозданно</b> (URL).	Лунный свет волны ласкает грудь.	И <b>это Море, что грудь обнажает</b> свою пред <b>Луной.</b>
Взовьются <b>ветры</b> с <b>ревом</b> , легкокрылы.	<b>Луне, ветрам, порхающим в цветах</b> (URL).	Ветра задуют в диком стоне.	И <b>эти ветры, что ночью и днём завывают.</b>
<b>Сейчас бутоны</b> никнут их, унылы.	Мы с ними, как с собою, <b>не в ладах</b> (URL).	Как спит цветок в бутоне.	Но иногда <b>словно спящий цветок</b> замирают;
Что толку? В нас – сплошной разлад, разброд.	Не манит нас <b>Краса обетованна</b> (URL).	Все это нас не может всколыхнуть.	Нас не волнует
Ничем нас не пронять. О <b>Боже</b> , мне...	<b>Прости, Господь! Наверно, я у трона (стр).</b>	О Боже! Для чего в дали блаженной.	О, Боже! Быть может вернее
<b>Языческой религии забытой.</b>	<b>Язычников</b> не стал бы <b>одинок</b> (URL).	Язычником родиться я не мог!	Остаться <b>Язычником</b> .
С младенчества служить бы! По весне.	С <b>холма</b> , что был здесь и во <b>время</b> оно (URL)	Наивной верой вдохновенный.	С верой простой.
<b>Простор</b> зелёный был бы мне защитой.	<b>Узреть Протея</b> я легко бы мог (URL).	Я в мире так бы не был одинок.	Тогда, на <b>прекрасном лугу находясь</b> , я сумею
Мне б чудился <b>Протей</b> в <i>морской волне</i> .	Как он <b>выходит из морского лона</b> (URL).	Протей вставал бы предо мной из пены.	<i>Из пены морской выходящего</i> видеть <b>Протея;</b>
И дул при мне <b>Тритон</b> в свой <b>рог извитый</b> (80).	Под звук <b>ракушки старого Тритона</b> (84)	И дул Тритон в свой перевитый рог!	<b>Услышать как старый Тритон в свой рог затрубит завитой.</b>

<sup>1</sup> Quoted in: Haltrin-Halturina, E. (2017). Preludiya: 1805. [The Prelude: 1805], <https://stihi.ru/2013/06/30/151>, Govzich, D. (2021). Stihi i proza. Perevody Vordsvorta. [Poems and prose. Wordsworth's translations], available at: <https://tr-tr.facebook.com/govzichda/posts/1063308584161263>  
S. Sukharev's translation p. 142, G. Kruzhkov's translation p. 550–551.

