

TEACHING ENGLISH-UKRAINIAN POETRY TRANSLATION: INSIGHT INTO ITS STYLISTIC SPECIFICS

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Abstract: *The purpose of the article is to analyze the specifics of different genres of poetry translation from English into Ukrainian. It focuses on the issue in psycholinguistic and linguostylistic aspects. The study uses the following research methods: comparative-typological, semantic, structural, implication and presupposition analysis, and stylistic analysis. The research material is represented by 21 translation versions of the poem The Road to Understanding by Joe Wallace and 23 translation versions of the poem A Fantasy by Sara Teasdale, performed by university students, where the comparative analysis of ways to render the specific features of poetry is conducted, the methods of English-Ukrainian interpretation of poems are described, and the role of source text in translation is identified. The results of the research show that English and Ukrainian versification differs significantly although it is syllabic-accentual in both languages. It is proved that the precise transference of the poem's rhythmic structure is impossible because of the specifics of the two languages. While translating from English into Ukrainian, striving for the phonetic correlation that implies the search for a good congruence with the source language's powerful sound clusters is advisable. Expressive means and stylistic devices on different levels and the genre specifics of the poetic text influence both the structural characteristics of a poem and the choice of lexical units employed in it. The rigorous analysis of poetry translation methods in terms of five global text categories representation is considered the prospect of future research.*

Keywords: *poetry; translation; rhythm; meter; versification;*

Introduction

Translation is a multifaceted phenomenon. It is the type of language mediation in which the source text content is conveyed in another language by making the target text of the same communicative value. From the psycholinguistic perspective, translation is a particular type of speech activity. Some determinants come into collision in the translator's actions. Firstly, a source text dictates to a translator what should be rendered and with what minimal exactness. Secondly, the language-and-ethnic barrier determines what modifications of the translated material are necessary to achieve communicative-functional equivalence of source and target texts. Finally, there are certain divergences in stylistic and genre norms of communicating

information in the texts of different styles in English and Ukrainian. In translation, all the texts should be completely adapted to stylistic and genre norms existing in the target language and culture concerning the corresponding functional style. Disregarding differences leads to stylistic mistakes that reduce the quality of translation. The main ways to solve such problems are their identification, the choice of adequate methods to translate grammatical constructions, lexical elements, free word combinations, and phraseological units, and pragmatic adaptation of the source text to norms and rules of the target language and culture. In translation, all its aspects are interconnected: grammatical, lexical, stylistic, general textual, and communicative information is processed simultaneously.

The translator's task is not the expression of his / her attitude towards the text; it consists in reproducing an objective source text equivalent in the target text, including its general properties as a means of speech influence and features of the internal structure. One should see different types of text content and distinguish its most important (functionally loaded) elements that are bound to be rendered and the elements that can be changed, substituted, or omitted. These skills are acquired in the process of the pre-translation source text analysis that starts with determining the functional and stylistic nature of the text as the text of each genre has a characteristic scale of the comparative value of content elements – something that is essential in one genre can be irrelevant in the text of another genre. All stages of the translation process should be analyzed rigorously. There are some requirements that a translator should meet to get a faithful translation of the text of any style:

- 1) a thorough knowledge of the subject dealt with in the source text;
- 2) rather good knowledge of the source language and its lexical-and-grammatical peculiarities in comparison with the target language;
- 3) a good command of the target language and correct use of its units;
- 4) knowledge of the fundamentals of translation theory, methods of translation technique, and ability to apply them;
- 5) a clear idea of the functional style in two languages.

Poetry translation in education at the specialized translation departments is very important in developing thorough understanding of the language as a holistic sociocultural phenomenon by future translators. A challenging and, at the same time, creative task of a poetry translator is to decode the compressed source linguistic material, extract the concentrated explicit and implicit meanings, and then present them expressed in the new linguistic and cultural code in such a way that the poem could sound as the original one.

