

COMPARATIVE AND TYPOLOGICAL LINGUISTICSDOI <https://doi.org/10.30525/978-9934-26-348-4-37>**THE SONG BIRDS BY PIERRE-JEAN DE BERANGER:
TRANSLATION ASPECT****«ПТАШКИ» П'ЄРА БЕРАНЖЕ: ПЕРЕКЛАДАЦЬКИЙ АСПЕКТ****Aloshyna M. D. Альошина М. Д.***Candidate of Philological Sciences,
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French poet Pierre-Jean de Béranger is the author whose song flows through centuries. His song reached further than French borders. Its folk context full of fighting revolutionary spirit became the heritage of broad masses. First translations of Pierre-Jean de Béranger's poems appeared in the 70-s in Ukraine. His separate songs were translated by P.Hrabovskyi, V.Samiilenko, A.Shmyhelskyi, S.Rodzevych, Ie. Drobiazko. In 1875 Hrinenko published the song "Jacques". In 1905 P.Kapelhorodskyi published new translation of this song. The majority of translations from Béranger were executed by S.Buda, he translated 85 songs that were published in 1933. Some of translations executed by S.Buda became the best examples of Béranger's heritage [1, c. 218]. Beranger became a focus for early nineteenth century Britain's poetic and cultural dialogue with turbulent, licentious, revolutionary France, and his restoration to the British literary landscape reveals some hitherto unperceived connections and affiliations between very disparate figures [3, c. 7].

According to J.Phelan, the universal popularity enjoyed by Béranger in France was never, of course, replicated in Britain; but the emergence of reviews in the publications aimed at the working classes during the 1840s provides some evidence that his work attained a certain level of popularity amongst the Chartists and their successors [3]. There are studies and references of Béranger in a number of democratic and radical newspapers during the 1840s and early 1850s. There was no need to translate Béranger in Victorian Britain as French was widely used. In May 1837 Alfred Domett

published translations of four songs in Blackwood's Edinburgh Magazine. His is a fairly representative cross-section of Beranger's work, and includes the kind of radical and faintly licentious material. In addition to "Ma Vocation", Beranger's apology for his art, Domett translates "Le Prisonnier", a sentimental piece about a woman waiting for her husband, a prisoner-of-war in the hands of the British, to return; a carousing song called "Bon Vin et Fillette"; and "Le Vilain", a song in which Beranger reaffirms his identity with ordinary people in the face of sneers about his aristocratic-sounding name [3]. In "Le Vilain" Domett retains Beranger's image of the aristocracy as a millstone grinding the poor like grain. This is not, however, to say that Domett was completely fearless in his translation. "Ma Vocation" substitutes "my good angel" for the potentially offensive "le bon Dieu" of the French original; and there is an analogous softening of anti-British sentiment in "Le Vilain". Where Beranger refers to aristocrats causing civil war and destruction by inviting the "English leopard" into France, Domett refers to the altogether more noble but no less destructive "English lion". Domett's translation is also fairly representative in its approach to the licentious portion of Beranger's poetic output. He translates the epicurean "Bon vin et fillette", but occasionally disguises the plain sense of Beranger's text under decorous euphemism [3, c. 9].

In a study of French Thought in American Magazines: 1800–1848, 4462 references to French literary, political, and other ideas were collected. A large number of these items—reviews, notices, articles, and the like—concerned French poetry, and a chapter was therefore devoted to American attitudes toward French poets and poetry during this period. Of all the French poets mentioned in American magazines during the period 1800–1848—practically the whole gallery of French poetry, classic, neoclassic and romantic—Béranger's name appeared most often. Altogether, there were 55 references to him, either in essays on French poetry, in reviews of his literary productions, or in translations from some of his songs. Lamartine, the runner-up, appeared only 48 times. Furthermore, there is qualitative as well as quantitative proof of Béranger's favorable reception in American magazines, for the praise he received is duplicated in the case of no other French literary figure—poet, novelist, dramatist, or critic.

The first American periodical reference to Béranger, a reprint in French of one of his songs, appeared in a French magazine published in America, *L'Abeille Américaine*, in 1818: "Si J'étais petit oiseau." This song, extracted from Béranger's first collection reappeared later in translation in another magazine [2, c. 269]. In a word, Béranger was assumed both the French counterpart of the American self-made man, and a lover of the people whose feelings he transcribed in his songs. These factors greatly helped in making him a favorite in America. The critic's conclusion was clear and definite: "All

I contend is, that De Béranger is the first of living French poets; the one whose works have the greatest chance of seeing the 20th century.

The cornerstone of granger's success was his ability to express, in the people's own words, the moral and spiritual sufferings of the country. This closeness to the people, the fight he led on its side for its emancipation, the facility with which one could read and also memorize his pieces, explain as well his success in America. Another element which accounted in great measure for Béranger's warm reception in the United States is to be found in his attitude towards Napoleon.

The first book of songs was published in 1813 and the poet became popular immediately. Beranger reached great artistic skills in creating refrains, burdens, which have different forms, rhythm and composition. The first Ukrainian translator of Beranger's poems V. Samiilenko and P. Habovskyi. Being the author and the poet Beranger represented each Frenchman as the defender of republic, "the father of nation".

Talking about the accurateness of translation, it's important to note, that it's impossible to preserve all features of the original. The Ukrainian translation of "Les oiseaux" tends to domestication, has substitutions and omissions, modulation, all these methods helped V. Samiilenko to reproduce the original, general tonality to the recipient. He found the key to embody the images and meaning of the original.

Література:

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