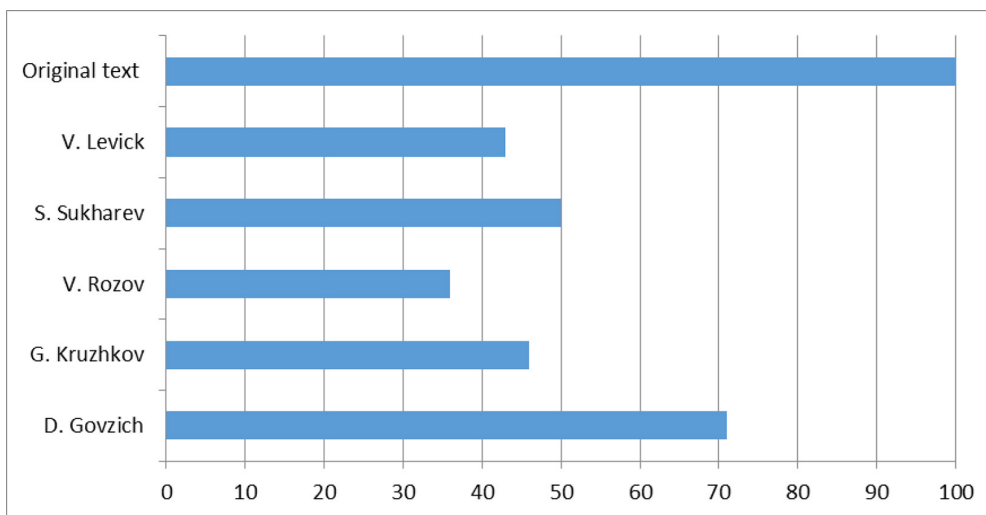


past) lowers the threshold of expressive equivalence between the original and the translation, at the same time strengthening an impressive equivalence guiding the reader along the line of the sonnet promotion. Kruzhkov's translation creates a picture of the modern world with its bustle in the pursuit of prosperity, where people do not pay attention to the connection with Nature and its beauty; the spiritual connection of man with Nature has been lost. Hence the dramatic feeling of loneliness and the dream of returning to the salutary fold of paganism. The translator uses colloquial vocabulary ("*fuss*", "*dismay*", "*naive faith*"), which creates an orientation towards the reader, characterizes the impressive equivalence of the original and the translation and provides illocutionary impact on the reader. The analysis of the Russian translations revealed the highest percentage of accuracy in Govzich's translation, which in fact reflects a high degree of word for word translation with the preservation of the spiritual and religious coloring of the original.

The application of the above-described methodology of calculating the accuracy of literary translation in the aspect of lexical-morphological characteristics of the spiritual connection of the lyrical hero with Nature in the Russian translations reveals the following indicators of translation accuracy: Sukharev – 50 %, Rozov – 36 %, Kruzhkov – 46 %, Gov-

zich – 71 %. The results of the comparative analysis allowed us to develop bar chart 1, which on the one hand, reflects the translation multiplicity (in terms of the lexical-stylistic and lexical-morphological aspects of the text). On the other hand, the results obtained on the basis of the dispersion in each of the Russian translations determine the directions of updating the translations of Wordsworth's sonnets.

The results of the comparative analysis of the lexical-stylistic and lexical-morphological indicators of Wordsworth's sonnet in Russian translations also made it possible to characterize the dynamics of the accuracy criterion. The bar chart below reflects the idea of the degree of accuracy from the standpoint of translation dispersion, confirms the results of the above analysis and characterizes the aspects of translation strategy. Levick's translation is an accurate translation with an emphasis on the dual unity of the philosophical and lyrical concepts of God and Nature as one of the Creator's incarnations. Sukharev's translation is contextual translation, stipulated by a lyrical story about the past whereas Rozov's translation resembles the revelations of the lyrical hero. It is a free interpretation with an emphasis on the impressive equivalence of the original and the translation, when there is a focus on the reader. Kruzhkov's translation is a free interpretation involving the use of do-



Bar chart 1. The Rate of Literary Translation Accuracy

mestication; Govzich's translation is a literal translation.

In addition to the results of the comparative analysis of Wordsworth's sonnet, genre features of the sonnet identified in translation multiplicity the function of dispersion as a factor of translation renovation and suggests taking into account the following extralinguistic circumstances that affect the process and result of literary translation. Firstly, due to the allomorphy of Russian and English, the translation multiplicity is stipulated by the ways of varying the amount of information and by such translation techniques as transposition (changing the order of words or sentences due to the difference of language systems of the source and target languages); replacement (parts of speech, word forms, phrases with words or in reverse); addition (extension of the translated text); and omission (the reverse of addition, replacement of conjunctions, pronouns, etc.). Secondly, the diachronic section of the translations considered shows the role of such a technique of domestication as the translator's illocutionary influence on the recipient by choosing words of the same thematic field and semantic nest. For example, when translating the expression "the world is too much," the following expressions were used: «Господень мир» (V. Levick) (196–197), and «чрезмерен мир» (Sukharev) (142). Kruzhkov used the expression «нас манит суеты» (550–551) In this case it is a deviation from the original. The expression "late and soon" is omitted. Rozov writes, «Не справиться нам с миром», which is also a deviation from the original. Govzich retains the literal translation of the expression. In the second stanza of Levick and Kruzhkov's translations, there is the antithesis «И смерть придет...» (196) and «Проходит жизнь...» (550). This opposition demonstrates the dialogical nature of the emotional impact and artistic impression made by the translation. Govzich's translation is extremely close to the original, and the lexical and semantic structure is preserved. In the third stanza, all the translators use synonymic expressions like «мало общего...», «чужды...», «мелочах», «посторонний», «мало», which are semantically close to the

original "Little". Wordsworth uses a metaphor in the fourth stanza, which is also an oxymoron. The word "sordid" implicates immorality, selfishness, and greed, while the word "boon" implies a blessing.