Theoretical background

Recent studies in poetry translation show scholars' intense interest in the correlation between translation and creation (Lin 209-24) and best practices for poetry translation education (Harto, Handayani 344-48; researchers study poetry translation from the perspective of harmony-guided criteria (Qian, Feng 6-12), offer a pragmatic model to evaluate poetry translation (Pallavi, Mojibur 434-63); the attention is paid to the literary translation significance (Scott (a) 167-82; Scott (b) 369-91), to the ethics of translation (Schwimmer 51-61), to the specifics of experimental poetry translation (Palmero 191-204) and collaborative poetry translation (Santos, Jones 282-306).

The researchers conduct a detailed analysis of the psycholinguistic factors of indirect translation (Kolomiyets 33-46), study translation strategies in the psycholinguistic aspects (Chernovaty, Kovalchuk 168-79; Rebrii, Tashchenko 149-60), cognitive and psycholinguistic features of translation universals (Zasiekin 114-34); they come up with the suggestion of translation evaluation based on psycholinguistic perspectives (Guimarães Rodrigues et al. 1264-71). Besides, the concepts of context and contextualization are considered from the point of view of their relevance in translation (Gambier 5-18). Specific issues of pragmatic adaptation of translation to target users are also investigated (Maumevičienė 103-14).

Despite many works focused on the study of poetry translation, a thorough, comprehensive research of poetry translation from English into Ukrainian in the education process has yet to be carried out, which constitutes the topicality of the research. The purpose of the study is to analyze the specifics of different genres of poetry translation into Ukrainian and give recommendations regarding the strategies of poetry translation.

The conducted research accounts for empirical study results of the poetry translation, namely, the translations of the poems *The Road to Understanding* by Joe Wallace and *A Fantasy* by Sara Teasdale.

Methods

The methods and methodology of the research are determined by its purpose and tasks. The primary methodological principles of the work rest upon the fundamental principles of psycholinguistics and translation studies. They comprise descriptive and observational methods that belong to general scientific methods used to estimate the specifics of translation strategies employed; methods of theoretical analysis and synthesis made it possible to systematize and generalize the collected data; a comparative-typological method, aimed at identifying common and specific features of compared languages at all linguistic levels; the semantic method is used to identify key semantic units both in the source and target texts; the structural method is applied to estimate the structural organization of the original poem and the

target poem in Ukrainian; methods of implication and presupposition analysis are used to determine the intentional focus of discursive units; stylistic analysis is employed to identify stylistic devices used by the author of the poem and by a student-translator.

The research material comprises 21 translations of the poem *The Road to Understanding* by Joe Wallace and 23 translations of the poem *A Fantasy* by Sara Teasdale, performed by the students who were studying Germanic languages and literatures, including translation, in 2021 and 2020 respectively.

Results and Discussion

A source text in translation

Any activity consists of various consequent and parallel actions directed at a particular (intermediate) aim. An achieved intermediate aim is a step to realize a motive. The source text determines the specificity and a set of translation actions directed at conveying the original content as fully as possible. The result of the translation activity is a target text that should be a communicative-functional and textual analogy of a source text. When a translator substitutes a source text for a target one in the process of two-language communication, he/she neutralizes the language-and-ethnic barrier, which separates interlocutors speaking different languages, and gives them an opportunity for communication that can come up with an opportunity for interaction within one-language communication. The actions determined by the language-and-ethnic barrier are modifying ones. They aim to adapt a created target text to the other linguistic and communicative competence of a new text recipient by employing specific changes in the translated content.

The communicative equivalence of source and target texts is reflected in a high degree of similarity between them since they consist of common linguistic units representing the same information for all members of a particular language group. Besides, a sufficient degree of their similarity enables mutual understanding under certain communication circumstances. Moreover, both forms are united in the act of communication into an entity, and divergences between them appear irrelevant for communication participants unaware of these differences thinking that a received message is a sent one and vice versa. The analogy of functions of the original and translation is expressed in the similarity of their regulative influence on their addressees and the communicative effects they produce.

Their communicative and functional equivalence means that they can produce similar communicative effects in the sphere of their influence. The main factors determining communicative effect are text properties (communicative and functional) and the addressee's communicative competence (the amount of knowledge, skills, and habits in speech communication that determines text perception and interpretation and a

communicative effect). Regarding communicative and functional properties of the text, they comprise two constituents: text content and the degree of habitualness / non-habitualness of its form (way of its expression). A habitual form of the content (the use of the most frequent words and expressions, grammatical constructions, and text composition) contributes to faster and more adequate content perception and a planned communicative effect. In contrast, a non-habitual, unconventional form hampers comprehension, distracts the addressee's attention from the content, at least, it leads to misunderstanding, ultimately preventing the planned communicative effect.

Content rendering in translation is not an end in itself; it is carried out with necessary modifications that restore source text functions to new linguistic and cultural contexts. However, only those elements of the content that are not functional dominants can be modified or changed without the actual functional losses. Besides, the content is valuable because it represents the author's thoughts. Even minor source content changes can sometimes distort the author's thoughts seriously. So, where it is possible, the source content should be conveyed precisely. The possibility to convey the content depends on the dominant density of a text fragment under translation: the more functional dominants there are in the text fragment, and the shorter this fragment is, the more difficult it is to translate the dominants.

Thus, the source text as a hierarchically organized system of functional-and-content elements shows a translator the degree of the exactness of their rendering and acceptable limits of modifications.

Specific features of translating poetry

Poetic translation interprets source text content and reproduces its properties employing target language units and adapting the original to the perception of a new addressee (Ahieieva-Karkashadze 9-14). Due to the peculiarities of the poetic work, the poetry translation is subject to special rules. The target text must convey the most elaborate information complex of the verse through concise verbal means, get across the content and image system, and have a language formula that addressees are used to in their native language, perceiving texts of a similar genre.

A faithful translation based on the principles of eclecticism and compromise is the most appropriate type of poetry translation. Poetry is marked by harmonious meter, presented by metric and prosodic units, and the variation of their combination that should be learned by students. Syllabic-accentual versification is characterized by a foot as the smallest recurrent segment of a line consisting of one stressed syllable and one or two unstressed ones. The structure of the foot determines the meter, i.e., the type of poetic rhythm of the line. “The meter is an abstract template that can, with varying degrees of plausibility, depending on the complexity of the cases, be identified

by analyzing a poem's lines and phrases" (Robinson 38-58). Meter as an orderly alternation of identical rhythmic elements of the text is the key feature of the metric system. Repetition of patterns with the same number of stresses makes the accentual verse; repetition of patterns with the same number of syllables forms the syllabic verse.

The basic concepts of versification dealing with the art of writing poetry are rhythm and rhyme. Rhythm refers to regular periodicity, stable recurrence of stressed and unstressed elements, strong and weak segments of speech at equal intervals. In a verse line, one can observe a recurrence of disyllabic or trisyllabic segments having identical prosodic structures. The combination of stressed and unstressed syllables creates a repeated pattern.

Among the rhythm-forming factors in poetry, different repetitions are pointed out. They are repetitions of: (1) identical and analogous syllabic groups (accentual meter); (2) verse lines of the same rhythmic value (syllabic meter); (3) syntactical constructions within one or some correlated verse lines (syntactical rhythm and its types, for example, anaphoric rhythm); (4) sounds at the end of the line (rhyme); (5) sounds in different compositional positions within lines (rhythm of inner rhymes); (6) alternation of rhyming endings according to a stressed syllable at the end of the verse: masculine and feminine, masculine and dactylic, feminine and dactylic (catalexis: rhythm of masculine and feminine endings, rhythm of end alliterations); (7) pauses within and at the end of the verse lines (caesura: the rhythm of inner pauses that is also connected with syntactical and accentual rhythm, rhythm of end pauses); (8) correlations between a syntactic sentence formation and the basic of verse metrics (an intonation rhythm); (9) identical or analogous verse groups ranging from simple binary-rhyming distich to complex mono- and polymetric compositions (stanza rhythm that comprises a word pair rhythm, rhythm of ending verses, rhythm of analogy and equivalence (repeated allologs and words alternation)); (10) images (semantic or image rhythm); (11) intellectual or emotional elements (rhythm of intellectual or emotional elements).