Thirdly, the above examples of dispersion, at the level of divergence between the word meanings, suggest a reflection of the dual nature of the relationship between the man and the world. Material benefits which play the role of progress, foster the worst feelings of humanity or "sordid boon". Levick, Sukharev, and Rozov omit this expression in their translations, while Kruzhkov interprets it as «вот в чем жуть» (550). In the fifth stanza, we see the lexical replacement of the word "bares," which literally means "uncover"; all of the translators used more neutral meanings. Rozov writes «открыта»; Govzich translates it as «обнажает» (URL). The sixth stanza of the original ("the winds that will be howling ...") is closely approximated to the original as the choice of lexical means correspond with the original. Levick writes « Порхает ветер » (196), « взовьются ветры с ревом» by Sukharev (142), Rozov translates as «Ветрам, порхающим», « ветра зайдутся в диком стоне » (550) by Kruzhkov and « завывают » by Govzich (URL).

The translation of the seventh stanza shows that Levick did not use the word "flowers" as in the original text "sleeping flowers", while Sukharev used the word «бутоны»; Kruzhkov translated it as «цветок в бутоне»; Rozov uses a direct translation «в цветах»; and Govzich writes «спящий цветок». The expression "we are out of tune" in the original is an idiom; "out of tune" means disagreement or mutual misunderstanding of people. This idiomatic expression is presented in Sukharev's translation «в нас – сплошной разлад, разброд», which indicates the most accurate translation of the quoted stanza. Levick used the expression «мы равнодушны» (196); Kruzhkov wrote «нас не может всколыхнуть» (550); Rozov translates as «не в ладах»; and Govzich translates as «не наше» (URL). The phrase "It moves us not" is represented by the following translations: Levick – «Мы для всего чужие» (196), Sukharev – «Ничем нас не пронять» (142),

Rozov – «не манит», Kruzhkov – «Для чего в дали блаженной» (p. 550), and Govzich – «нас не волнует» (URL). If the tenth stanza is translated literally, it will be as follows: «Я бы предпочел быть язычником вскормленным устаревшей верой». Sukharev preserves the meaning of the word “*outworn*,” whereas in Levick, Rozov and Kruzhkov’s translations the given word is omitted. The vocabulary used by the author of the translation in this case is stylistically equivalent to the vocabulary of the original. Govzich uses the phrase «верой простой» (URL).

When translating the expression from the eleventh stanza of the sonnet “*standing on this pleasant lea*,” where “*lea*” is translated as “*meadow*” or “*pasture*,” Levick uses «дубравой» (196), Sukharev translates as «простор зеленый» (142), and Rozov translates as «с холма». All these meanings are closer to the national concept sphere of the Russian reader. Govzich preserves the meaning of the word “*lea*” as «на прекрасном лугу» (URL).

It is known that in ancient Greek mythology, Proteus is a sea god who had the ability to metamorphose; he could take on different guises. Only in Levick’s translation there is a reference to mythology, as he writes «Протей лукавый». In the last stanza of the sonnet, translators Sukharev, Kruzhkov and Govzich preserve the sentence structure as in the original. Rozov and Levick swap the words so that

“*Triton*” is at the end of the sentence. Accordingly, the national conceptual sphere realizes the impressive equivalence of the original and the translation in the sphere of illocutionary influence on the reader.

### Conclusion

As can be seen from the above, the effect of translation multiplicity is manifested in diachronic and simultaneous translations which demonstrate the connection of approaches and variability of translational interpretations with the level of deviation (dispersion) from the original. The comparative analysis of the expressive and impressive equivalence of the original and the translation showed the degree of translation accuracy and the direction of updating the translations of Wordsworth’s sonnets into Russian. The lexical-stylistic and lexical -morphological markers of spiritual connection of the lyrical hero with Nature, and transmission of the national concept sphere of the original through the concepts of the receiving culture ensure the impressive equivalence. The synthesis of these translation solutions contributes to the completeness of the reproduction of genre features of the sonnet. The communicative effect of the translated text is an indicator of the effectiveness of literary translation and the achievement of rhetorical communication shows the integration of the text of another culture into the culture of the target language.

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