We can encounter different types of rhythm within one poem; they do not overlap but present an integrated dynamic system. Lines in poems are correlated: at the end of each line, some reminiscences of the previous ones come as a semantic emphasis and give hints of what to expect in the following lines. Rhyme is foregrounded here. It is a phonetic stylistic device consisting in the repetition of similar or identical terminal syllables or sound combinations. Rhyme is also classified differently: into singular, double, and treble; simple and compound; internal and external; full and incomplete. The most popular classification relies on the position of the rhyming lines.

Rhyme expands the ties of each word within the poem and enhances its semantic depth. As each speech element of a poetic text is meaning-bearing

by itself, the poem unveils a profuse semantic load, confined to a limited number of lines. An English verse belongs to a syllabic-accentual type of versification. Apart from the specifics of the repeated units (stressed and unstressed syllables) alternation, English versification considers the number of feet in a line.

The poems *The Road to Understanding* written by Joe Wallace and *A Fantasy* by Sara Teasdale, which were offered to the students for translation into Ukrainian, belong to different genres, where *The Road to Understanding* is an epistle while *A Fantasy* is a lyric poem. Table 1 presents the original versions of the poems (Wallace; Teasdale).

<i>The Road to Understanding</i> Joe Wallace	<i>A Fantasy</i> Sara Teasdale
<p><i>He travels best who travels reason's road At his own gait with neither whip nor goad. So if you want to bring him where you are Don't stand and shout directions from afar, Go where he is and journey by his side At once the good companion and the guide.</i></p> <p><i>From scenes familiar let new scenes unfold, We learn by living not by being told. Wed words to deeds; by any other plan You win the argument but lose the man. And since we prize our own poor lantern light Don't show he's wrong, proceed from where he's right.</i></p> <p><i>If any menace looms along the path Be first to face but not alone its wrath. Last but not least of all the things I say Though the head lights, the heart must warm the way.</i></p>	<p><i>Her voice is like clear water That drips upon a stone In forests far and silent Where Quiet plays alone.</i></p> <p><i>Her thoughts are like the lotus Abloom by sacred streams Beneath the temple arches Where Quiet sits and dreams.</i></p> <p><i>Her kisses are the roses That glow while dusk is deep In Persian garden closes Where Quiet falls asleep.</i></p>

Table 1. Source texts

Both poems differ in structure as well. *The Road to Understanding* consists of three stanzas: the first and the second have six lines, and the third is a four-line stanza. The poem lines can be described as the decasyllabic iambic pentameter. Joe Wallace chooses an adjacent rhyme scheme, where the last words of two successive lines are rhymed. It is the masculine rhyme, which is monosyllabic.

The poem *A Fantasy* by Sara Teasdale comprises three stanzas, each four lines long, where the six-syllabic pattern follows the heptasyllabic one. Sara Teasdale resorts to the *abab* rhyme scheme where the first line rhymes with the third one and the second – with the fourth in the third stanza. The first two stanzas have an adjacent rhyme; their successive graphically marked lines represent one rhyming line. In Sara Teasdale's poem, the feminine rhyme is followed by the masculine one.

Joe Wallace's and Sara Teasdale's poetry is marked by a balanced rhythm in metric and prosodic units with combination variations. As P. Robinson points out: "The rhythm of a poem is an experience of the patterned sound it makes when read aloud; any identifiable pattern, regularized in hinted at binary alternations of stress, is its meter" (40). In poetry, words bear the core semantic charge and come to the fore. The author develops the topic and unveils the main idea through meticulously chosen lexical units. The meaning of the words, their combinations, and projected associations are guided by rhythmic correlation. Harmony of form and content predetermines the efficiency of the author's message conveyance. As we can see in the examples above, each poem has its intonation and unique music brought into being due to a masterly interplay of meaning and rhythm. A translator should always bear in mind that the rhythmic and semantic structures of the poem are not autonomous but carefully correlated, as the poem's rhythmic is driven by its theme, and, in its turn, the rhythmic pattern of the poem is predetermined by the implication. In the source poetic text, the form and content complement each other, while in translation, they may contravene. A translator should be aware of translation strategies and prosodic instruments available in the target language and be highly efficient in employing them while choosing the words and distributing the verbal material within a line.

The line length can highlight keywords and create the effects of swift movement or monotony, tension, or self-consciousness. It plays an essential part in the meaning-rhythmic organization of the poem.

Comparing the line lengths of the poems *The Road to Understanding* by Joe Wallace and *A Fantasy* by Sara Teasdale, we instantly feel the difference in structural formation, as *The Road to Understanding* aims to help people come to better terms with each other. Assuming a role of an experienced mentor, the author resorts to neat, clear-cut lines giving an

addressee valuable advice via direct instructions and providing a detailed explanation of why it is reasonable to do that.

Translated by Student 1	Translated by Student 2
<p><i>Дорога мудрості</i> <i>Джо Воллес</i></p> <p><i>Той ліпше в мандри вирушає, Хто мудрості дорогу обирає. Без пагонків відищує свій шлях, Аніж кричати напрямки здаля, У поміч протягнути краще руки, Щоб пліч-о-пліч знаходити маршрути.</i></p> <p><i>Нові пейзажі хай розквітнуть на очах, Вчимося ж живучи, не на словах. Покажуй ділом і без галасливих фраз, Інакше втратиться уся повага враз. Щоб у багнети опонент не зустрічав Почни із того, де він слухність мав.</i></p> <p><i>Не сполошись перед обличчям небезпеки Та згарячу не вскоч в її тенети. А головне, урешт, усякий знає: Хай серце, мов ліхтар, дорогу освіщає.</i></p>	<p><i>Шлях до розуміння</i> <i>Джо Воллес</i></p> <p><i>Мандрівка розумінням лиш тому під силу, Чий темп стрекало та батіг не підкорили. Тому, як прагнеш подорожнього до себе скерувати, Не залишайся здалеку йому маршрут кричати. Підстав плече, не припиняй ступати, Щоб одночасно компасом і компаньйоном стати.</i></p> <p><i>Дозволь розкрити таємниці звіданих країв – Лиш досвід наділяє сенсом сотні слів. Навіки об'єднай думки й діяння, Адже не варта правота страждань прощання. Ми ладні проблеск свій плекати безугавно, Тому не докоряй йому, а підбадьорюй вправно.</i></p> <p><i>Коли ж мандрівку раптом небезпека полонила, Не будь єдиним відчайдухом, що люті протидіє. А наостанок цінну настанову я скажу – Хай розум просвіщає, а серце – зігріває на шляху.</i></p>

Table 2. Translation versions of “The Road to Understanding”

As shown in Table 2, students demonstrated an uncanny mastery of suggesting specific translation versions.

The Road to Understanding as a verse epistle comprises such structural-semantic elements such as the beginning, middle, and end. The beginning can be complete if all five global text categories (namely: the participants of the speech act, the participants of events, situations; events, processes, facts; time; literary space; evaluation) are mentioned in it or reduced if not all global categories are presented there. In the poem *The Road to Understanding* we have the complete beginning: *He travels best who travels reason's road // At his own gait with neither whip nor goad*, where *He* – is the participant of the event, situation; *travels* – the process, fact; the third global category of time is presented via the use of the Present Tense which in this context implies the truth checked both by men of wisdom and by the author himself – *He travels best who travels reason's road*; the fourth global category of literary space is foregrounded via the noun *road*; the global category of evaluation is represented through the adverb *best* and the word combination *reason's road*.

The ending may either unite all five global categories and be general resultant, partially resultant if not all global categories are presented, or a new judgment – a conclusion. In our case, we have a clearly stated conclusion: “*Though the head lights, the heart must warm the way*,” introduced by the linking expression “*Last but not least of all the things I say*.”

While teaching poetry translation, it is advisable to draw students' attention to preserving structural-semantic elements and global categories in the target poetic text. The analyzed material shows that the students have successfully performed the challenging task. For example, Student 1 translates the beginning as follows: *Той ліниє в мандри вирушає, // Хто мудрості дорогу обирає*; Student 2 offers the version of the beginning: *Мандрівка розумінням лиш тому під силу, // Чий темп стрекало та батіг не підкорили*. In both translations, all five global categories are preserved.

The students come up with successful ending of the poem, conveying the key idea of the author: *А головне, уреши, усякий знає: // Хай серце, мов ліхтар, дорогу освіщає* (Student 1); *А наостанок цінну настанову я скажу – // Хай розум просвіщає, а серце – зігріває на шляху* (Student 2).

During translation, students employed a wide range of grammatical and lexical transformations that served as a bridge between the cultures. They let the Ukrainian addressee enjoy the poetry of Sara Teasdale and Joe Wallace in their native language.

Under the psycholinguistic model of translation strategy suggested by Rebrii and Tashchenko:

the translator first looks for a solution to a lexical translation difficulty in his/her mental lexicon, and if this search fails then he/she can check

external sources (i.e., dictionaries), or coin an ad hoc equivalent by himself/herself, or turn to any type of a contextual (functional) compensation, or (as a very last resort) omit the difficulty in question in a target text (160).

A Fantasy by Sara Teasdale is a lyric poem meant to evoke feelings. An addressee is invited to dwell upon *Quiet*, which can have different shades and imply different things. The lines are seven and six syllables long, as *Quiet* does not appreciate lengthy maxims. The words and rhythm are mesmerizing, carrying an addressee into the realm of *Quiet*.

Translated by Student 3	Translated by Student 4	Translated by Student 5
<p>Фантазія <i>Сара Тіздейл</i></p> <p>Мов кришталеві води, Сріблиться її спів Там, де лиш Тиша ходить У затінку лісів.</p> <p>Мов лотоса цвітіння, Думки її ясні Під храмовим склепінням, Де Тиші плинуть дні.</p> <p>Цілунок палкі й ніжні, Мов цвіт троянд вони, Що квітнуть в садах пишних, Де Тиша бачить сни.</p>	<p>Фантазія <i>Сара Тіздейл</i></p> <p>Голос у неї срібний, як води, Що струменять у завітному лісі, Там, де лиш Тиша має свободу Десь у спокійнім і затишнім місці.</p> <p>Думки її ніжніші за квіти, Котрі цвітуть над священним потоком, Там, де лиш тиша рече заповіти Попід склепінням неба високим.</p> <p>Наче пелюстки у неї цілунок Світло злотаве лють серед ночі. В перських садах химерних і лунких</p>	<p>Фантазія <i>Сара Тіздейл</i></p> <p>Голос її немов струмок, що мерехтить серед камінців, в лісах далеких між зірок, де Тиша грає наодинці.</p> <p>Думки її як квітки лілій – цвітуть серед озер святих, в палацах храмових ідилій, де Тиша мріє в снах п'янкх.</p> <p>Її цілунок мов той цвіт, що полум'ям троянд палають, в саду попід сплетінням віт, де Тиша мирно засинає.</p>

	<i>Тина заплює темні очі.</i>	
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Table 3. Translation versions of “A Fantasy”

As shown in Table 3, students were creative about the choice of linguistic units and translation transformations in the target texts.

The problems of translating English poetry into Ukrainian are primarily related to the typological differences between the two languages. The lexical composition of English is wider than Ukrainian due to the exceptional ability of the English language to borrow and assimilate foreign vocabulary. Ukrainian and English are characterized by different degrees of detail: in Ukrainian, one lexical unit can convey different shades of meaning, while in English, the same concepts are expressed by different words. It is a crucial translation task to preserve the same stylistic tonality while translating English poetry into Ukrainian. As I. Kobyakova and S. Shvachko point out:

a translator should study and analyze the cultural concepts of the source text, explore the ways they are presented at the pre-translation stage and then determine the set of strategies and tactics for adequate reproduction of the concepts (13).

The essential structural differences between English and Ukrainian that impact the translation process greatly lie in the morphemic composition and length of words. Due to historical development, many English words lost their inflections, while most Ukrainian words consist of at least two morphemes, a root, and an inflection.

At the level of simple words, English is a pure root language, and such words, without any changes in their external form, can be used as different parts of speech, i.e., perform different functions in a sentence. This is made possible due to the rigidly assigned position for each part of speech in the sentence. Moreover, simple words (root words) receive additional grammatical meaning via various functional words. To preserve the length of the lines, the translator may not translate some of these words (articles, conjunctions, prepositions, auxiliary verbs), simplify or change syntactic constructions.

The connection between sound and meaning, an inherent feature in any language, gets a particular significance in poetry. The poem *A Fantasy* by Sara Teasdale is craftily saturated with sound symbolism. The repetition of the sounds /s/, /z/, /ʃ/ in the poem (*voice, drips, forests, silent, plays, thoughts, lotus, sacred, streams, arches, sits, dreams, kisses, roses, dusk, is, Persian, closes, falls, asleep*) serves the purpose of creating a soothing, hushing atmosphere, masterly enticing an addressee into the realm of *Quiet*.

The research material shows that translating into Ukrainian, the majority of the students (71.5%) opted for the direct equivalent of the noun *Quiet* available in the Ukrainian language – *Тиша* (*Tysha*) that already has the sound /ʃ/, but some of them (28.5%) referred to the noun *Спокій* (*Spokiy*) that starts with the sound /s/. The students did their best to retain the repetition of the sounds /s/, /z/, /ʃ/ imitating natural sounds and producing a euphonic effect. For example, in the translation performed by Student 3 we come across such lexical units as: *кришталеві* (*kryshtalevi*), *сріблитися* (*sriblyt'sya*), *снів* (*spiv*), *лиш* (*lysh*), *Тиша* (*Tysha*), *затінку* (*zatinku*), *лісів* (*lisiv*), *лотоса* (*lotosa*), *ясні* (*yasni*), *склепінням* (*sklepinniam*), *Тииі* (*Tyshi*), *садах* (*sadach*), *пишних* (*pyshnych*), *снi* (*snu*). In the translation offered by Student 4 along with the repetition of the sounds /s/, /z/, /ʃ/ the translator adds the repetition of the sound /ʃ' / specific to the Ukrainian language that comes in perfect harmony with the sound /ʃ/ and the translation benefits from it: *лісі* (*lisi*), *лиш* (*lysh*), *Тиша* (*Tysha*), *свободу* (*svobodu*), *десь* (*des'*), *спокійнім* (*spokijnim*), *затишнім* (*zatyshnim*), *місцi* (*mistsi*), *ніжнішi* (*nizhnishi*), *священним* (*svyash'ennym*), *заповіти* (*zapovity*), *склепінням* (*sklepinniam*), *високим* (*vysokim*), *пелюстки* (*pelyustky*), *світло* (*svitlo*), *злотаве* (*zlotave*), *серед* (*sered*), *перських* (*pers'kych*), *садах* (*sadach*), *заплющує* (*zapluyush'uye*).

Personification as an expressive means that can appear only within the context is also successfully preserved in translations. Personification is a variety of metaphor. It is based on attributing human properties to lifeless objects – primarily to abstract notions, such as thoughts, actions, intentions, emotions, seasons of the year, and nature. Personification and metaphorization of nature silence are welcome in English poetry (Kulish et al. 43-51). In the poem under consideration *Quiet* acts like a human being,

The poem *A Fantasy* by Sara Teasdale abounds in full repetitions of some lexical units, namely: the pronoun *her* that begins each first line of all three stanzas, the preposition *like* used in the first lines of the first and second stanzas, the preposition *in* that starts the third line in the first and third stanzas, the relative pronoun *that* used at the beginning of the second line of the first and third stanzas the combination of the pronominal adverb *Where* and the noun *Quiet* opens the finishing line of each stanza. With the help of full repetition, the poet anchors the eclectic image of *Quiet* in the addressee's mind. Moreover, it presents the rhythmical-melodic and intonation outline of the poem.

The last line of all three stanzas follows a rigid syntactic structure: *Where* + *subject* (*Quiet*) + *predicate*. In the translation Student 5 succeeded in preserving both the specifics of the repetitions we come across in the source text and the repeated syntactic structure of the last line. For example: *Where Quiet plays alone* // *де Тиша грає наодинці; Where Quiet*

sits and dreams // де Тиха мріє в снах н'яких; Where Quiet falls asleep // де Тиха мирно засинає. The repetition intensifies attributive subordinate clauses; it concerns the meaning of the recurring parts and an abstract syntactic position. In the analyzed fragment, it renders modal meanings and human emotions of admiration, passion, and love. The structurally similar syntactic patterns give rise to parallelism in the original and translation. Parallelism contributes to the rhythmic and melodic unification of the adjacent stanzas underlining the semantic connection between them, carrying the idea of semantic equality of the parts, and emphasizing the repeated element *Quiet*. The recurrence of several elements of the verse lines concluding the stanzas regularizes the rhythm of the source and target texts. Besides, repetition and parallel constructions are text-forming devices or compositional means in poetry.

The syllabic-accentual poem is based on two constructing factors – syllabism and degree of stress. Such versification type dominates in Germanic and Slavic poetry. When translating from English into Ukrainian, we deal with the related systems of versification that lead to aesthetic relevant deformations stipulated by differences in the rhythmic sequence of certain variations of a syllabic-accentual system.

The stylistic peculiarities of the poetic text may induce the translator to change the sentence structure, which affects the rhythmical compositional features of the target poetic text. A translator should pay attention to the clusters of similar word groups, syntactic parallelism, or contrasts, line lengths, pauses, the degree of uniformity of word group alteration, and the characteristics of line endings.

Conclusions

The research shows that poetic translation, a sophisticated verbal and cogitative activity in psycholinguistics, is a challenging task requiring thorough training and profound linguistic knowledge. As the research material demonstrates, English and Ukrainian versification differ simultaneously though they belong to the syllabic-accentual one. Therefore, the exact conveyance of the rhythmic structure of the poem is impossible because of the stress accentuation peculiarities, the difference in the relative length of English and Ukrainian words, and some other factors. However, it is possible to convey the main rhythmic structure of the source poetic text. The transfer of the phonosemantic structure of the original poetic text is a challenging translation task. The translator aims to convey the source text's sound structure and reproduce the phonosemantic connections and semantic paradigms created by the poet in the source text. As the research material shows, students successfully preserve the repetition of the sounds /s/, /z/, /ʃ/ in Ukrainian

recreating the enticing realm of *Quiet* while translating the poem *A Fantasy* by Sara Teasdale that abounds in /s/, /z/, /ʃ/ sound repetition, producing a soothing, hushing atmosphere where *Quiet* rules. They should be aware that the problem of sound symbolism does exist, as in different languages, the same sound may have various associations and specific emotional coloring. In this respect, while translating from English into Ukrainian, striving for the phonetic correlation that implies the search for an adequate congruence with the significant source language sound clusters is advisable. During translation, paying attention to the difference in the relative length of the Ukrainian and English words is necessary. As a rule, most English monosyllabic words are translated as polysyllabic Ukrainian words. Consequently, the translator has to resort to the compensation of the rhythmic excessiveness.

The attention of the students should be drawn to the genre specifics of the poetic text as it influences both the structural characteristics of a poem and the choice of lexical units employed. During the translation, it is necessary to look for the means of the poetry conveyance and ways to compensate for the losses to make the poetry translation “original” in the target language. A translator who is a receiver of the source text and a sender of the translated text has to place himself in the position of the author of the poetic text. However, each translator is unique, which is reflected in the translation strategies employed by him/her and the final version of a poetic translation.

We see the perspective for future research in the thorough analysis of poetry translation methods in the framework of five global text categories representation.

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